

MAGICAL TOOLS AND THE DAOIST ALTAR

THE SECRET TEACHING
OF ESOTERIC DAOIST MAGIC

WRITTEN BY

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MAGICAL TOOLS AND THE DAOIST ALTAR

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INTRODUCTION

Magical tools are special implements designed and used in Ritual Magic in order to achieve powerful energetic connections with certain gods and deities. These special tools are specifically created and energetically used in order to gather, activate, carry, and move magical powers. The esoteric methods required to magically activate and use these special implements will vary according to the specific magical system and monastery.

In ancient China, Daoist magical ritual tools traditionally consisted of several esoteric implements used to call forth gods, exorcise evil spirits, and manipulate both deities and demons. According to the *Feng Dao Ke Jie (Codes and Precepts for Worshipping the Dao)*, all of the implements used in temples and ritual spaces may be designated as "Ritual Tools."

Acting as a bridge between the human and spirit worlds, the traditional role of the Daoist priest has always been to continually renew the good relationship between the people of the community and the celestial powers of the gods. Most Daoist rituals lead up to an audience with the celestial gods modeled after an official meeting between the emperor and his ministers. In such an audience, the priest envisions him or herself standing in a celestial court, offering sacrifices and petitions, and requesting the assistance of the Celestial Immortals.

Because many of the earliest Daoist deities were "star gods," the highest gods of the Daoist pantheon are said to dwell in different areas of the Three Heavens. Consequently, in many Daoist magical rituals, the priest visualizes him or herself either rising to the Heavens to meet with these gods or bringing the energies of different celestial bodies down into him or herself.

By performing the proper magical ritual, the Daoist priest knows that he or she can rise above any situation in times of trouble. The Daoist priest understands that when he or she aligns with the "will and intent of Heaven," his or her wishes will be granted.

You, by nature, are magical. Rituals are used to focus and direct your magical powers. All source of magical power comes from your spiritual alignment with the divine. There is an ancient magical proverb that states, "the tool is not the tool - the tool is how you use it." How you direct your spiritual energy is what magic is all about, and is the true source of supernatural powers. The energy that is living you is tremendous and it vibrates within you as a magical untapped energetic potential. Therefore, when practicing Daoist magic, it is essential to first increase your internal power in order to successfully perform the magical rituals. It is a common observation that ghosts and spirit entities are attracted to the brilliance of the lights shining from the altar and from the priest's own cultivated Ling Shen (Magical Spirit). According to ancient Daoist teachings, when purposefully cultivated and released, the radiance and force of the priest's internal power will frighten evil spirits and attract benevolent spirit entities.

The various esoteric symbols, colors and items used in Daoist magical rituals serve to further focus the priest's intention. Likewise, the use of incense, music, and other materials are sometimes included to intensify the senses and empower the energy used in the magical rite. The following information describes the Daoist priest's clothing, altar, magical tools, and magical rituals needed to summon the supernatural powers of the Celestial Immortals as used in the ancient esoteric training of the Zheng Yi Branch of Daoist magic.

CEREMONIAL CLOTHING

Ritual clothing is used to energetically remove the disciple from the mundane physical world and transport him or her into the spiritual world, where the sacred realm of esoteric magic directs the creation and dissolution of all things. Every magical tradition has a custom of wearing special clothing for specific rituals.

Traditionally, ritual clothing is used to help make the transition from one mode of thinking to another, facilitating and supporting the priest's mask (conveying to the wearer that his or her everyday personality is now transformed to the powerful icon of the magician). As the Daoist priest dons his magical robe he is immediately transformed from a mere mortal to a channel of divine power. Each and every fabric naturally attunes itself to the priest's magical applications. Over time, all ritual clothing will eventually absorb the powerful energetic resonances used in the magical rites.

According to ancient Daoist teaching, the robes used in all magical ritual and those used for everyday work should vary. Even the caps and turbans, shoes and socks used by the priest must conform to certain strict standards, established by the specific Daoist sect overseeing the priest's religious activities.

Additionally, anything that the Daoist priest wears must always be kept ritually clean and tidy, kept apart from the dark, turbid influences of the secular world. According to ancient Zheng Yi texts, any offenses against such admonitions shall be punished in terms of a specified diminution of the offenders lifetime (i.e., a specific number of days are removed from the offender's life).

The following is a brief description of Daoist clothes and adornments, and their significance according to Daoist traditions.

THE DAOIST PRIEST'S ROBE

The robe hides the body and announces to the true self that each time it envelops the disciple his or her ego is no longer present. Therefore, the robe and the Daoist hat are treated with respect, reverence, and care. Traditionally the disciples will purify their minds first. Then, after their thoughts have been centered and calmed, the disciples will insert their physical body into the robes as a profound symbol of transformation. To ancient sorcerers the robe was not considered to be a costume, it was instead the true embodiment of a Daoist priest. Stepping into the robe should therefore increase the body's energetic field, purify the mind and transform the spirit into a powerful tool of divine light.

In certain magical traditions the priests wear a plain hood, large enough to completely hide their face and create darkness over their image. The purpose for this act, is to hide the external manifestation of the self and release the internal light of the core-self (from pure Yin comes true Yang).

According to the first volume of *Rules for the Use of the Ritual Robe of the Three Grottoes*, written by Daoist Master Zhang Wanfu during the Tang Dynasty (618-907 A.D.), "A Daoist priest's clothes are like the appearance of his or her body. They are divided into nine classes according to different levels and rituals. Therefore, a Daoist priest should wear his or her clothes neatly and unblemished, in obedience to the commandments and registers of the Three Grottoes."

Traditionally, a priest is always instructed to purify his or her mind first, before wearing the ritual clothes. The *Rules for the Use of the Ritual Robe of the Three Grottoes*, further describes forty-six taboos which must not be broken when wearing formal Daoist attire. Any violation of these forty-six taboos could lead to punishments.

For the sake of simplicity, a Daoist priest's clothing can be divided into four types of robes: the Casual Robe, the Ordination Robe, the Ceremonial Robe and the Senior Master's Robe. These four types of robes and their uses are described as follows:

THE CASUAL ROBE

The Daoist priest's Casual Robe (sometimes known as the "Repentance Robe" or the "Great Robe"), is normally worn in morning and evening rituals when reciting scriptures for repentance. Traditionally, this type of Daoist robe is also used for casual work around the monastery. It is constructed using a simple design of black, dark blue, yellow, or purple colored silk, and is worn with casual pants (Figure 1.1).

It is normally made of cotton or linen, and it is decorated with only a few ornaments (sometimes a crane is embroidered on the chest or back, other times the Bagua Trigrams are embroidered on the sleeves). The Casual Robe should look very demure, peaceful, quiet and yet profound (and is commonly worn by Daoists priest's ranked at levels 9 through 8).

In some Daoist traditions, the Casual Robe is constructed of blue silk, and may contain two white strips positioned along the collar. The collar is generally two cun (inches) wide, and the sleeves are about one chi (a foot) long.

According to ancient Daoist teachings, the clothes of a Daoist priest eventually takes on an individual magical potential, and therefore must always be treasured. The spiritual and magical potential from which the body of the Daoist priest transpires virtually permeates his or her clothes. This type of magical transformation eventually

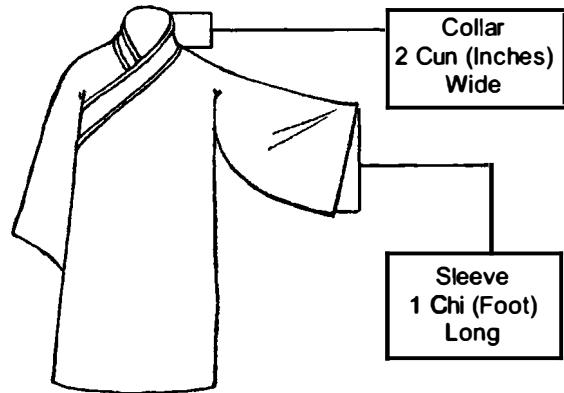


Figure 1.1. The Daoist Priest's Casual Robe

serves as a means of spiritual and energetic exorcism, by warding off all forms of dark and turbid energies. In other words, the Daoist priest's robe is intimately linked with the divine potential of its owner. This is why it is written in ancient Chinese texts that if the shirt of a Daoist priest was placed onto the body of a faithful person who had fallen sick, his or her illness was immediately cured.

The Casual Robe is therefore required to be worn when all priests and nuns go into the secular world in order to preach and convert people onto the path of the Dao. It is said that the magic power of the robe is used to protect the priests and nuns, by not allowing their own perfected bodies to become commingled with the vulgar energies stirred up by the various affairs of the secular people. The Daoist disciples are taught that because there are many dirty breaths on the beds and sitting mats of the common people, each priest and nun must prepare their own way of interacting with the clinging energies emitted from the common people.



Figure 1.2. The Daoist Priest's Ordination Robe

THE ORDINATION ROBE

The Daoist priest's Ordination Robes are sometimes yellow, blue, or red in color, with a wide front that generally descends down to the ankles (Figure 1.2). It is worn either by the principle officiant while performing celebration rituals of a secondary order, or by the assistant priests (ranked at levels 7 through 6). It is important to note that only Daoist priests who have gone through the ordination and received their Lu (i.e., the spiritual register that contains the Daoist priest's list of gods and spirit helpers, Altar Room Name, Meditation Room Name, set of scriptures central to a specific Daoist sect's tradition, list of prohibitions, vestments, sacred charts, and a list of magical talismans, hand seals, incantations and other spiritual "tools" used for controlling spirits) are allowed to wear this type of robe.

The Ordination Robe is embroidered with magnificent patterns along the edges of the sleeves, along the base of the robe, and along the inside of the priest's collar (i.e., fixed to the neck-border and embroidered onto very broad pendant ribbons).

THE CEREMONIAL ROBE

The Ceremonial Robes are elaborate and considered to be distinctly more precious than any other Daoist garment. Only authorized Daoist masters may don the Ceremonial Robe, which are said to be imbued with a divine power and magical might.

According to ancient Shang Qing texts, the various gods that inhabit the body of a Ritual Master produce certain magical breaths. These magical breaths create a specific smell that permeates the priest's clothes. Therefore the personal robe of a Ritual Master must never be lent to another, as the other individual is likely to spoil the original spiritual energy contained within the Ritual Robe.

Additionally, the Ritual Robe must be kept away from other clothes. The same thing applies to the Daoist priest's cap and shoes.

According to the ancient Daoist writing on the Three Caves Clothing, when performing the supreme rituals, ascending the altars, entering the retreat, announcing the Jia fasting, walking the processions, acting as the guiding head priest,

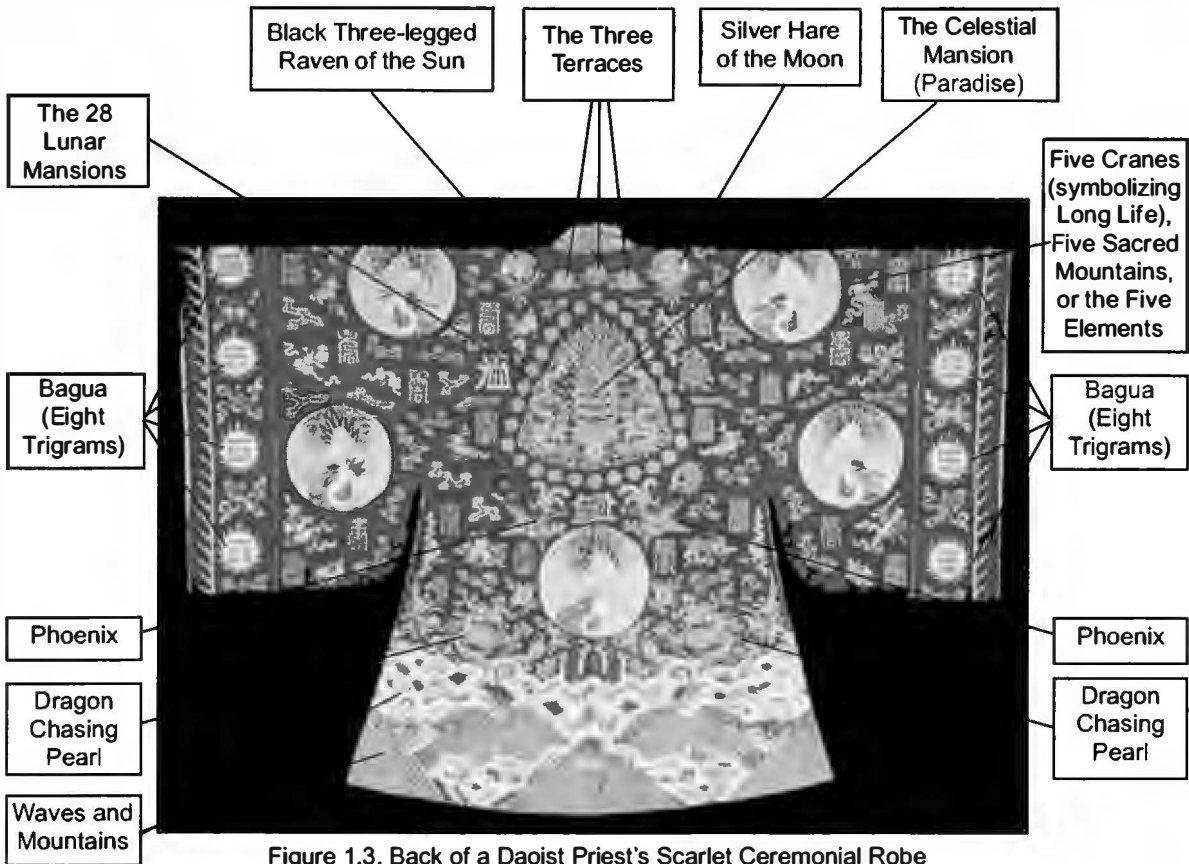


Figure 1.3. Back of a Daoist Priest's Scarlet Ceremonial Robe

presenting the transmission of sacred scriptures and disciplinary rules, and in all cases when magic rituals are required, the priest must administer their duties and temporarily wear the Ceremonial Robe. When the magical work is completed, they are to immediately stop wearing the Ceremonial Robes and place them in a contained, sacred place.

Traditionally, the Ceremonial Robe (or "Ritual Robe") is scarlet in color when the priest is performing the "Golden Register Rituals," and yellow in color when performing the "Yellow Register Rituals." Only the high priests (ranked at levels 5 and 4) may wear the Ceremonial Robes during grand religious ceremonies. Both robes are described as follows:

- **The Scarlet Red Ceremonial Robe:** The Scarlet Red Ceremonial Robe is sometimes known as the "Red Silk Robe" or "Robe of Descent" (Figure 1.3). It is worn by the Ritual Master

when performing large-scale rituals (i.e., those ceremonies used for the presentation of offerings, or for the celebration of sacrificial rituals). The Scarlet Red Robe represents the celestial Yang (the universal Soul of Light, Fire and Warmth). It signifies the priest's ability to invoke or "call down" the divine presence of the celestial gods, so that they may enjoy the offerings and in return provide the priest with certain blessings.

The sleeves on the Scarlet Red Ceremonial Robe are so big that they can touch the ground. When the ritual master opens his arms, the sleeves of the garment form a large square, symbolizing the Earth with four directions (North, South, East, and West). The Scarlet Red Ceremonial Robe is embroidered with magnificent golden ornaments on the sleeves as well as the body of the robe.

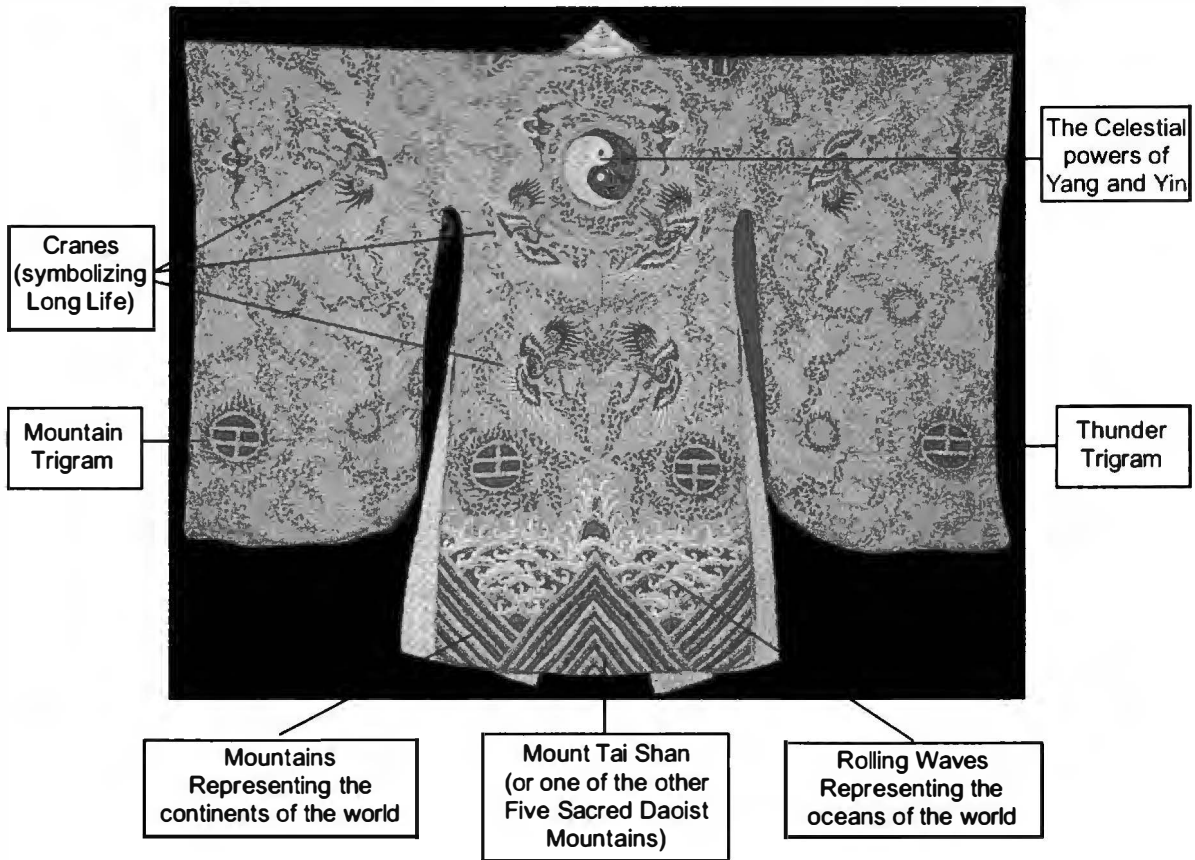


Figure 1.4. Back of a Daoist Priest's Yellow Ceremonial Robe

Ritual masters of the Zheng Yi Sect often wear a Black Robe under the Scarlet Ceremonial Robe when performing rituals for offering petitions. It is said that when the Ritual Master performs the "Pacing the Dipper" stepping pattern with his scarlet robe flying, it resembles an Immortal ascending into the sky to communicate between Heaven and Man.

- **The Golden Yellow Ceremonial Robe:** The Daoist priest's Yellow Ceremonial Robe is often worn during the official performance of ritual ceremonies, in order to assist him or her in obtaining the intervention of Heaven on behalf of the assembled nobility. The celestial diagrams and the symbols of good fortune embroidered on the robes were believed to strengthen the priest's mystical powers (Figure 1.4).

The sleeves on the Yellow Ceremonial Robe are so big that they can touch the ground. When the ritual master opens his arms, the sleeves of the garment form a large square, symbolizing the Earth with four directions (North, South, East, and West). The Yellow Ceremonial Robe is embroidered with magnificent ornaments on the sleeves as well as the body of the robe.

THE SENIOR MASTER'S ROBE

Traditionally, only the priest who is considered to be the senior master of the highest rank (i.e., usually ranked between levels 5 through 1) will wear this type of golden yellow Ceremonial Robe (while other senior masters will generally wear dark blue or Scarlet Red Ceremonial Robes). The golden yellow color of the Senior Master's

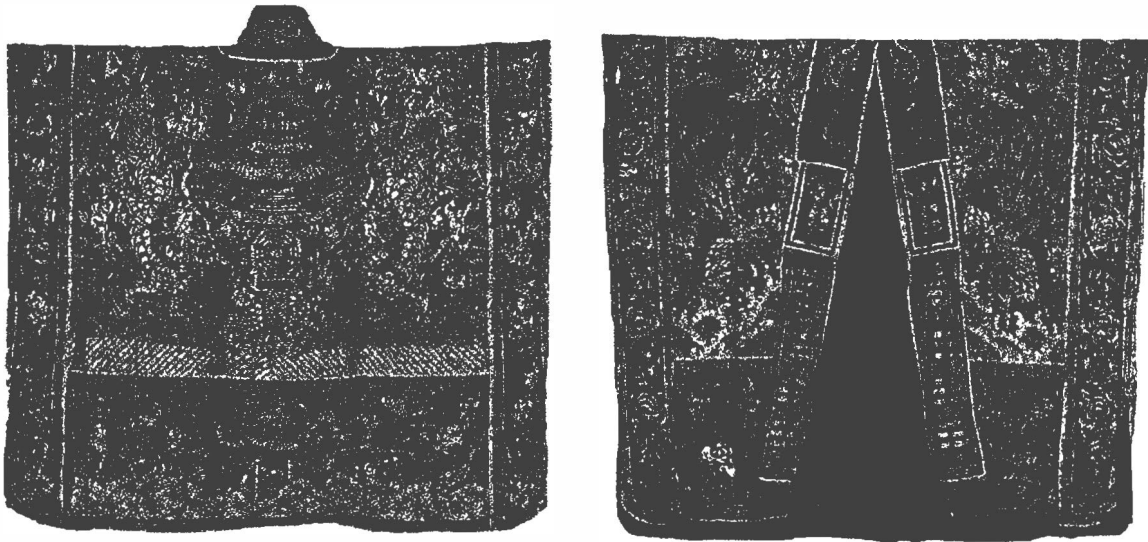


Figure 1.5. Daoist Priest's Golden Yellow Senior Master's Ceremonial Robe

Robe represents the brilliant, purified celestial light of the Dao.

Because this heavy robe has no sleeves and is covered with elaborate embroidery, it is fastened at the Taiji Pole opening by means of three silk straps. These three straps represent the Three Dantians (Lower, Middle, and Upper), the Three Realms (Heaven, Earth, and the Underworld), the Three Treasures of Heaven (the Sun, Moon, and Stars), the Three Treasures of Earth (Soil, Wind, and Water), and the Three Treasures of Man (Jing, Qi, and Shen).

When the senior master opens his arms, the sleeves and the body form a square, symbolizing the Earth with four directions: North, South, East, and West. Therefore, the Senior Master's Robe is also sometimes known as the "Square Robe" (Figure 1.5). It is purposely designed on a square pattern in golden yellow silk used to represent the Earth. It has a thin center line (used to represent the Taiji Pole) which leads straight to the center circle (used to represent the infinite space of Heaven). As the senior priest wears this robe, he embodies the magical power of the celestial fusion of Heavenly Yang and Earthly Yin (Figure 1.6).

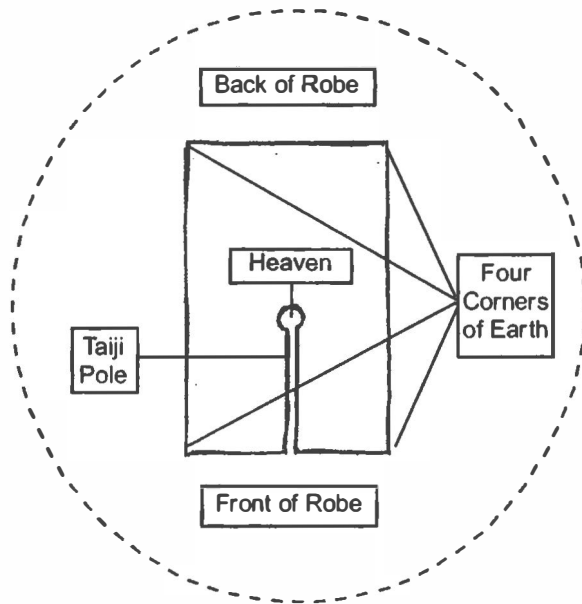


Figure 1.6. The Taiji Pole leads straight to the center circle, which is used to represent the infinite space of Heaven.



Figure 1.7. Crane

This golden yellow Senior Master's Ceremonial Robe is also embroidered with magnificent Bagua patterns. These celestial trigrams are either placed along the inside of the priest's collar (i.e., fixed to the neck-border and embroidered onto very broad pendent ribbons) or placed on the outside edges of the patterned silk.

The Front of the Ceremonial Robe

The front of the priest's robe may sometimes contain the embroidered images of the celestial powers of Yin and Yang symbolism, in the form of a "Green Dragon" and a "White Tiger." However, the front is generally dominated by longevity motifs in the form of the "Lingchi" (the Fungus of Immortality) and Cranes (Figure 1.7).

According to the ancient Daoist *Book of Rites (Li Ji)*, twelve is the number of Heaven. Therefore, there are Twelve Imperial Symbols (also known as Twelve Symbols of Imperial Authority), associated with the emperor (the Son of Heaven). These Twelve Imperial Symbols are represented and included in the imperial robes worn by Daoist priests. These 12 special symbols include:

- **The Sun:** The sun is sometimes represented as a black three-legged bird inside a red disk. Since the early Zhou Dynasty (1028-221 B.C.), the image of the Sun was traditionally identified by the symbol of a three-legged raven or rooster (the number three is another symbol of Yang) appearing within the red disk of the Sun (Figure 1.8). In ancient China, the image of a three-legged raven (provided via sunspots) could have been observed with the naked eye at sunrise or sunset, reflected on the surface



Figure 1.8. The Sun (Crow)



Figure 1.9. The Moon (Rabbit)

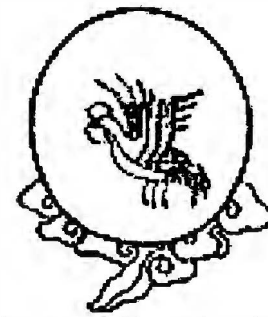
Left (Yang)
Side of the BodyRight (Yin)
Side of the Body

Figure 1.10. The Images of the Silver Hare of the Moon pounding an elixir of immortality, and the Black Three-legged Raven of the Sun.

of still water, or viewed through smoky rock-crystal or semitransparent jade.

- **The Moon:** The moon is sometimes represented as a rabbit or hare in a green-white disk (Figure 1.9). The image of the Moon can sometimes be identified by the traditional symbol of a hare pounding an elixir of immortality. The image of a silver hare can be observed during the time of the full-moon.

Generally images of the Sun (Yang celestial energy positioned on the left) and the Moon (Yin celestial energy positioned on the right) are embroidered on either side of the three golden circles of the Three Terraces. Alternately, the images of the "Hare in the Moon" and the "Raven in the Sun" can be embroidered onto the shoulders of the Ceremonial Robe (Figure 1.10).



Figure 1.11. The Stars (The 28 Lunar Mansions)

These two images are used to represent the celestial powers of Yin (Moon-Water) and Yang (Sun-Fire), as does the Taiji symbol (which is sometimes centered in the middle of the priest's back, or positioned on the rear of the priest's collar).

- **Stars:** The stars are sometimes represented by the "big dipper" constellation or 28 Lunar Mansions. The 28 Lunar Mansions are traditionally represented by 28 gold disks surrounding a celestial pagoda (Figure 1.11). The 28 Lunar Mansions represent the 28 constellations through which the Moon passes during its rotation of the Earth. These 28 constellations play a vital role in Daoist and in Chinese Astrology, as a different deity governs each Mansion.

Many of the earliest Daoist deities were "star gods," and the highest gods of the Daoist pantheon are said to dwell in different parts of the Heavens. Consequently, in many Daoist meditations, the priest visualizes him or herself either rising to the Heavens to meet with these gods or bringing the energies of different celestial bodies down into him or herself.



Figure 1.12. The Four-Clawed Dragon (Mang)

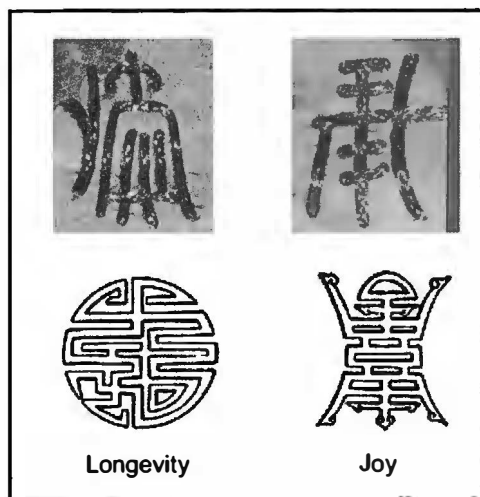


Figure 1.13. Fu (Auspicious Talisman Symbols) Sometimes displayed on a Daoist Priest's Robe

- **Mountains:** The mountains are used to symbolize stability and the Earth Element of the Five Elements.
- **Dragons:** A pair of five-clawed Dragons is used to represent the Realm of Scaly Creatures, and was traditionally used as the official icon representing the imperial family.

The most familiar of the many symbolic motifs embroidered on the back of the priest's robe are the five (or nine) Mang - "four-clawed" dragons (Figure 1.12). Four-clawed dragons are embroidered on the back panel of the Daoist priest's robe. Depending on the Daoist tradition, at least five of the nine dragons will be chasing pearls of wisdom.

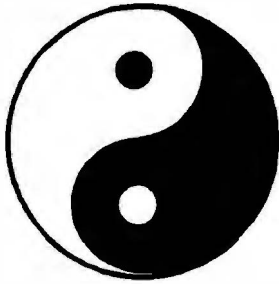


Figure 1.14. The Yin (black) and Yang (White) Symbol

- **Phoenix:** A Phoenix (sometimes a pheasant) is used in order to represent the Realm of Feathered Creatures.
- **Fu:** Magic esoteric symbols known as "Fu" are used to symbolize transformation and change, manifesting the energies of joy, longevity and harmony (Figure 1.13). The most familiar of the many symbolic Fu is the image of the Yin (black) and Yang (white) symbol (Figure 1.14).
- **The Ax Head:** The symbol of the Axe Head represented the power to make decisions and to punish.
- **A Pair of Goblets:** The symbol of a pair of goblets was used to represent the Metal Element of the Five Elements.
- **Grain or Millet:** The symbol of grain or millet was used to represent the Wood Element of the Five Elements.
- **Aquatic Grass:** The symbol of rolling aquatic grass was used to represent the Water Element of the Five Elements.
- **Red Flames:** The symbol of red flames (Figure 1.15) was used to represent the Fire Element of the Five Elements.

The Back of the Ceremonial Robe

Among the most visually and technically stunning works of Daoist art are the Ceremonial Robes worn by Abbots and priests. These spectacular images were not just decorative, but also symbolic, designed to transform the area around the altar from an ordinary space into a celestial court. Daoist deities themselves are often depicted wearing such robes. By putting on a robe such as this one, the Daoist priest believed that he or she shared in the divinity of the gods.



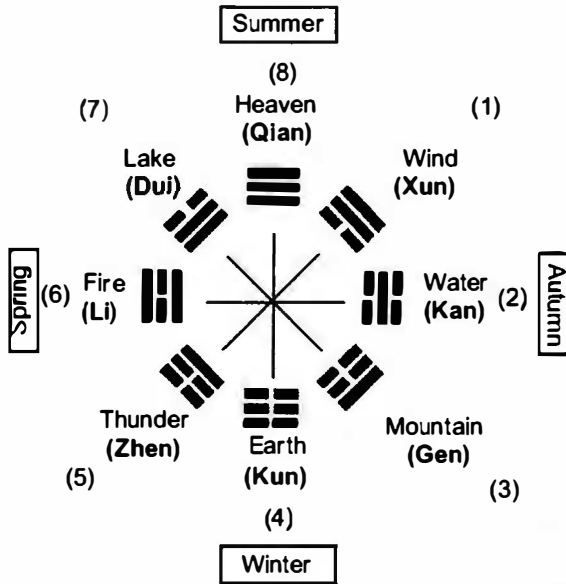
Figure 1.15. The Red Flame (The Fire Element)

Because the priest faced the altar during ceremonies, the back portion of the robe was traditionally more heavily decorated for the public to see. The back of a traditional Ceremonial Robe displays some of the most important images and icons worshiped in Daoism. The celestial "map" on the back of the Ceremonial Robe symbolically represented the union of the Heavens and the Earth in the sacred space of the Daoist altar. It also illustrates the celestial energy of the gods called upon to participate in the ritual.

As a bridge between the human and spirit worlds, the Daoist priest is required to continually renew the good relationship between the people of his community and the gods. Most Daoist rituals lead up to an audience with the gods modeled after an official meeting between the emperor and his ministers. In such an audience, the priest envisions himself in a celestial court like the one depicted on the back of this robe.

Esoteric Symbolism on the Ceremonial Robe

Each of the various motif designs embroidered onto a Daoist priest's robe is arranged as a portrayal of a generalized universe. All of these symbols are positioned floating above stylized images of waves and mountains, which are typical of Qing Dynasty (1644-1911 A.D.) court robes, popular during the Kangxi period. Traditionally, the priest's robe is embroidered with esoteric Dao-



The Prenatal Bagua Trigrams
 Eight Dimensions or Phases of Energy
 Polar Opposites: Yin (1-4) across from Yang (5-8).
 This Cycle of Harmony Relates to the World of Thoughts and Ideas.
 The Opposition of Energetic Forces is Responsible for the Creation of All Phenomena.

Figure 1.16. The Ancient Daoist Concept of Yin and Yang Expressing the Four Phases of Universal Energy and Manifesting Through the Prenatal and Postnatal Bagua Trigrams (Pre-Five Element Theory).

ist symbols that have a multiplicity of meanings, described as follows:

- **Eight Trigrams:** The ancient Daoists used the cultivation of the eight powers in Yi-Jing divination (Figure 1.16), therefore, sometimes bordering the edges of the robe are the embroidered images of the Bagua (Eight Trigrams). Other times, the sleeves of the robe are bordered instead by the Eight Trigrams, and symbolize different combinations of Yin (represented by a broken line) and Yang (represented by an unbroken line) energy.
- Male Daoist priests are often referred to as Qian-Dao (the Dao of the Heavenly Trigram Qian), and female Daoist priests are often referred to as Kun-Dao (the Dao of the Earthly Trigram Kun).
- **The Celestial Mansion (Paradise):** Sometimes positioned in the center of the robe is a tower (or pagoda) that represents Paradise, the celestial home of the gods (Figure 1.17).



Figure 1.17. Sometimes in Daoist Mysticism, a Pagoda is used to represent Paradise

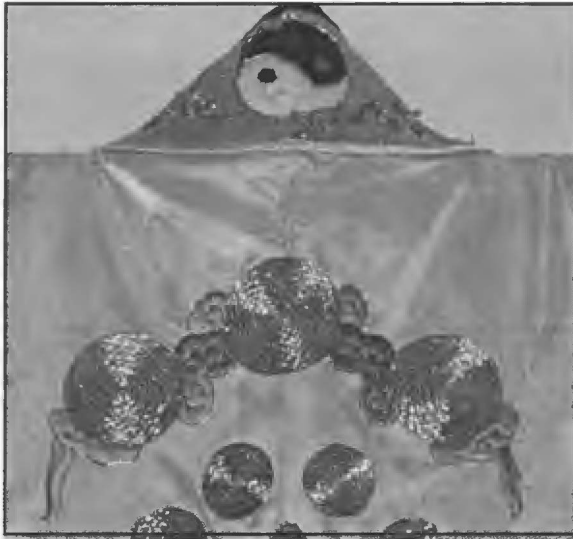


Figure 1.18. The Three Terraces (The 3 Pure Ones)

- **The Three Terraces:** Generally, above the 28 constellations (and just below the collar) are embroidered three golden dots, which represent a group of stars called the Three Terraces (Figure 1.18). These three stars, located near the Northern Dipper (Big Dipper) in what the ancient Chinese considered the most important part of the Heavens, and were believed to be directly linked to the Jade Emperor and his three highest ministers "The Three Pure Ones."

According to ancient Daoist tradition, the Three Pure Ones (Jade Clarity, Upper Clarity, and Great Clarity) are emanations of the Dao, and they rule over the highest three celestial realms. Because the Three Pure Ones are considered to be the three highest Daoist gods, they are placed at the top of the deity list in ancient Daoist spiritual registers.

- **The Jade Emperor:** While the Three Pure Ones are high-ranking deities, far removed from the world of mortals, the Jade Emperor is a more active spiritual leader (Figure 1.19). The Jade Emperor governs the popular pantheon of regional gods incorporated into religious



Figure 1.19. The Jade Emperor

Daoism. This explains his central place on the priest's robe. Generally, the Jade Emperor is surrounded by a celestial assembly. Many of those gathered around him can be identified by the names embroidered near their images. During a ritual, the Daoist priest traditionally visualizes each of these deities descending to the altar to hear petitions on behalf of his or her patrons.

- **Other Auspicious Symbols:** The remaining spaces of the priest's robe are generally covered with phoenixes, clouds, mountains, dragons, snakes, turtles, and other auspicious symbols. For example, sometimes the sky surrounding all of these images is filled with five large discs representing five cranes (the symbol of long life) and stylized versions of the word for long life "Shou," embroidered in gold. The five large discs can also represent the five sacred peaks, which correspond to the Daoist Five Magical Mountains or the collected powers of the Five Elements. Sometimes there are images of several horses embroidered in the bottom borders on the front and back of the robe.

DIFFERENT ROBE COLORS

In Religious Daoism, the priest will traditionally wear different types of colored Ceremonial Robes, based on the priest's official rank and current political position within the monastery. Additionally, special colored Ceremonial Robes are sometimes worn in accordance with the specific type of magical ritual being performed.

One reason for wearing the different colored Ceremonial Robes is to allow the Daoist priest the ability to energetically harmonize himself with the specific magical correspondences attributed to the various Celestial Deities, Heavenly Palaces, Celestial Planets, Five Element Powers, and/or the Five Directional Patterns that are currently being addressed as the primary focus of the magic ritual.

Some of the magical correspondences attributed to the various colored Ceremonial Robes are described as follows:

- **The Purple Colored Robe:** This special Ceremonial Robe is only worn in magical rituals by the Great Grand-Master of the residing Daoist Temple. It is considered to be the "highest colored" Ceremonial Robe, and is attributed to the esoteric magical powers of the Purple Palace, Northern Dipper, and the powerful Zi-Wei Star of Taiyi Zhenren. Taiyi Zhenren is sometimes known as "the Supreme One," "Da-yi" ("The Great One"), and "The Supreme Emperor of Heaven" (Figure 1.20).

Because the Purple Ceremonial Robe is only worn by the Most-Senior Priest, it can be worn during all magical rituals.

- **The Golden Yellow Colored Robe:** This special magical robe is considered to be the "second highest colored Ceremonial Robe." It is traditionally worn during magical rituals by the Senior Priests, especially when he is communicating with the Jade Emperor, and working with the Emperors of the Five Directions.

In magical ritual, the Golden Yellow color of the Ceremonial Robe is used by the Daoist priest in order to symbolically represent the collective energy of Earth and Center. It is the primary color used for gathering and rooting the combined energies of the other Element colors (i.e., Green, Red, White, and Black).



Figure 1.20. Taiyi Zhenren

- **The Scarlet Red Colored Robe:** This special magical robe is considered to be the "third highest colored Ceremonial Robe." It is also traditionally worn during magical rituals by the Senior Priests, when he is "assisting" another Senior Priest who is wearing the Golden Yellow Ceremonial Robe.
The Scarlet Red Colored Ceremonial Robe is used by the Daoist priest during magical rituals that focus on "Sending the Report to Heaven," and when celebrating the special birthdays of the various celestial immortals.
- **The Green Colored Robe:** This special Ceremonial Robe is traditionally worn in magical rituals that focus on the dead. It is especially worn when specifically working with "The Mysterious Eastern God Tai Yi," sometimes known as "The Heavenly Lord of Salvation From Misery" (refer back to Figure 1.20).
- **The Black Colored Robe:** This special Ceremonial Robe is traditionally worn in exorcism rituals, especially when working with the powerful exorcist general Xuan Wu ("The Dark Warrior"), also known as Zhen wu ("The Perfected Warrior").

DAOIST HEADWEAR (GUAN)

The Chinese word "Guan" is traditionally used as an umbrella term, to encompass all forms of headgear used for covering the hair (Figure 1.21). Since the head is also a part of the body, the ancient Chinese reasoned that the head deserved the same respect as the body. Therefore, headgear is also sometimes known as "Shoufu" (Clothing of the Head).

According to ancient historical texts, the earliest Guan were mostly composed of specially constructed plant reeds and animal skins (i.e., leather, snakeskin, etc.). Some of these ancient headgear were also adorned with flamboyant feather panaches, and other magical paraphernalia.

Traditionally, the Guan makes use of a hairpin (made of ivory, horn, bamboo or jade), which goes across a topknot of hair to stabilize itself, and is coupled with a sash tied underneath the chin. A single-pronged hairpin is called a "Zhan," and a double-pronged hairpin is called a "Chai."

By the Tang Dynasty (618-907 A.D.), the material used for the construction of a Guan slowly shifted towards woven fabric materials, such as black gauze. However, formal ritual headgear for the upper classes retained some degree of animal skin usage, as seen from ancient artifacts, where the piece was made of snakeskin.

Almost all Guan produced today include the chin sash to stabilize itself, and some have even went as far as to replacing the sash with an elastic strap to reinforce the effect.

Traditionally, as determined by Guan Li (coming of age ceremony), men prior to adulthood wear their hair in two knots: To the front and back. Women prior to adulthood, as determined by Ji Li, wear their hair similarly, but to the left and right. After coming of age, both male and females wear their hair up, tying them in either a simple single knot for men, or hairstyles with the hair ends still falling naturally to the back for women prior to marriage (Figure 1.22). Married women's hairstyles have the ends of their hair tucked within the hairstyle itself. Women of all ages adorn their hair with hairpins, or with bandanas wrapped around their hair or forehead (also called Jin). These decorative bandanas can have ornamentations of gold or jade hanging down, or pearls and various types of jewels being fastened onto them.



Figure 1.21. Daoist Men's Guan (Headwear)
(Original drawings by Goddy Hu)

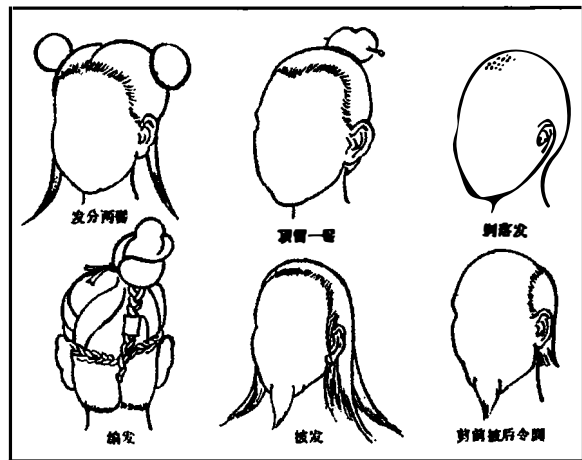


Figure 1.22. Examples of both adolescent and adult Male Hairstyles used in Ancient China
(Original drawings by Goddy Hu)

In ancient China, one could often tell the profession or social rank of someone by what they wore on their heads. The commoners generally wore a Jin and the more privileged wore a Guan.

TYPES OF PRIEST HATS (JIN)

The Jin is a piece of headgear made from cloth, and is traditionally a turban wrapped around the top of the head or the topknot. By the Tang Dynasty (618-907 A.D.), there is increasing evidence of the Jin becoming more formal-looking, changing in design and shape like a Guan (i.e., using frame constructions and adopting a rigid geometry on top of the head like the Guan). The primary difference in the design, is that the Jin do not use a hairpin to stabilize itself, instead relying on the head like a hat, or a set of drawstrings (sashes) in order to wrap or tie itself around the head or topknot.

To the priest, the Jin covering his or her head, represents the spiritual anointing of Heaven. According to the first volume of *Rules for the Use of the Ritual Robe of the Three Grottoes*, written by Daoist Master Zhang Wanfu during the Tang Dynasty (618-907 A.D.) for regulations concerning Daoist clothes and adornments, "A Daoist priest's hat is symbolic of contemplation. It is worn to remind the Daoist priest to contemplate on his or her spiritual body, and to cut off (or remove) all physical (mundane) desires. Once the hat is placed upon the disciple's head, it allows him or her the ability to sincerely pacify the mind, and to attain the fruit of Daoism. Furthermore, the disciple of the Dao should contemplate on outer materials as not being personal possessions, this will assist him or her in cutting off all desires."

THE NINE HATS OF DAOIST PRIESTS

Daoist hats, called Jin (meaning "head ornament made of fabric") do not signify any particular type of hierarchy in Religious Daoism. The personal preferences for the different types of Daoist hats are generally determined by the Daoist disciple's lineage (i.e., Zheng Yi or Quen Zhen branches).

Certain Jin, for example, are more commonly worn in one particular Daoist sect. There are several traditional types of hats worn by Daoist disciples, depending on their sect, specific magical function, and the specific type of ritual that the priest will be participating in or officiating over. Traditionally, there are nine types of Jin worn in Daoist ceremonies and everyday life. A historic list of Daoist Hats (Jin) is described as follows:

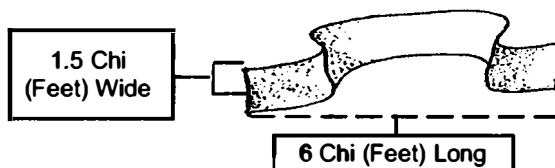


Figure 1.23. The One Character Hat (Yizi Jin)

1. **The One Character Hat (Yizi Jin):** This is the earliest form of Daoist hat. Its style is shaped like the Chinese character "Yi," which means the number "one." It was created by a Daoist immortal known as Hunyuan Laozi. The One Character Hat is constructed of a simple sash, used for tying up the Daoist's hair. It is traditionally six chi (feet) long and one and a half chi (feet) wide (Figure 1.23). Although it is sometimes constructed of black silk, several Daoist schools will wear these types of head-bands constructed of golden yellow or red silk. Some Daoist traditions will also place a Maozheng on each side of the sash, which is used to buckle the head-band and create the formation of a hat.
2. **Master Haoran's Bandana (Haoran Jin):** This hat was originally worn by a Daoist poet known as Meng Haoran. It consists of a square piece of fabric that is tied around the head like a bandana. This hat is also known as a Bao Jin (Wrapped Hat).

According to ancient Daoist teachings, there are 8 types of magical Bao Jin (Wrapped Hats), listed as follows:

- Bao Jin made out of varied brocade
- Bao Jin made out of varied gauze
- Bao Jin made out of varied silk brocade
- Bao Jin made out of woven materials
- Bao Jin made out of embroidery
- Bao Jin made out of colored ornamentations
- Bao Jin made out of one pure color
- Bao Jin that show pictures

A Bao Jin can also have ornamentations of gold or jade hanging down from it, or pearls and jewels being fastened onto it. When not wearing the Bao Jin, the priest must pack and store it inside a special sacred box or trunk.

3. **Master Zhuangzi's Hat (Zhuangzi Jin):** The Master Zhuang Hat (also known as Nanhua Jin) is a hat with a round rim and a sloping

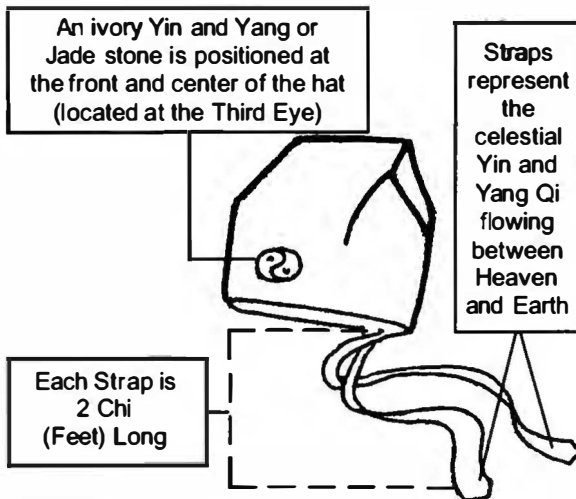


Figure 1.24. The Master Zhuang Hat (Zhuangzi Jin) (also known as the Nanhua Jin)



Figure 1.25. Jade Yin and Yang Symbol

front (Figure 1.24). The front of the hat is flat and smooth. According to ancient tradition, the Master Zhuang Hat was once constructed with two straps that hang down in the back. Each strap was two chi (foot) long and one cun (inch) wide, and they represented the free flowing energetic nature of the Celestial Yin and Celestial Yang Qi flowing between Heaven and Earth.

The Master Zhuang Hat is generally constructed of black silk. Positioned at the front and center of the hat (located at the Yintang or Third Eye area) is an ivory Yin and Yang patterned image. In certain Daoist schools, different colored stones of jade are used. The white or green magical jade stone was traditionally used to stimulate the disciple's Third Eye (Figure 1.25). It was also used to determine if the hat was being worn properly. This hat was originally worn by the Daoist

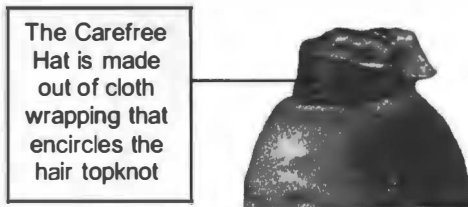


Figure 1.26. The Carefree Hat (Xiaoyao Jin)



Figure 1.27. The Nine Yang Hat (Jiuyang Jin) worn by the immortal Lu Dongbin

master Zhuangzi. Later, successive Daoists imitated this hat.

4. **The Carefree Hat (Xiaoyao Jin):** This is a long rectangular piece of fabric tied around the priest's topknot so that half of the topknot's hair hangs outside of the hat, and half is contained inside on the hat. It is adorned with a streamer on either side of the hat. It is a favorite with young Daoists as it makes them look carefree and elegant when they walk about (Figure 1.26). The Carefree Hat was created by a Daoist immortal named Hua Yen Zhen Ren.
5. **The Nine Yang Hat (Jiuyang Jin):** This hat is attributed to Lu Dongbin, one of the Eight Immortals (Figure 1.27). In honor of Lu Dongbin, it is sometimes called Dongbin Jin. Since it has nine ridges, it is also known as Jiuliang Jin (Nine Girders Jin).

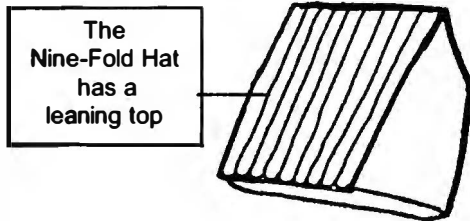


Figure 1.28. The Nine Beam Hat (Jiuliang Jin)

6. **The Nine Beam Hat (Jiuliang Jin):** The Nine-Beam Hat has a leaning top (like the leaning roof of Chinese tiled houses), and is usually worn by disciples of the Zheng Yi Daoist sect. The front of the hat has nine folds and nine beams (or "celestial folds"), which symbolize the various nine levels of Heaven (Figure 1.28).

This hat is also called Chongyang Jin (Master Chongyang's Hat) and was named after its designer, Wang Chongyang, the founder of Quen Zhen Pai (Complete Reality School). It is considered to be a fusion or combination of both the Zhuangzi Jin and the Jiu Yang Jin.

According to the Daoist text *The Pervasive Mystery Collections of Gold and Jade*: "The Perfect Man Chongyang 'Who Saves with Mercy and Subtlety,' was living in a hut on Kunlun Mountain, and made a hat consisting of three and a half feet of blue cloth with nine folds and nine beams on the top. He said that he had seen this hat in his dreams, and named it the Nine-Fold Huayang Hat. The Master, looking dignified and like the Immortal Zhongli, with this scarf adding to his grace, was a true transcendent." Therefore, the Quen Zhen Daoists were the first to wear the Nine-Fold Hat. However, contemporary Quen Zhen Daoists now wear the Hat of Original Chaos, while Zheng Yi Daoists wear the Nine-Beam Hats in rituals, in order to differentiate themselves from the Quen Zhen Daoists.

The Nine-Beam Hat is similar in appearance to the Daoist "Chunyang (Pure Yang) Hat," the "Huayang (Brilliant Yang) Hat," the "Ziyang (Purple Yang) Hat," and the "Ji-



Figure 1.29. The Sun Hat (Tai Yang Jin)

- uyang (Nine Yang) Hat." The Daoist text *The Chart of Three Rites* says, "The Chunyang Hat is also named the Letian (carefree or happy-go-lucky) Hat, and is similar to the hats that were worn during the Han (206 B.C.-220 A.D.) and Tang Dynasties (618-907 A.D.). Its top has an inch of silk folded like bamboo tablets hanging in the back. It is called the Chunyang Hat after the Immortal Lu Chunyang, and the Letian Hat after the poet Bai Letian."
7. **The Three Schools Hat (Sanjiao Jin):** This hat is used in three major Daoist schools. Usually the term "Sanjiao" refers to the three primary religions of ancient China: Daoism, Buddhism, and Confucianism. In this context, however, the term "San Jiao" could possibly refer to the three branches of Zheng Yi Daoism: Tianshi, Shangqing and Lingbao.
8. **The Sun Hat (Taiyang Jin):** This hat is shaped like a cymbal and provides shade from the sun. It is similar to the hats worn by Chinese rice farmers only it forms a dome at the top (Figure 1.29). The most famous sage to wear this hat is Zhang Sanfeng, the Daoist founder of Taijiquan.
9. **The Hat of Original Chaos (Hunyuan Jin):** The Qing Emperor Kangxi gave this hat to the highest ranking Daoist of the time, Wang Changyue. There is a Yin Yang Wuxing (Five Elements) Taiji Bagua hidden inside, symbolizing the esoteric powers of Daoist philosophy.

The Hat of Original Chaos (or Vertical Primordial Hat) is usually worn by the Daoist disciples of the Quen Zhen (Complete

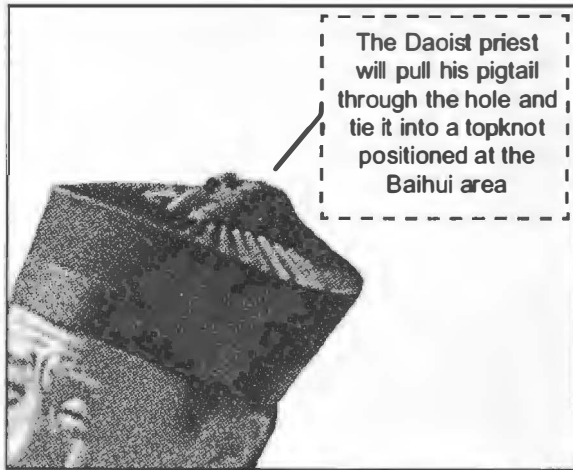


Figure 1.30. The Hat of Original Chaos
(Hunyuan Jin)

Reality) sect. It is circular and hemispherical in shape, and has a round hard brim surface constructed of black silk with a hole in its top (Figure 1.30). When wearing this hat, the Daoists will pull their pigtail through the hole and tie it into a topknot positioned at the Baihui (One Hundred Meetings) area. Contemporary Quen Zhen Daoists often wear this type of hat (in contrast with the Nine-Fold Celestial Hat worn by the Zheng Yi Daoists). The Hat of Original Chaos was the last traditional design created in Daoism and remains the most popular type of hat worn by Quen Zhen priests today.

Many of these Daoist hats have counterparts used in magical rituals. For example, in certain rituals, there is a wide band depicting various deities and symbols which is attached to the outside of the Hunyuan Jin, reminiscent of certain Tibetan hats. In certain rituals, a metallic or jeweled "topknot cover" (which looks almost like a small royal crown) is sometimes placed on top of a hat, inserted in the priest's topknot. The use of such advanced magical tools relies on a distinct knowledge of special minerals that can be attached to the Jin, as well as the magical use of certain types of talismans that are hidden within these special hats.

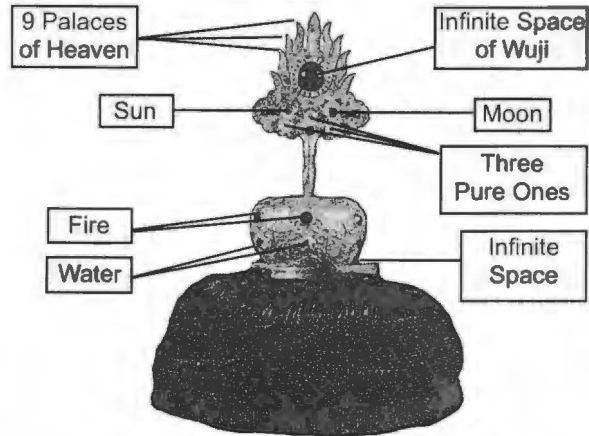


Figure 1.31. A Traditional Ceremonial Headdress

THE DAOIST PRIEST'S CEREMONIAL HEADRESS (GUAN)

In ancient China, the Daoist Ceremonial Headdress was sometimes called the "Golden Apex of the Cap," the "Apex of the Head," the "Crown of Gold," the "Golden Lotus," or the "Crown of Stars (of the Big Dipper)." It originally served to cover the topknot that the Daoist priest traditionally wore on top of their heads. The golden color of the Ceremonial Headdress represents the brilliant light of the Universe, the round center orb represents the infinite space of the Wuji, the red stone on the left side (underneath the center orb) represents the Sun and the Celestial Yang while the black stone on the right side represents the Celestial Yin (both are enveloped in clouds), the halo of nine flames represent the Nine Palaces of Heaven, and the colorful beads of glass that surround the base represent the energetic balance of Fire and Water (Figure 1.31).

In ancient times, the Daoist Ceremonial Headdress was hand crafted, mostly constructed out of wood, about two inches high, and worn on occasions of religious activities. In modern times, more ornate designs were constructed and eventually adopted (Figure 1.32). Traditionally, there are five main types of ceremonial headdresses, described as follows:

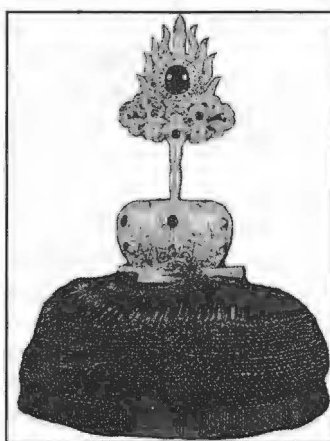
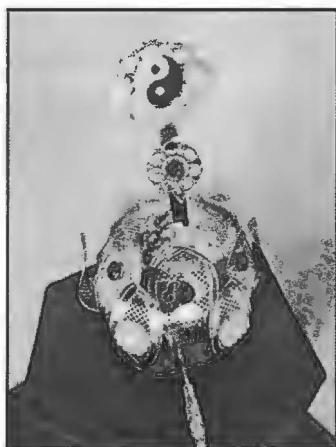


Figure 1.32. Various designed of a Senior Abbots Headdress

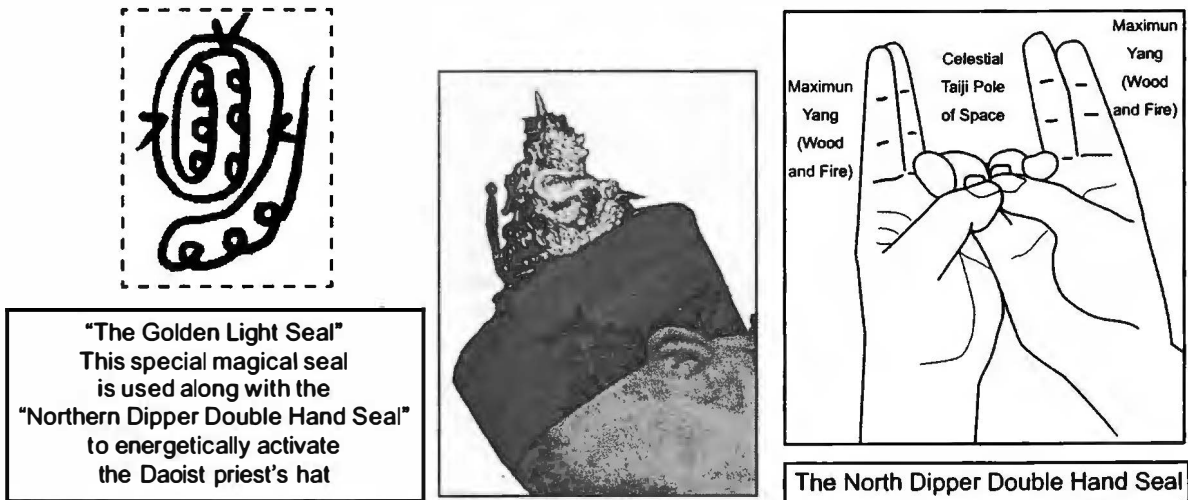


Figure 1.33. Magically Activating the Senior Abbots Headdress

- **The Yellow Headdress (Huang Guan):** This type of headdress is constructed in the crescent shape. It has a pair of holes in the lower rim, through which a wooden hairpin is placed in order to attach the hat to the hair topknot. Daoist priests of the Quen Zhen (Complete Reality) tradition often wear this type of headdress. Because in ancient China, Quen Zhen Daoist priests commonly wore yellow headdresses, the female Daoist priests were traditionally called Nu Huang Guan (Yellow Headdress Women), which was sometimes shortened to Nu Guan.
 - **The Five-Mountain Headdress (Wuyue Guan):** This type of headdress is shaped like an upside-down cone, with a picture of five mountains carved on the front. Only those priests who have undergone the "Great Commandments For the Illumination of the Three Altars" are allowed the honor of wearing this headdress.
 - **The Star Headdress (Xing Guan):** Also known as the Wudou Guan (Five Stars Headdress), this type of headdress is shaped like an upside-down cone, and it is decorated with a picture of the constellations placed in five symbolic locations (representing North, South, East, West, and Center). Daoist priests wear this type of headdress when holding ceremonies to pay respect to the various star god (planetary gods) and other immortals of the stars.
 - **The Lotus-Blossom Headdress (Lianghua Guan):** This type of headdress is shaped like a lotus flower, with the head of a Ruyi (an "S" shaped wand constructed out of jade -symbolizing good fortune) placed onto its center. A Daoist High Priest (Gao Gong) will wear this type of headdress when performing rituals.
 - **The Five Elders Headdress (Wulao Guan):** This type of headdress has no top, and is constructed of five wooden lotus-flower petals (pointing upward), with five elderly deities painted on them. On both sides of the headdress, two belts dangle down, their ends resembling magical swords.
- Each Senior Abbot was responsible for magically activating his own personal "Guan." This magical activation ritual traditionally included special incantations, along with the "Golden Light Seal," used to contain the special words of power. This special magical seal was also used along with the "Northern Dipper Double Hand Seal" to energetically activate the Daoist priest's hat (Figure 1.33).

THE DAOIST PRIEST'S FOOTWEAR

All Daoist priest wear cloth-bottom shoes. The three most popular styles include the Round-Opening Shoes, the Twin-Face Shoes, and the Cloud Shoes, described as follows:

ROUND-OPENING SHOES (YUANKOU XIE)

These are considered to be the Daoist priests everyday footwear. They are black shoes with a black round (half-circle) in the front. They are constructed of black cloth on the top and sides, and a white cloth bottom (Figure 1.34).

TWIN-FACE SHOES (SHUANGLIAN XIE)

These shoes are worn on formal occasions, when the priest dons the Ceremonial Robe. They are black shoes with a black round half-circle in the front, similar in design to the Round-Opening Shoes. However, the Twin-Face Shoes have a ridge in the middle of the front dividing the shoe into two parts, hence their name (Figure 1.35).

CLOUD SHOES

The boat-like Daoist priest's "Cloud Shoes" are also known as "Court Shoes" (Chao Xie). These shoes are traditionally worn by the High Priests (Gao Gong) when performing important rituals. They have black leather on the front and a thick white border at the base. These shoes have low sides, are decorated with colorful silk, and have a round front top and a thin sole. The padding inside the shoe is thick with several layers of cloth for extra comfort. The shoes are traditionally embroidered with a cloud pattern on the front part of the boot, similar to the style of boots generally worn in the Chinese opera (Figure 1.36). The cloud-patterns stitched to the sides of the shoes symbolize the priest's capacity to "pace the infinite space of the Wuji" and "carry messages to Heaven."

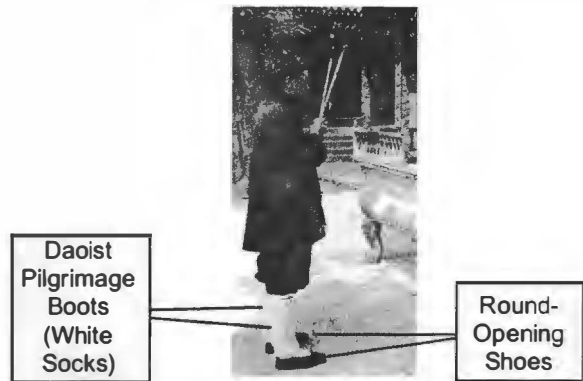


Figure 1.34. Round-Opening Shoes and Pilgrimage Boots (knee high white socks)



Figure 1.35. Twin-Face Shoes (Shuanglian Xie)

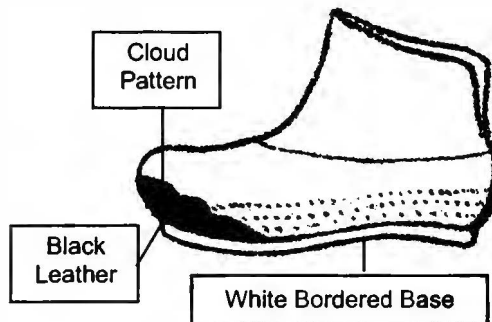


Figure 1.36. Cloud Shoes, also known as "Court Shoes" (Chao Xie)

In ancient China, these specialized ritual shoes were sometimes observed with an embroidered Yin and Yang symbol stylized in front of the shoe, within the shoe's round head. These ritual shoes were traditionally constructed out of leather or cloth, with ornaments worked out in silk, in the colors of yellow and black. When constructing these special shoes, it was important that the Ritual Shoes not be made out of gauze and silk, brocade and embroidery, or pictorial needlework and pearls.

HISTORY OF DAOIST CLOUD SHOES

According to the *Commentaries of Chinese Ancients and Contemporaries*, the history of wearing magical shoes in Daoist Magic progressed as follows:

- In the Eastern Jin Dynasty (265-420 A.D.), the Daoist shoes were made of grass and were decorated as Phoenix Head Shoes, Cloud Shoes, and Five Flower Shoes.
- In the early Song Dynasty (420-478 A.D.) there were Twin-Face Shoes.
- In the Liang Dynasty (502-556 A.D.), there were Jade Tablet-Head Shoes, Twin-Face Shoes, Standing Phoenix shoes, and Five-Color Cloud shoes.”
- In the Southern and Northern Dynasties (386-588 A.D.), the Daoist ritual masters were not allowed to wear shoes with colorful adornments. So historically, Cloud Shoes may have only become popular after the later Song (960-1279 A.D.) and Yuan (1279-1368 A.D.) Dynasties.

SHOE ETIQUETTE

According to ancient Shang Qing texts, the various gods that inhabit the body of a Ritual Master produce certain magical breaths. These magical breaths create a specific smell that permeates the priest's clothes. Therefore the personal Twin-Face Shoes of a Ritual Master must never be lent to another, as the other individual is likely to spoil



Figure 1.37. Daoist Pilgrimage Boots (knee high white socks)

the original spiritual energy contained within the Ritual Shoes.

Additionally, the Ritual Shoes must be kept away from other clothes. The same thing applies to the Daoist priest's robe and cap.

According to the ancient Daoist writing on the *Three Caves Clothing*, beneath these special ritual shoes there are magical dragon and tiger spirits crouched in hiding. Therefore, in the night, the priest must place these special shoes onto planks, bed mats, or night tables. They must never directly touch the soil, or be used for walking into toilets.

PILGRIMAGE BOOTS (SOCKS)

The Daoist priests socks are traditionally constructed out of plain soft cloth or cheap silk.

After the Song and Yuan Dynasties, the Daoists began to use pilgrimage boots (or knee high white socks) when performing the rituals. Pilgrimage Boots are a kind of sock worn by Ritual Masters, Chief Cantors, and Fasting Supervisors in large-scale rituals. They have thick white painted soles and are knee-high (Figure 1.37).

INTRODUCTION TO IMPRINTING DAOIST MAGIC TOOLS

There are many secret methods and additional hidden procedures contained within every Daoist magic ritual. This is especially true, when performing the esoteric rituals required to energetically activate your Daoist magic tools. The greater the information, deeper the understanding, and stronger the belief, the more powerful and effective the magical tool.

Historically, the various magical rites originating in ancient China required the priest to possess a variety of specialized "tools." This was needed in order for the priest to be effective within the spirit realm. Depending of the specific Daoist sect and ritual, these magic tools could all be utilized and applied in many different ways.

CREATING DAOIST MAGIC TOOLS

In order to enter into the deeper realms of Daoist magic, a priest must first consider the exact process by which the specific magic tool is being constructed. Traditionally, when creating a magic ritual tool, the ancient Daoist priests had to follow a four-stage process. This import process was based on the priests in-depth studies of Daoist occult magic. In these esoteric studies, the priest came to understand that there are various dimensions within the Three Worlds (Heaven, Earth, and the Underworld), and that the magical properties utilized within each dimension required the creation of different types of magical tools.

The more focus, intention, and personal Qi the priest invested into creating these magical tools, the more energetic effect and spiritual power the tool would contain. Additionally, the more reverence, value, and time placed into the construction of the magic tool, the greater its magical power and influence.

The creation of a Daoist magical tool can be complex; it requires several stages of energetic and spiritual transformation, and more energetic input than just mere faith. Traditionally, the four-stage process used in creating Daoist magic tools is attributed to the priest's interactions with the magical powers of the Four Celestial Animals, arranged

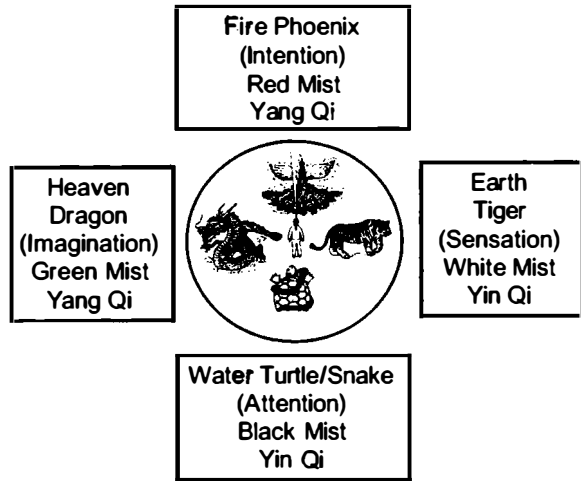


Figure 1.38. The Four Celestial Animals and their powers

in the Prenatal Bagua pattern (Figure 1.38), and aligned with the four cardinal directions (Heaven, Earth, Fire, and Water), described as follows:

THE WHITE TIGER (POWER OF EARTH)

The White Tiger represents the magical powers of Earth, Yin Qi, the priest's Po (Corporeal Soul), and Sensation (physical and energetic). In Daoist Magic, it energetically manifests as the various levels of intuitive awareness, created through feeling sensations. The White Tiger also corresponds to the physical properties and feeling sensations invested in the gathering and construction of the magic tool.

As the first stage is associated with the physical properties of the magic tool, the priest must determine the following:

1. What are the raw materials needed for the construction of the item (i.e. the wood, herb, stone, metal, water, etc.)?
2. Were the materials grown or harvested specifically for this magical purpose?
3. Do those elements have magical properties that correspond to what the priest wants the tool to be utilized for?
4. Was the material harvested from a magical location (i.e. sacred mountain or cave, pure lake or river, sacred bamboo grove or forest, magical field or cross roads, personal meditation place, etc.)?

5. Was the material harvested during the right magical time (i.e. phase of the moon, planetary alignment, season, etc.)?

THE GREEN DRAGON (POWER OF HEAVEN)

The Green Dragon represents the magical powers of Heaven (i.e., the Wind / Air Element), Yang Qi, the priest's Hun (Ethereal Soul), and Imagination. In Daoist Magic, it energetically manifests as the power of creation, developed through forming mental images. It also corresponds to the imagination invested in the construction of the magic tool, and to the action or power of forming a mental image of the Ling Shen (Magical Spirit) contained within the magic tool.

The second stage requires the priest to consider the resonant vibrations of the magical materials and Daoist tool. Everything in the universe resonates a specific vibration, creating magical action. As humans, we sometimes relate this type of vibration to emotion. As such, we can actually change the vibrational state that is linked to our emotional state. Therefore, it is important that the priest decide the following, in order to determine the level of energetic influence the magic tool will have:

1. What was the emotional state of the environment or area when the materials was harvested (i.e. was the area being traumatized by clear cut timbering, or strip mining; or was it a safe, hidden area, that looked un-trodden by human feet)?
2. What was the emotional state of the person that harvested the materials (i.e. were they peaceful and happy; or were they angry, grieving, fearful, lonely, worried, anxious, etc.)?
3. The priest should meditate and focus his attention onto the vibrational resonance of the magic tool and its base materials. Next he should align himself with the current vibrational state of the material soon to be used in its energetic construction. Then, the priest should determine if the material energetically and spiritually aligns with the purposes of the magic tool he is trying to create.
4. What was the emotional conditions surrounding the Consecration Rituals performed when

gathering the material for the magic tool; and subsequently the emotional state required in preparing and/or utilizing it?

5. When the priest uses the magic tool, what is the emotional state he needs to retain and manifest? And how are these energies, thoughts, and beliefs, whether conscious or subconscious, entering into the cells and core of the magic tool?

THE RED PHOENIX (POWER OF FIRE)

The Red Phoenix represents the magical powers of Fire, Yang Qi, the priest's Shen (thoughts and desires) and Intention. In Daoist Magic, it energetically corresponds to the purpose, aim, and determined goal of the magic tool.

In the third stage, the priest will consider the focused "intent" and spiritual action that was placed into the energetic nature of the magical tool. Therefore, it is important that the priest ask the following questions concerning the focus, will, or thoughts that went into the construction of the magical tool.

1. Is the item being created as it wishes to be? It is important that the priest meditate on the current state of the materials and/or magic tool, and try to answer if this is what it wants to be? Does the focus and intent of the magic tool align with the desires of that which is the intention of the incantation, spell, or ritual used to activate and utilize it?
2. Was the intent of the individual who harvested or created the item for the tool good or malignant?
3. What is the focus and intended purpose for creating the magical tool?
4. Does this intent align with the same intentions of the material and magical tool?
5. Does the focus and intent of the magic tool align with its natural energetic state of being?

THE BLACK WARRIOR (POWER OF WATER)

The Black Warrior (also known as the Turtle/ Snake), represents the powers of Water, Yin Qi, the priest's Zhi (Will Power) and Attention. In Daoist Magic, it energetically manifests as the focused concentration of the mind, applied towards the magical power released through the magic tool.

The fourth level of creating a magic tool is the action of the will, used to activate and maintain its magical power. This energetic action usually centers upon how the magic tool was consecrated, how the tool is used, and the specific rituals or actions behind the use of the magic tool.

1. Were the materials and/or magic tool consecrated within the proper rights and traditions required for its created purpose?
2. Are the purification and activation rituals appropriate for the materials and magic tool?
3. Are the materials and magic tool being used during the appropriate season or time?
4. Do the materials and magic tool work well with the deities, spirits, or Elements that are invited, invoked, or summoned and placed at the center of the magic ritual?
5. Are the materials and/or tool being used or brought into action in alignment with their natural properties and will power? For example, crystals focus energy while stones like hematite absorb certain negative energies. Therefore, does the tool require the strength and spiritual power of the sandalwood, or the bending and changing properties of the willow?

ACTIVATING DAOIST MAGIC TOOLS

Depending on the specific Daoist monastery, when acquiring a magic tool, the resources used to make the magic tool, the creation of the magic tool, and how the completed tool was transferred to the priest's stewardship may have little or no magical input whatsoever.

The only magical property involved in the above mentioned scenario, is the priest's desire and intention invested when he purchases the magical tool. After the priest focuses his intention on purifying, consecrating, dedicating, and activating the magic tool, it then becomes energetically effective and magically functional within the Three Worlds.

In order to consecrate a Daoist magic tool, the priest must first purify and then imprint the item with certain magical incantations and special magic seals. These incantations and seals are necessary for the magic tool to become impregnated

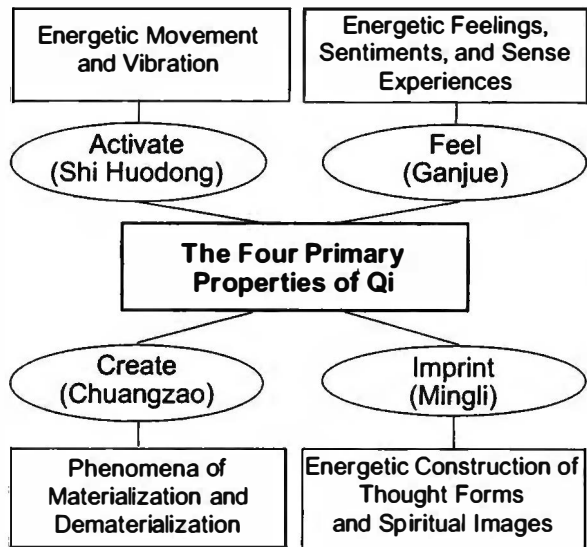


Figure 1.39. The Four Primary Properties of Qi

with the magical power projected and/or invoked by the Daoist priest (depending of which Celestial God to whom the magic tool is dedicated and authorized). The energies generated from both the magic rituals and the imprinted tool combine in order to become a powerful magical force. However, it is important to note that the Daoist tool will only retain the magical properties generated and inserted into its energetic structure by the priest.

CREATING, FEELING, IMPRINTING, AND ACTIVATING THE MAGIC TOOL

When activating the magic tool, the priest should use the Four Primary Properties of Qi Shengong meditations, which require the use powerful sensory interactions. These sensory interactions are described as follows (Figure 1.39 and Figure 1.40):

- **Create (Chuangzao) - Forming the Energetic Blueprint:** The word "Chuangzao" translates as "to create," and it describes the Creative property of Qi. It refers to the production of the energetic form, as well as to the forces and energy associated with it. It makes life itself and the phenomena of materialization and dematerialization possible.

When materializing Qi, the Creative property of Qi is used to construct the energetic form of the magic tool, i.e., its shape, size, and texture (color, sound, solid, liquid, vapor or light).

- **Feel (Ganjue) - The Sensate Property of Qi:** The word "Ganjue" translates as "to feel or sense," and it describes the aspect of "feeling" the energetic quality of the created tool. It is considered the manifestation of the "sensory" aspect or property of the Created Qi, and refers to the tangible feeling of the energetic form or substance, as well as the specific forces and energy associated with it (i.e., hot, cold, heavy, light, etc.).

By mastering the Feeling aspect of Qi, the priest can energetically dissolve into the Wuji and experience every cell or particle of material existence; or feel the ebb and flow of the subtle energetic fields that permeate all matter (i.e., by dissolving into the spiritual matrix that exists in-between the item's energetic particles and cells). Ganjue makes the priest's energetic feelings, sentiments, and sense experiences substantially real.

When materializing energy, the Feeling property of Qi allows the priest to fully experience the quality of the subtle vibrations resonating within the energetic form that he or she has created. The energetic form will generally manifest through the Eight Energetic Touches (feeling hot, cold, heavy, light, expanded, contracted, vibrating, and spiralling).

- **Imprint (Mingli) - Tasking the Energetic Form:** The word "Mingli" translates as "to imprint," and it describes the energetic aspect of imprinting and spiritually "inscribing" the priest's intention into the energetic form. Mingli allows the energetic form of the magic tool to retain specific instructions and perform required tasks. Tasking is considered a type of encoding the energetic form, and it includes all energetic and spiritual forces associated with the thoughts, emotions, and intentions that have impregnated the created object (i.e., to strengthen, protect, destroy, bind, or heal).

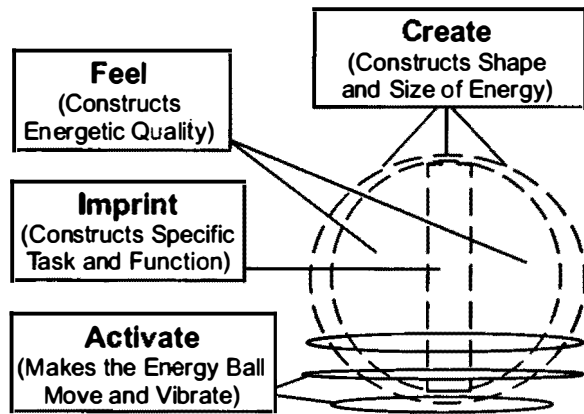


Figure 1.40. The Four Primary Properties of Qi Used to Create an Energy Ball

Imprinting makes the energetic construction of all thought forms and spiritual images possible. It is used after the priest has shaped the energetic form within the magic tool through visualization. When recording images, it is the "Imprinting" quality of energy that helps the priest to observe, memorize, and retain various shapes, sizes, and colors. Within the magic tool, the Imprinting property of Qi makes it possible for every particle and cell of the item to become energized and strengthened, and to maintain a specific energetic structure.

- **Activate (Shi Huodong) - Awakening the Vibrational Property of Qi:** The term "Shi Huodong" translates as "to activate," and it is used as a term to describe the activity of formally "starting" the energetic and spiritual function of the Created object. The Activation of Qi makes the energetic movement and vibration possible. It is sometimes considered the "awakening" of the vibrational motion contained within the energetic form, as well as the specific powers (or forces of energy) associated with that awakening.

The Activation of Qi is used as the means for transporting the priest's projected energetic field. Within the magic tool, the Activating property of Qi is responsible for all magical activities, both conscious and unconscious.

DAOIST MAGIC ALTAR TOOLS

The following Daoist magic tools are standard altar instruments, used in various Zheng Yi Daoist and Quanzhen Daoist rituals. When the disciple receives his or her Lu (the Daoist magical book of laws, names of celestial guardians and helpers, and the magic tools, talismans, incantations, magic seals, hand seals, and star stepping patterns needed to invite or summon them), the first task is to energetically imprint and then activate his or her magic instruments. Otherwise, these important tools remain life-less trinkets, and the powerful arsenal of spiritual weapons at the priest's disposal becomes useless.

In order to imprint and activate the magical powers of the various tools, the Daoist priest must have access to an altar, consecrated to the promotion and expansion of the celestial influence of the Dao.

Because the altar is a special structure through which personal vows and offerings are made to the celestial gods and spirit entities, the tools used during these important rituals must be fashioned in such a way that they adequately reflect the priests intentions and authority to channel this tremendous spiritual power.

The Daoist Altar is the focal point of all ceremonial forms of Daoist practice. The specific arrangement of the altar varies from sect to sect, and takes on different forms, according to the particular ritual or ceremony that is being enacted. There are certain objects, however, that are always present, and whose symbolism remains basically the same, regardless of what form the ritual takes.

Because all Daoist altars are erected to honor traditional deities and the spirits of ancestors, they may be erected in either temples or in private homes. However, strict ancient traditions describe the specific items that must be used for offerings, as well as the special tools and rituals involved in the temples. One exception to this rule is the introduction of ancient Daoist folk magic, which requires a variety of additional esoteric tools.

In this chapter, I will begin by introducing the 17 essential Traditional Altar Tools used in Religious Daoist Magic. Then, in the following chapter, I will progress to 17 Additional Altar Tools used in various forms of Daoist Folk Magic (Figure 1.41).

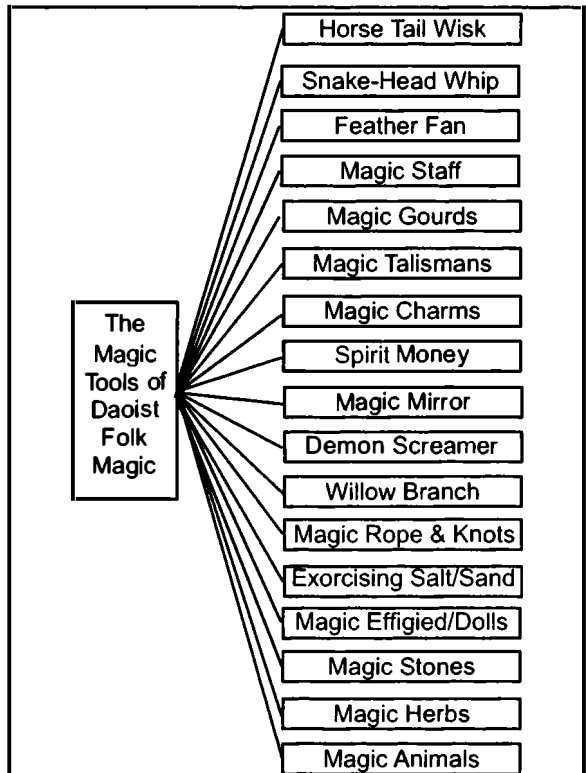
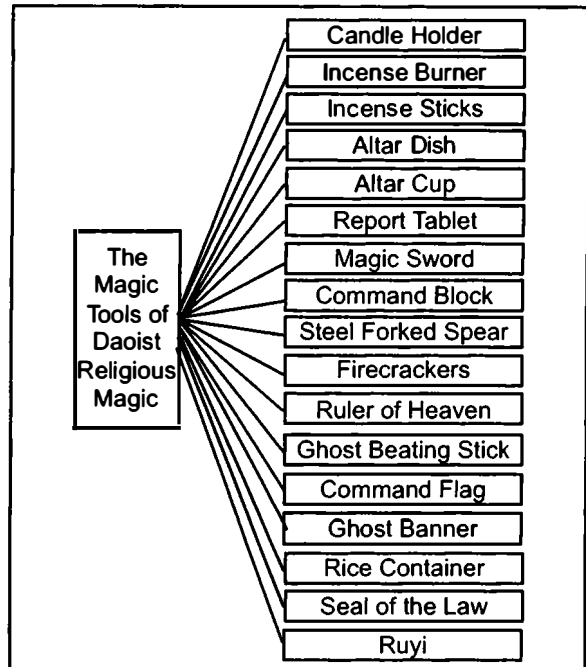


Figure 1.41. Various Types of Daoist Magic Altar Tools

THE CANDLE HOLDER

The Candle Holder is traditionally constructed of yellow copper. The character for "Joy" is traditionally designed into the structure of the candle holder (Figure 1.42). The candle itself is red and should initially be 1.5 chi (feet) long.

THE ALTAR LAMP AND RED CANDLES

The celestial light of the Daoist Altar is symbolically represented by either an Altar Lamp, or by two Red Altar Candles, described as follows:

THE ALTAR LAMP

The Altar Lamp is an oil lamp, used to symbolize the "eternal flame" or "Godhead." It represents the supreme splendor that sustains the Three Worlds (Heaven, Earth, and the Underworld) and resides at the heart of creation. The lamp is lit at the beginning of any magical practice or meditation and is to be extinguished with the activities conclusion. It is important to always light and extinguish the lamp with the full understanding and awareness that it represents the symbol of the divine light.

The Altar Lamp is placed in the center of the altar, in front of a picture or statue of the Deity being honored. It represents the light of the Dao (the root of Wuji). The light of the Dao, like the brightest of stars, shines both in the sky (illuminating the entire cosmos) and in the human body (illuminating our Original Nature). In terms of Inner Alchemy, the Altar Lamp is sometimes called the Golden Pill or the Elixir of Immortality. This magical Golden Light is never lit, nor extinguished, since the light of Dao remains forever untouched by the cycles of creation and dissolution.

THE TWO RED ALTAR CANDLES

Two red wax candles are sometimes used instead of an Altar Lamp to symbolize the divine light. The two Altar Candles represent the "Eyes of God" looking into the ritual area (Figure 1.43). The candles also represent the celestial light of the Sun and Moon (the eternal light of the Dao, and the Yin and Yang of Heaven); they also represent the eyes of the human body (the windows of the eternal

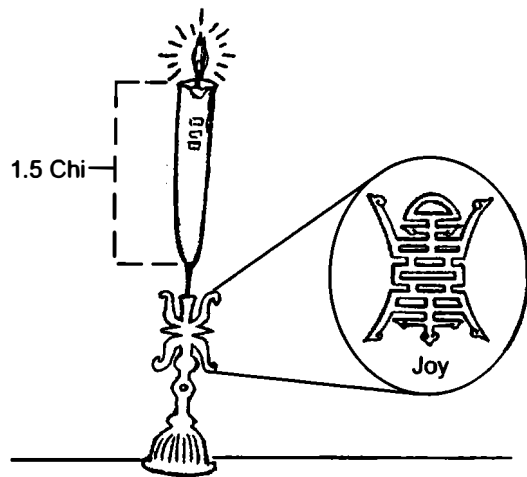


Figure 1.42. The Candle Holder

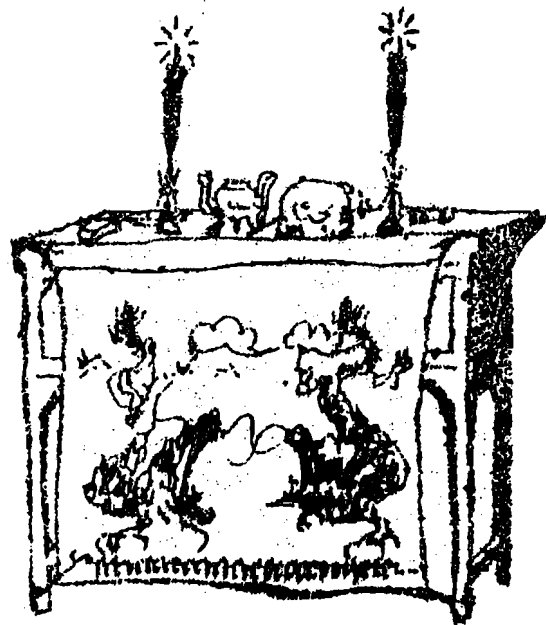


Figure 1.43. The Two Red Candles At The Altar Table

soul), and play a very important role in Daoist rituals, because their combined light is the symbol of life. They are sometimes called "guiding lights," because they illuminate the path of visiting gods to the place where the ritual is being conducted.

In the language of Daoist Inner Alchemy, the two candles are the "Green Dragon and White Tiger copulating in the Yellow Hall (altar room)."

Most Daoist priests will not use a candle unless it contains a large percentage of beeswax. This allows the priest to have a direct connection with the transformational powers of nature and the energetic realm. It is also important that these be virgin candles and treated with the same reverence as the oil lamp.

Together, the Daoist priest, candles, and altar table all symbolically form a trinity of power representing the emergence of Heaven (light), Earth (table) and Man (priest) within the infinite space of the Wuji (Magic Circle). This is an essential esoteric key of ancient Daoist symbolism needed in order to enter the spiritual world.

In modern times, both candles and incense are used on the altar simultaneously; in ancient China, however, incense was originally used during the day and candles were used during the night (because there was no electricity). The ancient Daoists believed that the gods were attracted by the fragrance of the incense and the bright flames of the candles.

Additionally, similar to the magical protocols used for incense, the Altar Candle flame is never to be "blown out," but extinguished with a Candle Snuffer or your fingers. As the candle burns, the power that has been concentrated and imprinted into it via the magical ritual is slowly released through the flame. The wax is transformed from a solid into a liquid, and then into a gas, and the imprinted "message" of the magical ritual is released on its way.

THE CANDLE AND THE SPIRIT WORLD

When lit, a candle can be viewed as containing the same three energetic components as the human body, possessing a physical, energetic and spiritual dimension (Figure 1.44). The candles at the altar represent the same three dimensions, expressed within the celestial powers of the Sun and Moon.

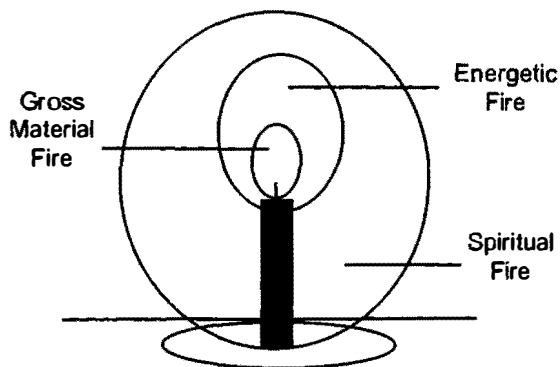


Figure 1.44. It is important to control and master each of the element's energetic nature existing on all dimensions.

Both fire and light are powerful tools used in communicating with the spirit realm. The ancient Daoist priests believed that for every person on earth there is a candle burning for them in the afterlife. This candle symbolizes the length of the individual's life. If this flame is extinguished prematurely, the individual will fall into a coma and eventually die unless the god responsible for the candle relights it immediately. This is why when initiating a curse in certain black magic rituals, a candle flame (used to represent an individual's spirit) is blown out, symbolizing the extinguishing of the victim's life-force energy.

The candle flame can also be used as a magical portal or doorway through which to travel into other dimensions. In order to develop focused concentration, any teachers instruct their disciples to quietly meditate in front of a candle flame. The disciple is encouraged to relax, sink, and reach into the stillness of the "space within the space" of the flame, and travel into the infinite space of the Wuji.

CANDLE FLAME WARNINGS

The founding principles of Daoist sorcery states that all priests should burn candles at the altar to honor the gods and to appease evil entities and keep them at bay. When the flame of a candle on the altar suddenly becomes more blue in color and starts to waver and flicker (even though there

are no air currents in the ceremonial room), it indicates that ghosts have arrived unexpectedly. In such cases, the Daoist priest must immediately expel these spirits from this world before they begin to cause trouble.

In ancient China, it was believed that if a candle burning in a place other than the Altar Room suddenly flickers and throws off sparks, it indicates that a dark sorcerer or spirit entity is approaching the priest's home (or is contemplating bad intentions concerning the individual). In such cases, the Daoist priest is cautioned to immediately begin performing a Defensive Ritual in order to counter the psychic attack.

USING CANDLES

One of the simplest of Daoist rituals that comes under the heading of natural magic is candle burning. Most of us have performed our first act of Candle Magic by the time we are two years old. Blowing out the tiny candles on our birthday cake and making a wish is defined as a basic form of Candle Magic. This childhood custom is based on the three magical principals: imagination, visualization, and concentration.

The size and shape of the candles you use in magical rituals is unimportant, although highly decorative, extra large, or unusually shaped candles is prohibited. Most priests prefer to use candles of standard or uniform size if possible.

Unless its an Altar Candle (which remains in the Altar Room and is constantly relit and extinguished as part of that ritual space), the candles you use for any type of Daoist magical ritual should be virgin (unused). Under no circumstances should you use a candle which has been used at a dinner table, as a bedroom candle, or as a night-light. The energy absorbed into this type of used candle can disrupt your magical rituals and negate their effectiveness.

THE SECRET METHOD FOR ACTIVATING THE MAGIC POWER OF THE CANDLE

The following secret ritual is used by Daoist priests in order to energetically activate the magical power of the altar candle.

Once you have procured your ritual candle, it has to be treated (oiled or "dressed") before burning. The purpose of dressing the candle is to establish a psychic link between the candle and the priest. By physically touching the candle during the dressing procedure, you are charging it with your own personal power. As your hands brush the external matrix of the candle, your body's cells naturally attach to its form, allowing it to become an extension of your Jing (essence), Qi (energy) and Shen (spirit).

While dressing the candle, it is important to focus your concentration on the specific intention of your magical ritual and imprint it deep into the wax. The candle then becomes an extension of your focused internal thoughts and desires.

When dressing a candle for magical use, imagine that it is a psychic magnet with a North and a South pole. Obtain natural oils for the candle's imprinting process (one of the ancient Chinese magical uses of aromatherapy). The best type of oils to use for dressing candles are natural ones which can be obtained quite easily and contain the Jing, Qi and Shen of a plant or flower. The proper selection of natural herbal oils will allow for a more powerful effect.

Rub oil into the candle, always applying it in the same direction. There are two directions used to apply the imprinting oil, described as follows:

- **From Heaven to Earth:** Beginning at the top (Yang) and ending at the bottom (Yin) signifies pulling Heaven Qi into the Earth. This direction can be used for energetically gathering, attracting, summoning or bringing a certain person, place or thing into your life.

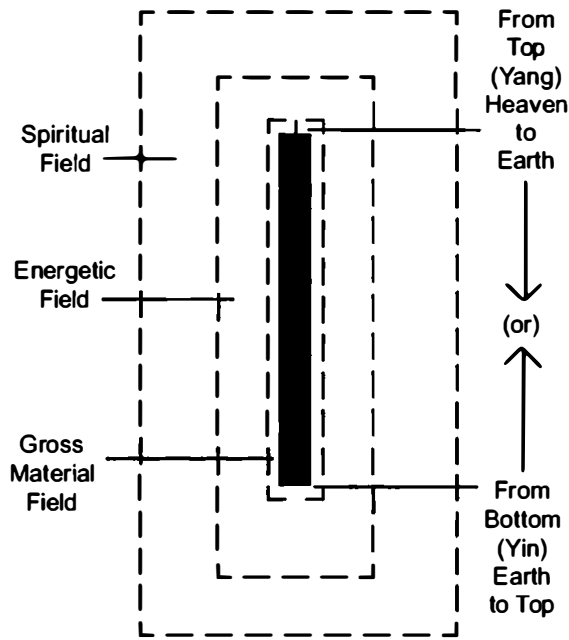


Figure 1.45. Dressing the Candle

- **From Earth to Heaven:** Beginning at the bottom (Yin) and ending at the top (Yang) signifies drawing Earth Qi towards the Heavens (Figure 1.45). This direction can be used for energetically releasing, dispersing, or removing a certain person, place or thing away from your life.

Next, write down the objective of your ritual on an virgin (unused) piece of paper. As you write down your intentions and desires, visualize them coming true. When you have completed writing down your petition, carefully fold up the paper in a deliberately slow fashion.

CANDLE RITUALS

There are several ways to perform Daoist Candle Magic. Some examples are as follows:

- Sometimes, the priest's intentions and specific incantations are written down onto a strip of yellow talismanic paper. This magical paper is approximately three inches wide by seven inches in length.
- The talismanic paper is formed into a triangle and only folded three times in order to create this powerful icon. This is traditionally known as a "San Jiao Fu" ("Triangular Spell"). When folding this paper, the priest will always begin at the top of the talisman inscription. The remaining part of the talisman is then inserted into the edge of the formed triangle (Figure 1.46).

The ancient Daoists believed that the power of the talisman could be increased significantly and that his spell would be reinforced times three by folding the yellow paper in this fashion (each side of the triangle represented the ancient magical trinity of power: Heaven, Earth, and Man).

The first fold represents gathering the magical influence and celestial power of Heaven; the second fold represents gathering the magical influence and terrestrial power of the Earth; the last fold represents the magical influence that both Heaven and Earth have on the Essence (Jing), Energy (Qi), and Shen (Spirit) of Man.

- After folding the talismanic paper three times, the priest would then place the end of the folded triangle into the candle flame and set it on fire. It is important to use paper that will burn quickly. The burning paper was then

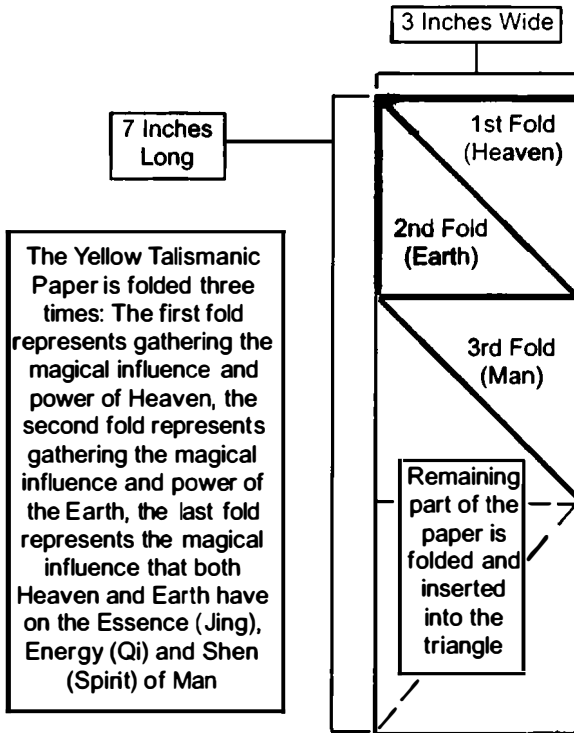


Figure 1.46. The talismanic paper is folded into a triangle representing Heaven, Earth, and Man.

placed into the Altar Dish in order to safely allow it to form into ash. The special ash is then gathered and combined with herbs, and later used in other magic rituals.

- Other schools of magic will place the folded paper containing the priest's need, requests and desires under the lit candle. Both the candle and request paper are then surrounded by a magical circle constructed out of Holy Water or special herbs (healing, banishing, summoning, etc.). Sometimes, the magical circle is outlined with a circle of honey. This is used to either gather the "sweetness of life,"

or presented as an offering to accommodate a certain spirit entity. The candle is then allowed to burn down.

- Still, in other magical schools, the Daoist priest leaves the yellow paper unfolded. He simply lights the end of the paper and throws the lit talisman into the air in order to send the request on its way. The priest then leaves the candle burning and allows the imprinted prayer fused within the candle to continue to burn until it completely extinguishes itself on its own.

When completing the magical ritual, it is important to allow the candle to completely burn away. You do not need to stay with the candle after the ritual has completed, however, make sure that the candle is safe and that hot wax will not cause any damage or fire.

Unless it's an Altar Candle, never reuse a candle which has been lit in any magic ritual. It should only be used once, in that ritual, and then allowed to burn away or be disposed of afterwards.

As you leave the ritual area, push all thoughts of the ritual completely out of your mind. Believe and know that the magic of the ritual worked.

If you are conducting a magic ritual which involves two people (e.g. an absent healing for a person some distance away), then the second person can be symbolically represented during the ritual by using another candle or hexing doll. All you need to do is write down the individual's name, birth information (year, month, day, and hour), Ruling Planet and Direction. Then, burn the appropriate candle along with the petition.

- Ruling Planet - East: Jupiter - Color: Green-Blue
- Ruling Planet - South: Mars - Color: Red
- Ruling Planet - Center: Saturn - Color: Yellow
- Ruling Planet - West: Venus - Color: White
- Ruling Planet - North: Mercury - Color: Black

THE INCENSE BURNER

According to the magical Daoist invocations written in the *God of Prosperity's Dream Book*, "it is through the incense burner, positioned in front of altar table, that the Jade Emperor grants His celestial authority."

Both the incense (Xiang) and the incense burner (Xianglu) have separate histories and different spiritual connotations in Daoist magic. Prior to its use for burning incense, the incense burner was originally a ritual object used for preparing sacrificial food, and was valued as a symbol of legitimacy. In ancient China, the incense originally did not need to be burned inside of a special vessel, but could also be placed in a tree, on a staircase, stuck below a lantern (symbolizing Heaven), held between both hands during worship, or placed inside a sacrificial gift.

The earliest known record of Daoists using incense occurs in the *History of Wu*, in the Annals of the Three Kingdoms (220-280 A.D.), which states, "the Daoist Yu Ji taught people to burn incense and read Daoist books in the eastern reaches of the Yangtze River. Thereafter, incense burners were set up in the Daoist temples of the Southern and Northern Dynasties."

Throughout the centuries, the incense burner has eventually become one of the most important objects used in Daoist rituals. There are two main types of incense burners used within a Daoist temple: the Temple Incense Burner (placed outside the altar area in the courtyard) and the Altar Incense Burner (placed on the Earth Altar inside the worship hall). The incense burner located on the Earth Altar is generally three inches high and is constructed of bronze and ceramic (Figure 1.47). In certain incense burners, vents constructed along the sides, handles or feet allow the smoke to escape in the shape of images (dragon heads, Trigrams from the Yi-Jing, etc.), symbolizing the energetic interactions of Yin and Yang.

Incense burners must be filled with some kind of stabilizing base in order to hold the incense and keep them from falling. The most commonly used base materials are sand, rice, or sea salt. Sea salt is popular, as it naturally mixes with the incense ash, and absorbs the magical energy of the offerings.

As a social unit in ancient China, the local Daoist temple maintained a powerful political status within its worshipping community. Only by

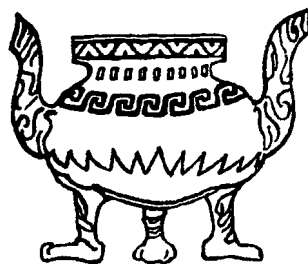


Figure 1.47. The Altar's Incense Burner

participating in the communal religious practices could anyone belonging to the community have a say in its affairs. Significantly, the chief of the religious community was often called "The Chief of the (incense) Burner" (Luzhu).

All Daoist communities in ancient China placed focus on the various magical rituals consisting of the collective worship of some form of supernatural deity by means of burning incense and performing sacrifices. The focus of these communities centered on the magical power of the incense burner rather than on statues, relics, or the building that housed the deity (deities). These incense burners were often among some of the most beautiful sculptures of ancient China, carved out of brass and copper.

The size of the incense burner always depended on the specific need for its construction. The more ornate designs were carved or inlaid with dancing phoenixes, coiling dragons, floating clouds and whirling fog. Others were engraved with lotus flowers, containing 10,000 leaves and fragrant mountains. Still other incense burners were simple in design, plain, and unadorned.

The "feet" or base stand of the incense burner were traditionally designed to correspond to the magical associations attributed to the number three (Three Pure Ones, Three Worlds, Three Treasures, etc.). However, other incense burner stands may also contain six, or nine feet, depending on its specific magical design.

Additionally, because the altar table is visualized as a sacred mountain, that is symbolically climbed by the officiating priest during magical ritual, the incense burner that sits on the altar table is traditionally referred to as the "Cave Table." In Daoist magic, the incense burner symbolizes the "Numinous Grotto" in the mountain, through which the priest communicates with the Heavens.

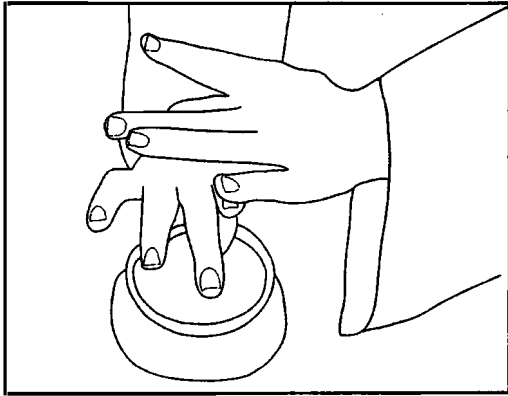


Figure 1.48. Both hands form the Jade Crease Hand Seal over the Incense Burner.



Figure 1.49. Both hands draw the "Little Fragrant Cloud" Magic Seal Character 3 times.

THE SECRET METHOD FOR ACTIVATING THE MAGIC POWER OF THE INCENSE BURNER

The following secret ritual is used by Daoist priests in order to energetically activate the magical power of the incense burner.

Traditionally, before the incense is placed into a new Altar Incense Burner, it must first be energetically activated. This energetic activation must occur before lighting the three incense, and is described as follows:

- First, the priest will approach the Earth Altar and place both palms over the incense burner.
- Then, with his left hand positioned over the incense burner, the priest will form a Sword Fingers Hand Seal with his right hand, and extend it upwards towards the Heavens.
- Next, the priest will imagine a bolt of light extending out of his Sword Fingers and "Piercing the Heavens." Once the priest feels that he has established a divine connection with the celestial realm, he will imagine a cord of divine white light descending from the Heavens and enveloping the incense burner.
- Then, the priest will form the Jade Crease Hand Seal and place both hands over the incense

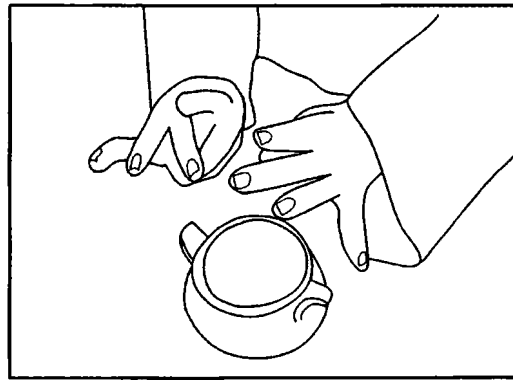


Figure 1.50. Both hands suddenly overturn, and emit Qi into the Incense Burner.

burner (left hand over the right hand). In this special hand seal, the thumbs press the Jade Crease, located on the middle pad area of the middle finger (Figure 1.48).

- Next, the priest will use both Jade Crease Hand Seals to energetically write the "Little Fragrant Cloud" Magic Seal Character three times over the incense burner (Figure 1.49).
- Then, the priest will wave both of his hands 3 times over the incense burner. When performing this action, it is important that the priest continually change the movements of his hands from palms facing down to palms facing up.
- After the third pass over the incense burner, the priest will suddenly release both thumb positions and immediately turn both palms over "like a willow leaf," to emit Qi into the incense burner (Figure 1.50).

As the priest begins to energetically activate the incense burner, it is important that he imagine and feel that he is pouring sincerity and divine energy into the very cells of the incense burner.

This special ritual is used for removing any and all dirty and filthy energy connected to the incense burner. It is also used to purify the incense burner's energetic field and prepare it for presenting the incense offerings to the celestial immortals and divinities.

After performing this magic purification ritual, the priest can then use the incense burner as a magic tool in order to energetically activate the altar Water, Magic Sword, Command Flag, Command Block, Ghost Beating Stick, Ruler of Heaven, Report Tablet, Rice Container, Magic Seals, Talismans, etc.

THE INCENSE STICKS

The offering of sacrifices in the form of burning incense to powerful gods and spirit entities is a very important part of Daoist magic. The incense sticks (also known as Joss-Sticks) are used to represent the human body. The burning of the three sticks of incense on the altar table symbolizes the refinement and purification of the body's Jing, Qi, and Shen. The rising of the smoke and falling of the ash symbolize the separation of pure energy from mundane energy. As the smoke rises and the ash falls, the priest sees him or herself reconnecting with the energetic form of Heaven and Earth. This observation allows the priest to enter the spiritual realm of the infinite space of the Wuji, simultaneously existing within the celestial and terrestrial realms. Traditionally when performing magic, a Daoist priest will offer either one, two, or three incense sticks, depending on the ritual being conducted. For example:

- **One Incense Stick (Wuji):** Onestick is used to signify the unity of Heaven, Earth, and Man.
- **Two Incense Sticks (Yin):** Two sticks are used to signify communication with the Yin (Gui) spirit world. This includes Earth Spirits dwelling within the household, as well as those within graveyards.
- **Three Incense Sticks (Yang):** Three sticks are used to signify the relationship between the priest and the Shen of Heaven and Earth.

According to the secret magical Daoist invocations written in the *God of Prosperity's Dream Book*:

**"The first Joss-stick,
Invites the God to open Heaven's bright gates!"**

**"The second Joss-stick,
Invites the glorious God to consciousness!"**

**"The third Joss-stick,
Invites the bright God to come!"**

**Riding the Jeweled Horse,
Come from Heaven's Terrace!**

**Leaping on clouds,
and riding the mist of the Void!"**



Figure 1.51. Chen Xiang (Agarwood) Aloe Wood



Figure 1.52. Ling Xiang Cao (Lysimachia foenum)



Figure 1.53. Bai Zi



Figure 1.54. Ba Jiao (Star Anise)



Figure 1.55. Xin Yi Hua



Figure 1.56. An Xi Xiang (Benzoinum)

TYPES OF INCENSE HERBS AND WOODS

All Daoist priests burn and offer some form of incense in their magical rituals. Some offer incense in the form of sticks, raw wood chips, chopped herbs, pastes, powdered herbs, or special plant oils. According to ancient Chinese documents on the construction of magical incense, there are a total of 258 different kinds of herbs used for making incense. Twenty-five of the most commonly used herbs are described as follows:

- **Chen Xiang (Agar wood):** *Aquilaria agallocha* Roxb. (Figure 1.51). Also known as Aloes Wood, this magical herb is used for purification, grounding, bringing clarity, opening up the Third Eye, inducing visions, and creating deep meditative states.



Figure 1.57. Tan Xiang
(Sandalwood)



Figure 1.58. Xie Cao
(Valerian)

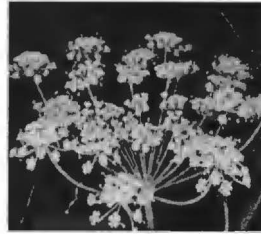


Figure 1.61. Xiao Hui
Xiang (Fennel)



Figure 1.62. Jiao Ye Shan
Nai (Resurrection Lily)



Figure 1.59. Ding Xiang
(Clove)



Figure 1.60. Gui Pi
(Cinnamon)



Figure 1.63. Mu Xiang
(Costus Root)



Figure 1.64. Gan Cao
(Licorice Root)

- **Ling Xiang Cao:** *Lysimachia foenum-graecum* Hance (Figure 1.52). This magical herb is used for awakening the mind and calming the spirit. It places the priest into a deep reflective state.
- **Bai Zi:** *Angelica dahurica* Bench. et Hook. f. (Figure 1.53). This magical herb is used for calming the spirit and for entering into deep states of meditation.
- **Ba Jiao (Star Anise):** *Illicium verum* Hook. f. (Figure 1.54). This magical herb is used for enhancing meditation and increasing psychic awareness. It has a sweet smell and is relaxing in nature.
- **Xin Yi Hua (Magnolia biondii Pamp).** (Figure 1.55). This magical herb is used for enhancing meditation and increasing psychic awareness.
- **An Xi Xiang (Benzoinum):** *Styrax benzoin* Dryand (Figure 1.56). This magical herb is used for purification (cleaning the altar space), protection (removing or banishing evil spirits and hexes), inducing visions, and soul projection.
- **Tan Xiang (Sandalwood):** *Santalum album* L. (Figure 1.57). This magical herb is used for purification (cleaning the altar space), summoning and conjuring spirits (with Bai Tan Xiang), protection (removing or banishing evil spirits and hexes), and for inducing visions.
- **Xie Cao (Valerian):** *Nardostachys chinensis* Batal (Figure 1.58). This magical herb is used for purification (cleaning the altar space), protection (removing or banishing evil spirits and hexes), inducing visions, soul projection, and Dream Magic.
- **Ding Xiang (Clove):** *Syzygium aromaticum* Merr. et Perry (Figure 1.59). This magical herb is used for purification (cleaning the altar space), protection (removing or banishing evil spirits and hexes), and inducing visions.
- **Gui Pi (Cinnamon):** *Cinnamomum cassia* Presl. (Figure 1.60). This magical herb is used for purification (cleaning the altar space). It can be mixed with Ru Xiang, Mo Yao and Tan Xiang and burned in order to keep away evil spirits.
- **Xiao Hui Xiang (Fennel):** *Foeniculum vulgare* Mill. (Figure 1.61). This magical herb is used for purification (cleaning the altar space), and for protection (removing or banishing evil spirits and hexes).
- **Sha Jiao (Resurrection Lily or Sand Ginger):** *Kaempferia galanga* L. (Figure 1.62). This magical herb is used for protection. It is burned in order to break spells and curses.
- **Mu Xiang (Costus Root):** *Aucklandia lappa* Dence (Figure 1.63). This magical herb is used for heightening body awareness and acts as an



Figure 1.65. Mock Lemon
(Chinese Perfume Plant)



Figure 1.66. Siamese
Ginger

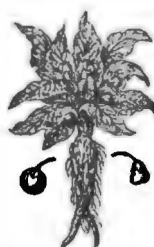


Figure 1.71. Du Shen
Qie (Mandrake)



Figure 1.72. Niu Bang
(Burdock)



Figure 1.67. Ai Ye
(Mugwort)



Figure 1.68. Ru Xiang
(Frankincense Resin)



Figure 1.73. Da Ji
(Thistle)



Figure 1.74. Dan Shen
(Sage)

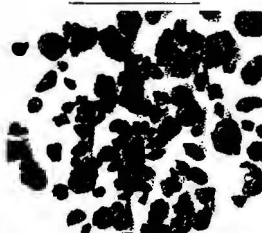


Figure 1.69. Long Xue Shu
(Dragon's Blood Resin)



Figure 1.70. Qian Ma
(Nettle)



Figure 1.75. Xing Ku
(Asafoetida)

aphrodisiac. It is commonly used in Sex Magic.

- **Gan Cao (Licorice Root):** *Glycyrrhiza uralensis* Fisch. (Figure 1.64). This magical herb is used for heightening body awareness and acts as an aphrodisiac. It is commonly used in Sex Magic.
- **Mock Lemon (Chinese Perfume Plant):** *Aglaiia odorata* Lour. (Figure 1.65). This magical herb is known for its sweet perfume fragrance. It is commonly used in Sex Magic.
- **Siamese Ginger (Root Ginger):** *Alpinia officinarum* Hance (Figure 1.66). This magical herb is used for bringing success and is commonly offered as a sacrifice to the God of Wealth. It has a sweet and spicy smell.
- **Ai Ye (Mugwort):** *Folium Artemisiae Argyi* (Figure 1.67). This magical herb is used for protection and inducing visions.

- **Ru Xiang (Frankincense Resin):** *Boswellia carterii* (Figure 1.68). This magical herb (resin) is combined with other herbs and used for protection and inducing visions.
- **Long Xue Shu (Dragon's Blood Resin):** *Demonorops draco* (Figure 1.69). This magical herb (resin) is combined with other herbs and used for protection.
- **Qian Ma (Nettle):** (Figure 1.70). This magical herb is combined with other herbs and burned as an incense for purification and protection.
- **Du Shen Qie (Mandrake):** *Atropa mandragora* (Figure 1.71). This magical herb is combined with other herbs and burned as an incense for protection.
- **Niu Bang (Burdock):** *Arctium lappa* (Figure

1.72). This magical herb is combined with other herbs and burned as an incense for purification and protection.

- **Da Ji (Thistle):** *Carduus* spp. (Figure 1.73). This magical herb is combined with other herbs and burned as an incense for purification, protection, and exorcism.
- **Dan Shen (Sage):** *Salvia officinalis* (Figure 1.74). This magical herb is combined with other herbs and burned as an incense for purification and protection.
- **Xing Ku (Asafoetida):** *Ferula foetida* (Figure 1.75). This magical herb is used for protection.

MAKING INCENSE

The main materials used in ancient China for making incense sticks are described as follows:

- **The Bamboo Stick:** In Chinese, the word for "Bamboo" and the word for "prayer" sound alike. Therefore, incense sticks are generally constructed out of Bamboo shoots in order to increase the magical effectiveness of a prayer.

Bamboo is commonly used for Protection, Hex-Breaking, and Divination (Figure 1.76), and was used in ancient China as a charm against evil spirits. It was also used to construct a magical flute that, when played, had the power to summon a spirit entity.

The incense stick is created by harvesting bamboo (Zhu Zi) from one of the five sacred mountains which "contain blissful realms of magical bamboo forests." On an auspicious day, the bamboo facing the southern direction are gathered and harvested while speaking magical incantations.

- **The Herbal Powders:** These magical herbs consist of special ingredients derived from the mineral, plant, animal, and human realms. How these ingredients are combined will depend on the specific function and goal of the magical ritual, as well as the god, immortal, or deity (i.e., Celestial Marshal General) that the priest is trying to influence and appease.
- **The Sticking Agent:** The sticking agent usually consists of some type of resin from trees or "essential" oils from plants. Some popular resins used as sticking agents include Ru Xiang (Frankincense), Mo Yao (Myrrh), Long Xue Shu (Dragon's Blood),



Figure 1.76. Zhu Zi (Bamboo)

and An Xi Xiang (Benzoinum). In ancient China, warm water was sometimes combined with the bark of the *Machillus Thunbergii* Tree and pound into a pulp in order to create "Joss-Stick Incense."

- **The Combustion Agent:** These consisted of certain types of resins, wood pulps, charcoal, and oils mixed with the herbal powders in order to keep the incense burning.

IMPORTANT RITUALS FOR MAKING INCENSE

The following are two examples of secret rituals used by Daoist priests when constructing magical incense. The first example is used for constructing magical incense that will induce deep states of meditation, the second example is used for constructing magical incense that will banish evil spirits.

Incense Used for Inducing Deep Meditation

The priest will first construct a magical Mineral Elixir out of the following:

- **Moon Water:** This is water that has been purified and dedicated in a magical ritual during a Full Moon to the Moon Goddess Heng O. The Moon Planetary Elixir is generally constructed using a Silver/White Pearl.
- **Meditation Stones:** These are specific stones used to help induce deep meditation states. In constructing this particular incense, the priest is advised to choose the following minerals: Zi Ying Shi (Purple and Violet Fluorite), Lan Dien Qi Shi (Blue Tourmaline), and Moldavite.

Using the Moon Water and the three minerals, construct a Magical Mineral Elixir. This elixir should be created during the three days of the Full Moon, so that the increasing Yang within Yin energy impregnates the magical water with

its Celestial Power. Store this magical water in a dark container, away from the sunlight.

After constructing the magical water, place the following Meditation Herbs into a mortar and pulverize it into a powder.

- **Meditation Herbs:** These are specific herbs used to help induce deep meditation states. In constructing this particular incense, the priest is advised to choose the following three herbs: Chen Xiang (Agarwood), Gan Song (Valerian), and An Xi Xiang (Benzoinum).

As you pulverize these herbs, add a small amount of the Magical Mineral Elixir Water to help create a paste. While grinding the entire mixture in a clockwise direction, use Breath Incantation and project Qi and Shen into the herbal mixture by continually repeating the following magical incantation:

**“Yuan Wo Shen Shen,
Chu Wo Shen Xing!
Ling Wo Long Shen,
Shang Da Di Ting!
Ji Ji Ru Lu Ling!”**

The incantation translates as:

**(“Allow my spirit to come out of my body!
Command my True Spirit to reach the Jade Court!
Quickly, Quickly In accordance with Imperial Law
It is Commanded!”)**

After the herbs have been powdered into a paste, spread the paste on a ceramic (or glass) dish and allow it to dry in the evening air, in light of the Full Moon. Gather the powder before sunrise. Keep this herbal powder inside a dark container, away from the sunlight. Before meditating, toss some of the incense on the fire.

Incense Used for Banishing Evil Spirits

The priest will first construct a magical Mineral Elixir out of the following:

- **Sun Water:** This is water that has been purified and dedicated in a magical ritual during high noon to the Sun God Shen Yi. The Sun Planetary Elixir is generally constructed using a Golden Yellow Citrine stone.
- **Banishing Stones:** These are specific stones used for protection and warding off evil. In constructing this particular incense, the priest is

advised to choose the following minerals: Huo Ma Nao (Fire Agate), Ba Ling Shi (Jet), Hei Dien Qi Shi (Black Tourmaline), and Stibnite.

Using the Sun Water and the four minerals, construct a Magical Mineral Elixir. This elixir should be created during the time of high noon, so that the increasing Yang energy impregnates the magical water with its Celestial Power. Store this water in a container and place it on or near the Earth Altar.

After constructing the magical water, place the following Banishing Herbs into a mortar and pulverize into a powder.

- **Banishing Herbs:** These are specific herbs used for protection and to banish evil spirits. In constructing this particular banishing incense, the priest is advised to choose the following four herbs: Tian Xiang (Sandalwood), Ai Ye (Mugwort), and An Xi Xiang (Benzoinum), and Can Er (Burdock).

Next, pulverize these herbs, and add a small amount of the Magical Mineral Elixir Water to help create a paste. While grinding the entire mixture in a clockwise direction, use Breath Incantation and project Qi and Shen into the herbal mixture by continually repeating the following magical incantation:

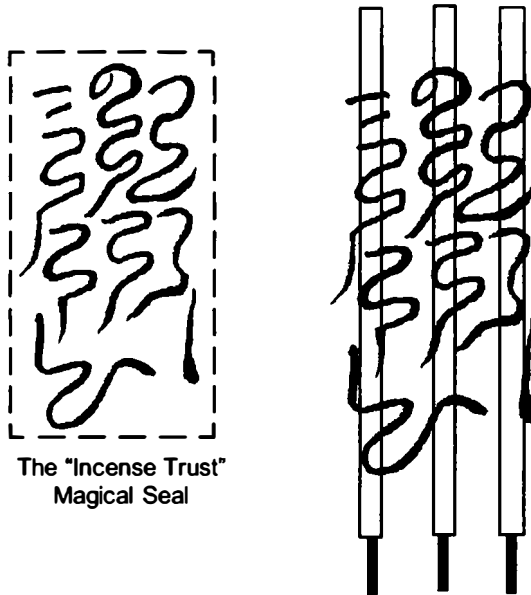
**“I move the Wind
and gather Thunder,
and release Heavenly Fire!”**

**With the Fire of Thunder
and my Penetrating Shout
I cause Heaven and Earth to shake!**

**I call the Celestial Generals
to come, seize, and remove
any hindering spirits or demons!**

**And to bring peace and tranquility
to this holy place!
Quickly, Quickly
In accordance with Imperial Law
It is Commanded!”**

After the herbs have been powdered into a paste, spread the paste on a ceramic (or glass) dish and allow it to dry in the light of the morning Sun. Gather the powder before sunset. Keep this herbal powder inside a container and place it on



The "Incense Trust"
Magical Seal

Figure 1.77. The "Incense Trust" Magical Seal must be drawn over the three incense sticks in order to energetically activate them

or near the Earth Altar. When the need arises, toss some of the incense on the fire to remove hexes, evil spirits, or demonic entities.

SPIRITUAL QUALITIES OF INCENSE

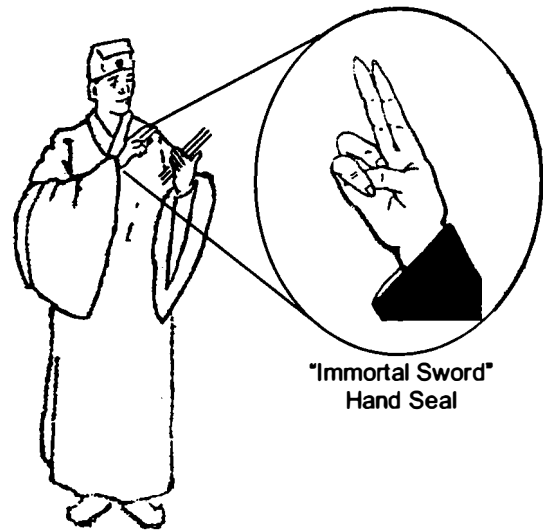
Incense performs an important mediating function, enabling the Daoist priest to communicate with the deity that he summoned. According to the *Shangqing Lingbao Dafa (Great Rites of the Numinous Treasure of Upper Clarity)*, the spiritual qualities of incense can be described as follows:

- **Dao Xiang (The Incense of the Way):** represents the heart (Xin).
- **De Xiang (The Incense of Virtue):** represents the spirit (Shen).
- **Wu Wei Xiang (The Incense of Non-Action):** represents the intention (Yi).
- **Qing Jing Xiang (The Incense of Clarity and Quiescence):** represents the body (Shen).

THE SECRET METHOD FOR ACTIVATING THE MAGIC POWER OF THE INCENSE

The following secret ritual is used by Daoist priests in order to energetically activate the magical power of the incense.

Traditionally, before the incense is presented to any deity and placed into the Altar Incense



"Immortal Sword"
Hand Seal

Figure 1.78. The "Immortal Sword" Hand Seal is used to imprint the incense sticks.

Burner, it must first be energetically activated. This energetic activation must occur before lighting the three incense, and is described as follows:

- The priest will activate the three incense sticks by first energetically drawing the "Incense Trust" magical talismanic seal (Figure 1.77) over the incense with his or her right hand "Immortal Sword" Hand Seal (Figure 1.78).
- Next, the priest will inhale from the East, hold his breath, and then use a Breath Incantation in order to energetically imprint and dedicate the prayers of the rising incense smoke to a specific purpose or function (i.e., the reason for performing the magical ritual).

INCENSE PAPER

In certain Daoist traditions, "gold" (Yang) or "silver" (Yin) Incense Paper is sometimes burned during magical rituals. Both the gold and silver filaments contained within the Incense Papers have special functions.

- The Gold Incense Papers are generally burned as offerings for gods and deities (including ancestors who have attained status of gods).
- The Silver Incense Paper are strictly reserved for ghosts, as well as for the recently deceased (i.e., those individuals who have not been dead for more than one hundred days).

INCENSE SMOKE

Incense smoke is believed to resemble the swirling patterns of cloud-like energies underlying all matter. As such, the incense smoke infuses both the Daoist Altar and the body of the priest with sacred energy. Similar in use to Candle Magic, the rising incense smoke represents the directed, consistent, focused intention of the priest's prayers.

The smoke rising from the incense is sometimes used to purify the ritual space, alert the gods that a ritual is about to be performed, and/or draw the celestial deities to the altar.

Because the spiritual power of the deity dwells in the "incense fire," the incense smoke is sometimes used in Daoist sorcery for divination and predicting the future. Daoist priests would either observe the specific patterns of the incense smoke, or inhale the incense fumes in order to commune with the spiritual world. In fact, the practice of inhaling incense fumes in order to go into trance was quite common among the Mao Shan Daoists in ancient China. Inhaling smoke has always served hallucinogenic purposes and thus became the medium through which to preserve the spiritual function of the incense once it was offered to a specific celestial deity.

BURNING INCENSE

The act of burning incense is an ancient custom passed down from ancient Chinese worshiping rituals. According to ancient Daoist tradition, the burning of incense was either used as an act of worship or as a way of purification. The Chinese term for incense, "Xiang," means "fragrance," and it is used broadly for all materials which are burned with the purpose of producing a fragrant smell. The term is also used for perfumes on the body or in the house (hence the translation of "aromatics").

Historically, the notion of "fragrance" (in a religious context) is derived from the use of a fragrance transmitted by smoke to attract supernatural deities (whether ancestral spirits, Celestial Immortals, or otherwise) to a ritual event. This ancient summoning ritual could also be accomplished by burning fat, special woods, specific herbs, or through the use of fragrant alcoholic drinks. The supernatural beings thus summoned

or conjured were invited to the altar area in order to "eat" and consume the fragrance of the offering in exchange for specific requests or "favours." Therefore in ancient China, the burning of incense alone was actually considered to be a very effective type of minor offering.

Additionally, the burning of aromatic woods, plants and herbs was also used by the ancient Daoists in purification rituals in order to drive out evil spirits. This ancient fumigation practice was documented in the earliest written sources of China's history (i.e., burning Ai Ye {Mugwort} in the fifth month to drive away the demonic forces), and survived in application and practice up until the later imperial dynasties.

A wide variety of different materials can be used as incense. It can be shaped into sticks, cones, coils, or burned as a powder. The ancient Daoists also burned sacrifices of certain plants in order to make heavy smoke. It was believed that the priest could spiritually ascend into the Heavens to communicate with celestial spirits through the cloud-like smoke. It was also believed that the incense smoke could be used in order to carry the priest's messages (thoughts, desires, and intentions) to a specific deity. Therefore, in magical rituals, the incense is always burned in front of the objects of worship (whether it be statues, pictures, tablets, stones, etc.), when reading Daoist scriptures, or Morality Books (Shanshu) ascribed to various deities.

In Chinese sorcery, most, if not all, spiritual activities begin with incense burning ceremonies. Several Daoist traditions insist upon using their "own" way of burning and offering the incense smoke, and have composed special speeches and spiritual texts that must be read out loud during the initial act.

In Daoist sorcery, there are specific types of incense used in magical rituals. For example, there are traditionally three types of incense used in ancient Daoist magical rituals for summoning and evocation:

- **Purification:** The first type of incense smoke is used to purify and consecrate the altar space and the Daoist priest's magical circle. In ancient China, burning incense during Yi

Jing readings was mandatory, as it established the proper atmosphere in which to receive the divine wisdom of the celestial gods.

- **Offering:** The second type of incense is specifically chosen to correspond to the nature of the spirit entity being invoked and allows the spirit entity to materialize and take energetic form.
- **Protection:** The third type of incense (usually in powdered form) is held in readiness in case of the threat of danger (this type of incense is used as a drastic measure to expel and force the manifested spirit to leave).

THE ALCHEMY OF INCENSE

According to ancient Daoist alchemy, there are three main components contained within all matter. These three main components are known as "Xing (Form), Qi (Energy), and Shen (Spirit)." When referring to the Xing, Qi, and Shen of the incense, the ancient Daoists described these various energetic properties as follows:

- **Xing (Form):** The alchemical Form of the incense is considered to be the physical "body" of the herb. This is not the physical component that you observe when buying or picking fresh herbs, instead it is what is left of the herb after it has passed through fire, so that only a gray or white ash remains. It is these rarefied particles that pass into the air and are used in magic ritual by a spirit entity to assume physical form.
- **Qi (Energy):** The alchemical Energy of the incense is considered to be the "life-force" of the herb. The "life-force" of the herb is the specific vibratory nature of the herb that is congruent with the energetic nature of the spirit entity being invoked. During the burning of the herb, its "life-force" enhances the ability of the spirit entity to interact with the priest on the physical realm, by providing an aromatic quality consistent with the invoked spirit's energetic nature.
- **Shen (Spirit):** The alchemical Spirit of the incense is considered to be the "consciousness" of the herb. As the herb burns, this "consciousness" is released into the air, along with particles of the herbal "body." This en-

ergetic interaction (i.e., between the herb's body, consciousness, and air particles) enables the invoked spirit entity to interact with the Daoist priest mentally (or consciously) during the magic ritual. Thus, the combination of the alchemical Xing, Qi, and Shen of the incense is a critical factor for the complete success of any Daoist magical ritual.

DAOIST RELIGIOUS TERMS AND INCENSE

The importance and focus placed on burning incense in Daoist magical rituals also explains why the word for incense (Xiang) commonly occurs in so many of the Daoist religious terms. For example:

- **Incense Guest (Xiangke):** This term is used for "worshipper" or "pilgrim"
- **Offering Incense (Jinxiang):** This term is used for "worshipping" and "going on a pilgrimage"
- **Incense Table (Xiangtan):** This term is used for the altar.
- **Incense Head (Xiangtou):** This term is used for religious functionaries, and is commonly used in northern China to describe the mediums of Fox-Immortals.

ADDITIONAL USES FOR BURNING INCENSE

It is interesting to note that in ancient China, incense could also be burned with or without explicit worship in mind. For example, burning incense sticks or coils of incense was the most common means for measuring standardized units of time in ancient China.

Additionally, the burning of incense was also used in ancient China in order to keep away insects (a common practice still used in remote villages in China today).

INCENSE LIGHT USED FOR PROTECTION

In ancient China, it was believed that when a Daoist priest exorcised ghosts from a graveyard or a house (or sits in meditation in a dark room), the light radiating from burning incense sticks would keep demons at bay. Although candles also provide light, their flames are easily extinguished by rain or wind (which can be manipulated by ghosts), which could suddenly leave the priest unprotected.

INCENSE DIVINATION

The following are 24 - Incense (Joss) Stick Patterns, used in ancient Daoist Folk Magic for determining Magical Divination (Figure 1.79 through Figure 1.84). The divination is determined on how the three incense sticks burn, after simultaneously lighting them and presenting them as offerings to the Three Pure Ones and the Three Officials (The Three Judges of Heaven, Earth and Water).

- **Formation #1 (Lu) Prosperity:** In this incense pattern, "Prosperity" is indicated.
- **Formation #2 (Shou) Longevity:** In this incense pattern, "Longevity" is indicated.
- **Formation #3 (Xiao Fu Xiang) Funeral:** In this incense pattern, "a Funeral" is indicated.
- **Formation #4 (Pin An Xiang) Peace:** In this incense pattern, "Peace" is indicated.
- **Formation #5 (Zeng Cai Xiang) Windfall:** In this incense pattern, there will be an unexpected or sudden gift, gain, or advantage within 10 days.
- **Formation #6 (Cui Ming Xiang) Minor Injury:** In this incense pattern, there will be minor injury within half year.
- **Formation #7 (Da Tianzhen) Great Heaven Genuine:** In this incense pattern, a Major Deity or Celestial Immortal is now present in the altar room. Quickly pay respect.
- **Formation #8 (Xiao Tianzhen) Lesser Heaven Genuine:** In this incense pattern, a Minor Deity (God or Goddess) is now present in the altar room. Quickly pay respect.
- **Formation #9 (Xiao Zai Xiang) Avoid Disaster:** In this incense pattern, a natural disaster cannot be avoid. However, there will be plenty of good fortune later.
- **Formation #10 (Ji Bing Xiang) Sickness:** In this incense pattern, someone will become sick within 7 days.
- **Formation #11 (Er Shi Xiang) Bad News:** In this incense pattern, someone will come and create trouble within 7 days.
- **Formation #12 (ChangShengXiang) Forgiveness:** In this incense pattern, someone will come to beg for forgiveness within 3 days.

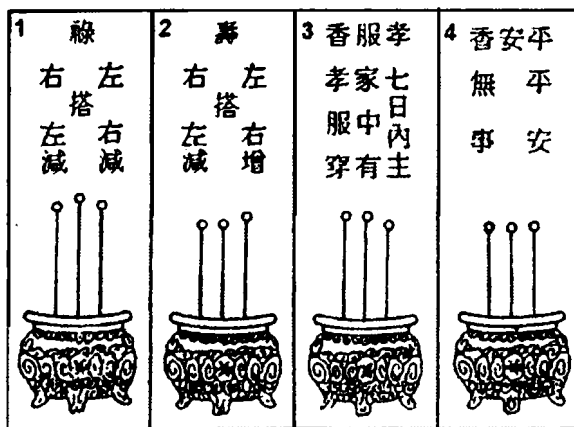


Figure 1.79. Incense Stick Patterns 1-4.

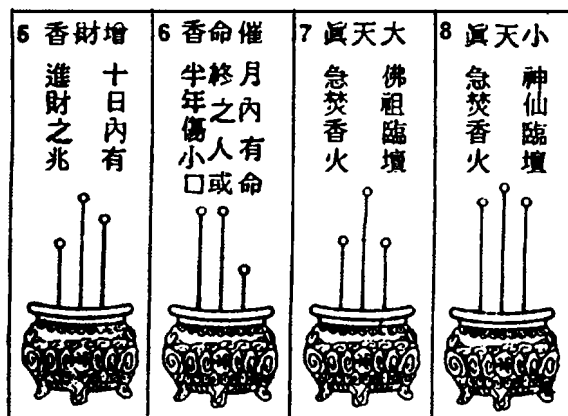


Figure 1.80. Incense Stick Patterns 5-8.

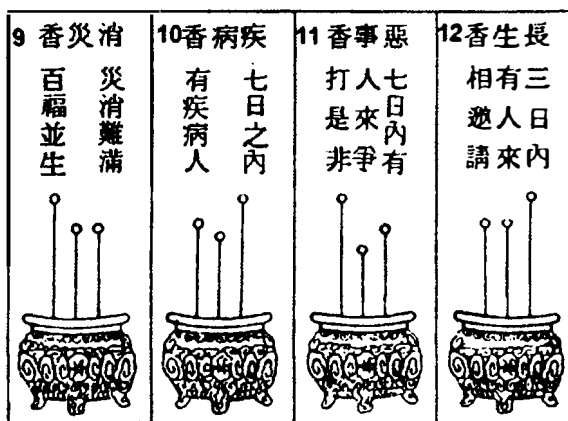


Figure 1.81. Incense Stick Patterns 9-12.

- **Formation #13 (Cui Dang Xiang) Cultivation:** In this incense pattern, the Daoist Priest (or Disciple) will receive good health - the Non-Daoists will receive good luck."
- **Formation #14 (Zeng Fu Xiang) Increase Prosperity:** In this incense pattern, there will be good news of increase fortune within 10 days.
- **Formation #15 (Cui Gong Xiang) Ancestor Visit:** In this incense pattern, the spirit of an Ancestor will visit within 3 days.
- **Formation #16 (Cheng Lin Xiang) Rewards:** In this incense pattern, you will receive rewards for your good deeds and great efforts.
- **Formation #17 (Ko She Xiang) Gossips:** In this incense pattern, someone will come to gossip and spread rumors within 7 days.
- **Formation #18 (Xian Rui Xiang) Good News:** In this incense pattern, there will be good news within 3 days.
- **Formation #19 (Da Lian Hua Xiang) Big Lotus:** In this incense pattern, you will receive a huge windfall (an great unexpected or sudden gift, gain, or advantage) within 7 days."
- **Formation #20 (Xiao Lian Hua Xiang) Small Lotus:** In this incense pattern, someone will bring good news within 3 days.
- **Formation #21 (Tian Di Xiang) Heaven and Earth Auspicious:** In this incense pattern, Both Heaven and Earth smiles on you. Quickly pray and respectfully make a wish.
- **Formation #22 (Gong De Xiang) Good Karma:** In this incense pattern, you have acquired good Karma because of your great virtuous deeds. The Celestial Court will protect you.
- **Formation #23 (Ji Le Xiang) Fruitful:** In this incense pattern, you will receive good rewards for your good deeds and diligent cultivation.
- **Formation #24 (Che Tuo Xiang) Robbers and Thieves:** In this incense pattern, beware of robbers that come in the daytime and thieves that come at night.

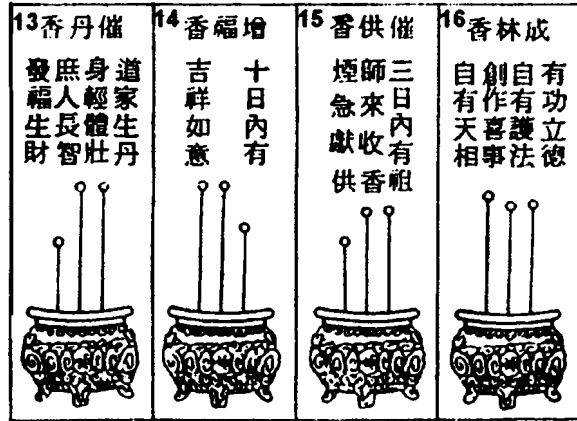


Figure 1.82. Incense Stick Patterns 13-16.

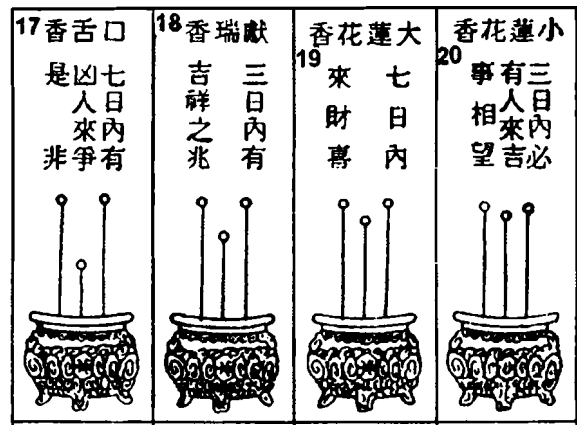


Figure 1.83. Incense Stick Patterns 17-20.

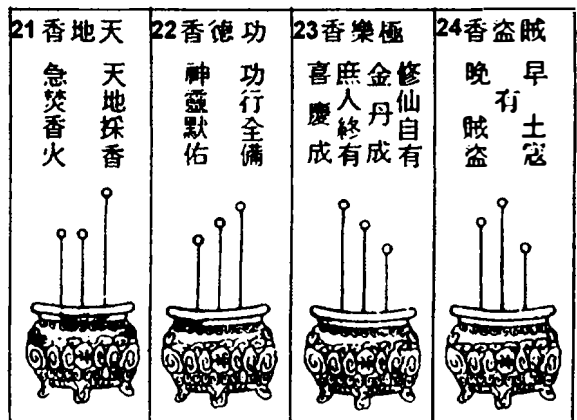


Figure 1.84. Incense Stick Patterns 21-24.

ALTAR TRADITION

In a larger temple with multiple deities, the incense is burned in a specific sequence. Only virgin (unused) incense sticks are used, grouped in multiples of three. During the lighting of the incense and the candles, the Daoist priest worships the celestial spirits by bowing three times or kowtowing while silently praying before the image of the deity.

While facing the altar table, the main deity (e.g. the Jade Emperor - 1st Phase of Creation) in the center is traditionally worshipped first. Then, the deity located to the right side of the altar table (e.g., Upper Clarity - 2nd Phase of Creation) is worshipped, followed by the deity located towards the left side of the altar table (e.g., Great Clarity - 3rd Phase of Creation). The three incense are traditionally placed according to the celestial authority and placement of the deity, with the center incense placed first, followed by the deith towards the right, then the left (Figure 1.85).

In the Fujianese cultural region, it is customary to precede this basic worship by burning incense to the Lord of Heaven, who may be represented by an incense burner in front of the temple or under the eaves.

In the Quan-zhou region, there is usually a lantern representing the Lord of Heaven (in which case the incense is stuck in a curled piece of metal below the lantern).

Traditionally, the priest does not simply walk about the temple area while holding on to the incense. He or she will instead pay respect to the specific deity (deities) and then use his or her left hand to place incense into the incense burner. It is important to make sure that the incense is placed securely into the stabilizing rice or sand of the incense burner, and that an incense does not accidentally fall or hit the sides of the incense burner (this is considered to be a bad omen).

Additionally, Daoist priests never blow onto the incense to put out the fire or to increase its embers as this is considered to be defiling the incense and robbing it of its magical potential. Instead, the priest will simply fan the incense.

Religious Daoism has strict prescriptions as to how the priest is to use incense. The Daoist proce-

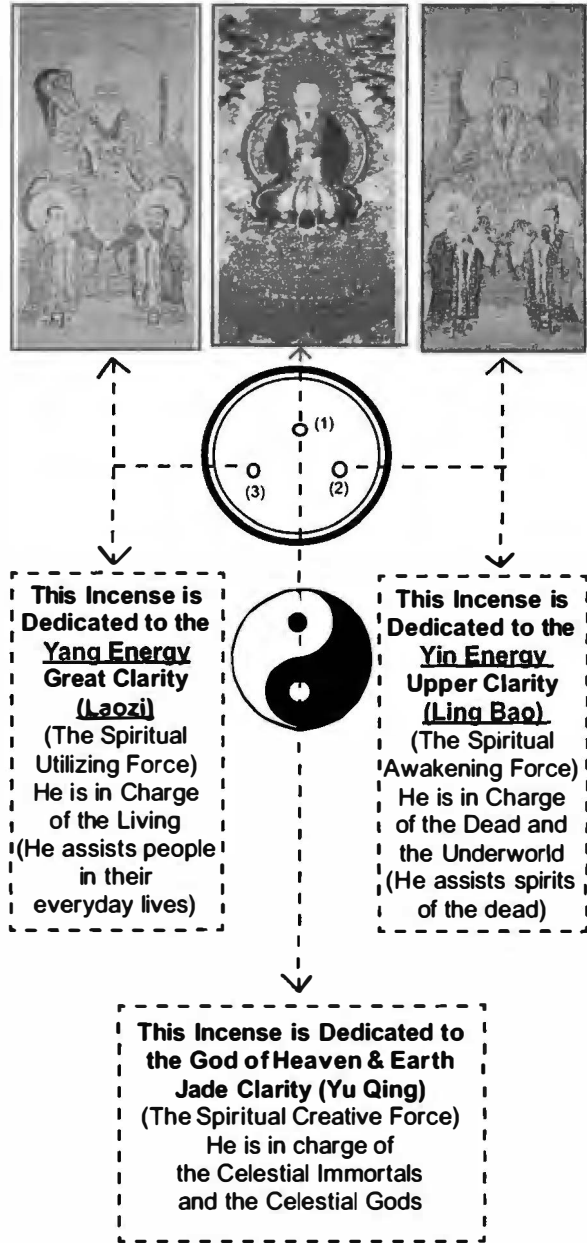


Figure 1.85. The new incense sticks are always grouped in multiples of three

dures of offering incense are clearly defined, with each Daoist sect having its own interpretation of the religious functions of the incense.

There are many ancient customs surrounding the practice of burning incense. One of them is

the so-called Burning the First Incense Stick. The First Incense Stick refers to the first stick burnt in the incense burner, especially the first stick of the New Year. It was believed that the first incense stick offered to the immortal spirits had the greatest merits and whoever offered the first incense received the most good fortune from it. Although the first incense stick is traditionally burnt before dawn on New Year's Day (the first day of the first lunar month), many disciples will start burning the incense very early on the night of New Year's Eve; other disciples will wait until midnight.

Apart from the custom of Burning the First Incense Stick, in certain areas in China, there also exists the ancient custom of Burning Incense at the Ten Temples. This custom includes carrying a basket of incense in hand, and going to the nearest ten or so temples to burn incense continuously on the morning of the first day of the first lunar month. The purpose of this custom is similar to that of Burning the First Incense Stick.

Another ancient custom of burning incense is known as Offering Incense in Prostration. This refers to the practice of giving one prostration at every step or every several steps while heading toward a temple. For example, in the region of Hengyang of Hunan, there is the custom of offering incense in prostration on the Southern Sacred Mountain. Usually the person carries a small stool with an incense table placed on it and makes prostrations every several steps as he climbs up the mountain. Because the practice of Offering Incense in Prostration is demanding (costing time, effort, and money), it is not frequently practiced, and only conducted in situations of great need or desperation.

REDEEMING VOWS INCENSE RITUAL

Redeeming a Vow is also known as Rewarding a Deity. When praying for a spirits' protection, sometimes a person will make all kinds of promises or vows. These promises are generally acts of compassion and good deeds which are either acknowledged by their contemporaries or are believed to be able to please the celestial spirits. After their prayers have been answered (i.e. the celestial spirits have either protected them, blessed them, or performed a specific task), the ancient

Chinese traditionally burn incense again to report to the celestial spirits, keep their promises and give thanks. This was known in ancient China as Rewarding a Deity, or Redeeming a Vow.

The usual way of Redeeming a Vow is to burn incense at the temple and offer fruits (waterchestnuts, plums, peaches, jujubes, apricots, and walnuts) and vegetarian meals. In orthodox Daoist practice, offerings should essentially be that of incense, candles, and vegetarian dishes. In large-scale activities of Redeeming a Vow, a Ritual For Pleasing Deities is often carried out.

INCENSE RITUALS FOR PLEASING DEITIES

When Redeeming a Vow to the celestial spirits or when celebrating a certain spirit's birthday, the Performances to Please Deities rituals are always practiced. Sometimes the collective activities of rewarding deities in certain regions can develop into large-scale fairs. The rituals of Performances to Please Deities includes beating drums, playing music, singing, and dancing. This custom has a very ancient origin, first occurring when Wu (shaman sorcerers) used to serve spirits by beating drums and dancing.

There are two types of performances, separated in terms of their organization. The first type is a performance held by an individual or a family. The praying and redeeming of vows in this type of performance is generally small-scale, and is held irregularly.

The second type of performance is organized by local leaders and funded by the townspeople. This type of performance is held on certain fixed dates, such as the birthdays of spirits at Temple Fairs, and can sometimes grow to large-scale carnivals, called Performance Fairs, or Temple Fairs. Some of these festivals were also called Incense Temple Fairs, so as to emphasize offering incense, while other festivals were called Performance Fairs so as to stress the characteristic of giving large-scale artistic performances to repay spirits' protection.

Both the Incense Temple Fairs and the Performance Fairs were centered at a specific temple with the focus placed on the specific celestial spirits who are worshipped in that temple. Dur-

ing the development of Daoism in ancient China, quite a number of temples and famous mountains were very influential, and they became the seats of the ancestral altars of certain Daoist sects. The spirits worshiped in these famous mountains and temples still attract believers and pilgrims from near and far to offer prayers and incense.

THE MAGICAL POWER OF THE INCENSE ASHES

Having been burnt in a spiritual context of being offered as a sacrifice to a deity, the incense ashes acquire a supernatural power of their own. This magical connection gave birth to the practices of carrying some incense ashes on one's body when travelling, or touching people with the altar incense sticks in order to protect or heal them. Traditionally, the magical power of the altar incense ash was combined with other ingredients and used for purification, healing, protection, exorcism, or to show true repentance. The altar ash was commonly mixed in the following manners:

- **Altar Ash Plus Breath:** This can be a healing, purification, or exorcistic practice, depending on the priest's intention. In this practice, the altar ash is placed over a specific person, place, or thing while the priest speaks magical incantations. In an Exorcism, for example, after purifying the southeastern part of a room with Banishing Incense and Holy Water, the priest takes ashes from the incense burner and creates (by placing the ashes on the ground) the energetic boundaries of a specific type of hell from which to cast and imprison the demonic entity.
- **Altar Ash Plus Spit:** In this practice (healing, purification, or exorcism), the altar ash is commonly sprinkled over a person, place, or thing after the priest has sprayed it with Holy Water.
- **Altar Ash Plus Water:** This is the practice of either consuming water containing incense-ashes that have been taken from the incense burnt during a special Daoist healing ritual; or mixing Altar Ash with Holy Water in order to create a more powerful means of purification.
- **Altar Ash Plus Herbal Elixirs:** This is the practice of consuming herbal elixir water

containing incense-ashes that have been taken from the incense burnt during a Daoist magical ritual directed to give praises to the Celestial Gods.

- **Altar Ash Plus Wine:** When the incense-ashes and altar wine are mixed together in the Altar Cup, it is traditionally used for either purification rituals, or for summoning and dispatching the powerful Thunder Generals.
- **Altar Ash Plus Blood:** Sometimes the ashes are taken out of the "Earth Altar" (the front incense burner) and mixed with chicken blood in order to create a powerful medium from which to write magical talismans. This "ink-blood" is used to sanctify and magically empower the Daoist priest's peach-wood sword, talismans, charms, and other magical tools.

TRANSFERRING THE MAGICAL POWER OF THE INCENSE ASHES TO A NEW TEMPLE

The ancient Daoists believed that the temple's Ling (magical potency) gathered where there was the most energetic activity, or where the most incense was burnt. Therefore, in ancient China, the incense burner of a new temple or new altar was traditionally filled with nine scoops of the ash and Earth that existed from an older Daoist monastery's incense burner. This ancient tradition helped to connect the new incense burner to the ancestral energy of the old incense burner, as the ash from the main incense burner was believed to provide the rare energetic spark of the temple's "Original Qi." This ancient practice was known as the "Division of Incense" (Fenxiang).

In the practice of the "Division of Incense," the visiting Daoist priests would align themselves to the supernatural powers of the "older" Daoist monastery and its guardian deity (deities) by ritually transferring some of the incense ashes from the main incense burner (located in the main temple) to the incense burner of the newly established temple (generally located in another region or province). This ancient ritual has been a Daoist tradition for millennia, with documentation still recording such practices to date.

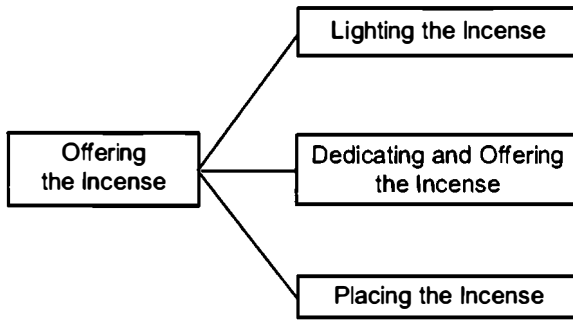


Figure 1.86. The Incense Offering Ritual

MAGIC RITUAL FOR PRESENTING THE THREE INCENSE OFFERINGS

At the beginning of a magic ritual, the Daoist priest will light three incense sticks, dedicate them, and present them as offerings to a specifically chosen immortal or deity. The Incense Offering Ritual is divided into three stages: Lighting the Incense, Dedicating and Offering the Incense, and Placing the Incense (Figure 1.86). The following particular ritual is dedicated to the Three Pure Ones, described as follows:

- **Lighting the Incense:** When lighting the three incense sticks, the priest will use his left hand to place the incense into the candle fire. The White Crane Hand Seal is traditionally used in Daoist magic for placing incense sticks into the fire, and for showing respect to the celestial immortals. In this special hand seal, the last three fingers (middle, ring, and little) symbolize an offering of three incense sticks to the celestial immortals. The first finger and thumb (holding the incense sticks) represent the eternal circle and the infinite space of the Wuji through which to access the Dao.

Next, the priest's right hand is used to support and protect the priest's left sleeve. This posture is known as the Burning the Candle Hand Seal (Figure 1.87).

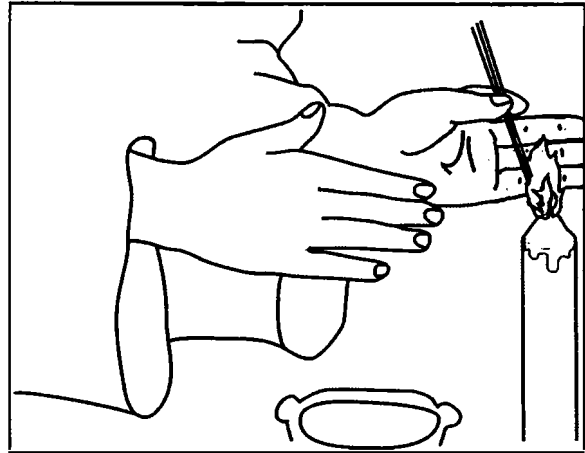


Figure 1.87. The Burning the Candle Hand Seal

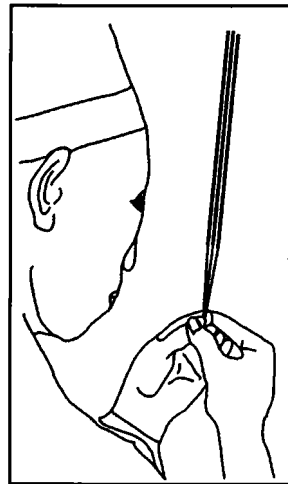


Figure 1.88. The Great Mercy Hand Seal

- **Dedicating and Offering the Incense:** After lighting the three incense sticks, the priest will hold the incense stick in his left hand. His right hand is used to cover the left hand and form the Great Mercy Hand Seal (Figure 1.88).

When dedicating and presenting the incense as an offering, it is important for the priest to maintain a sincere heart. Also, when kowtowing, it is important that the tips of

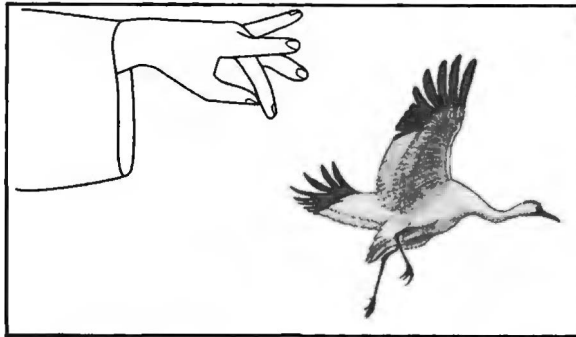


Figure 1.89. The White Crane Hand Seal
The priests palm faces downward, with his thumb touching the Ding Heavenly Stem Crease.



Figure 1.90. The Magic Seal of Jade Clarity
(Vast or Deep Water)

the burning incense be level with the priest's Third Eye.

- **Placing the Incense:** After kowtowing, offering and dedicating the three incense sticks, the priest will choose one incense stick to place into the burner first.

The First Incense Stick: When picking up the first incense stick, the middle finger and thumb of the priest's left hand will form the White Crane Hand Seal (Figure 1.89).

Before inserting the first incense stick into the incense burner, the priest will secretly imagine the magical seal of Jade Clarity forming within his Third Eye (Figure 1.90), and turning into golden light. This special seal depicts a sudden, powerful release of energy.

Next, the priest will concentrate on building up his vital Jing and internally say the magic sound "An," feeling his entire body vibrate.

Then, the priest will imagine the Chinese Character "Xin" (or word "Heart") forming within his heart and Middle Dantian area, and silently say the following incantation:

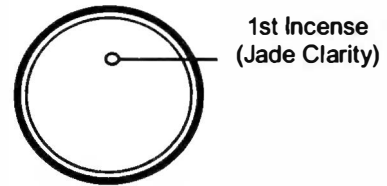


Figure 1.91. The first incense stick is placed in the upper middle part of the incense burner (Imagine "Heart" forming within the Heart)

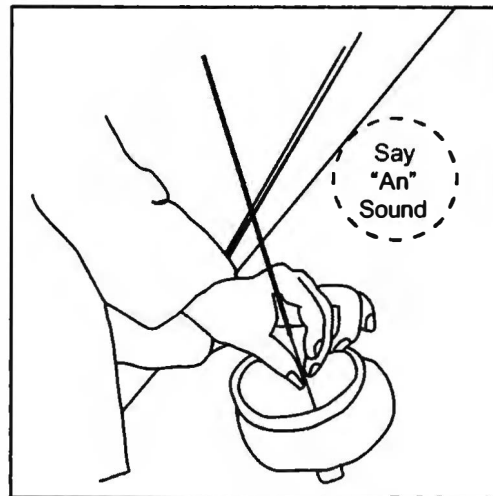


Figure 1.92. The first incense stick - Jade Clarity

**"Mighty Daoist Treasure!
I wish for all living beings,
throughout all generations
to support the Heavenly Lord!"**

Then, the priest will place the first incense stick into the upper middle part of the incense burner, representing the first celestial immortal (Jade Clarity) of the Three Pure Ones (Figure 1.91).

Before placing the first incense stick (dedicated to the Jade Clarity) into the burner, the priest's right hand will hold onto the other two incense sticks, while simultaneously supporting and protecting his left sleeve (Figure 1.92).

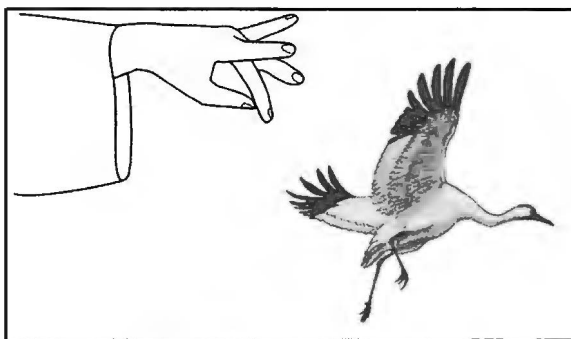


Figure 1.93. The White Crane Hand Seal
The priest's palm faces downward, with his thumb touching the Ding Heavenly Stem Crease.



Figure 1.94. The Magic Seal of Upper Clarity
(Pure Water)

The Second Incense Stick: When picking up the second incense stick, the middle finger and thumb of the priest's left hand will form the White Crane Hand Seal (Figure 1.93).

Before inserting the second incense stick into the incense burner, the priest will secretly imagine the magical seal of Upper Clarity forming within his Third Eye (Figure 1.94), and turning into golden light. This special seal depicts purity, and the energy of ascending and recording.

Next, the priest will concentrate on building up his vital Qi and internally say the magic sound "Niu," feeling his entire body vibrate.

Then the priest will imagine the Chinese Character "Xing" ("Nature") forming within his heart, and silently say the following incantation:

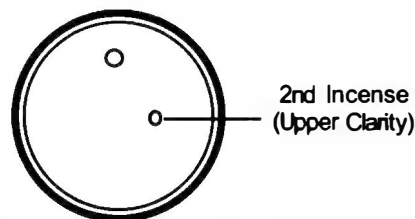


Figure 1.95. The second incense stick is placed in the left side of the incense burner (Imagine "Nature forming within the Heart")

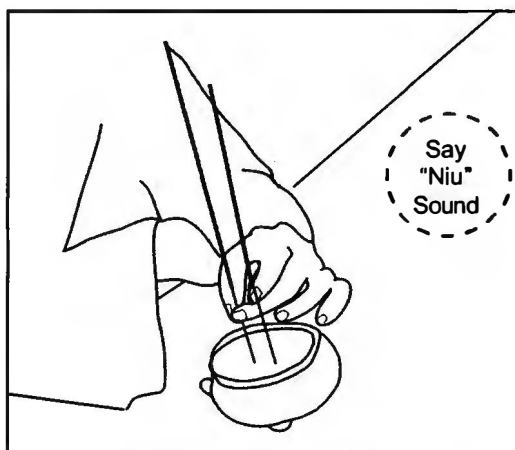


Figure 1.96. The second incense stick - Upper Clarity

**"Mighty Scripture Treasure!
I wish for all living beings,
throughout all generations,
to hear the Orthodox Way!"**

Then, the priest will place the second incense stick into the right side of the incense burner, representing the second celestial immortal (Upper Clarity) of the Three Pure Ones (Figure 1.95).

Before placing the second incense stick (dedicated to the Upper Clarity) into the burner, the priest's right hand will hold onto the other incense stick, while simultaneously supporting and protecting his left sleeve (Figure 1.96).

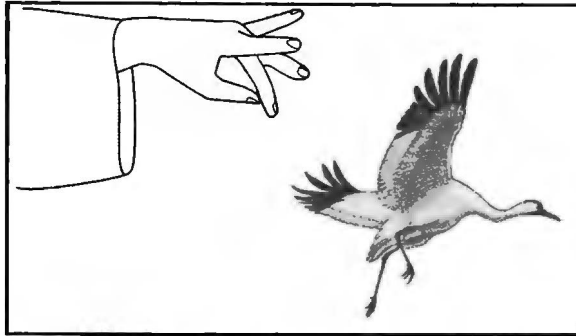


Figure 1.97. The White Crane Hand Seal
The priests palm faces downward, with his thumb touching the Ding Heavenly Stem Crease.



Figure 1.98. The Magic Seal of Great Clarity
(Bright Water)

The Third Incense Stick: When picking up the third incense stick, the middle finger and thumb of the priest's left hand will form the White Crane Hand Seal (Figure 1.97).

Before inserting the third incense stick into the incense burner, the priest will secretly imagine the magical seal of Great Clarity forming within his Third Eye (Figure 1.98), and turning into golden light. This special seal depicts the bright illumination of the Sun (Yang) and Moon (Yin) of Heaven.

Next, the priest will concentrate on building up his vital Shen and internally say "Li," feeling his entire body vibrate.

Then the priest will imagine the Chinese Character "Cheng" ("Honesty") forming within his heart, and silently say the following incantation:

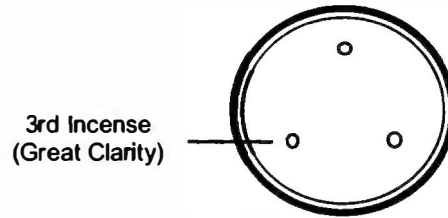


Figure 1.99. The third incense stick is placed in the right side of the incense burner (Imagine "Honesty" forming within the Heart)

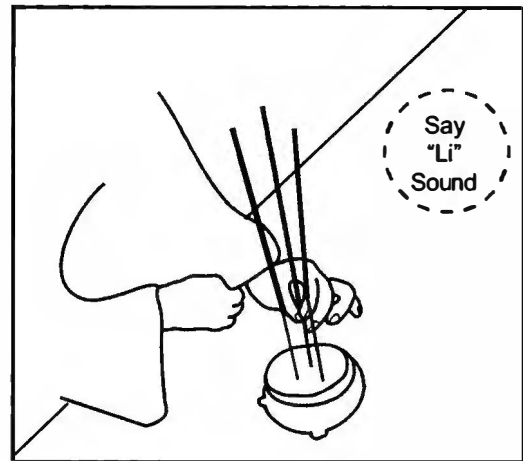


Figure 1.100. The third incense stick - Great Clarity

**"Mighty Master Treasure!
I wish for all living beings,
to study the most advance
Orthodox Way!"**

Then, the priest will immediately place the third incense stick into the left side of the incense burner (Figure 1.99), representing the third celestial immortal of the Three Pure Ones (Great Clarity - Tai Shang Lao Jun).

Before placing the third incense stick (dedicated to the Great Clarity) into the burner, the priest's right hand will hold and support his left sleeve (Figure 1.100).

PRESENTING SPECIAL INCENSE OFFERINGS TO ONE OF THE THREE PURE ONES

At certain times, the Daoist priest may choose to present special offerings to one of the Three Pure Ones (i.e., for activating a special protection or healing talismans, for asking magical favors, for requesting assistance, etc.). During these important rituals, the priest may choose to present his incense offering in a special way, using a special hand seal dedicated to honor that specific deity. The following are three separate incense hand seals and ritual offerings, designed to focus the priest's attention onto one of the Three Pure Ones.

In the beginning of each magic ritual, the Daoist priest will light the incense, dedicate it, and present it as an offering to the specifically chosen deity, described as follows:

THE JADE CLARITY INCENSE OFFERING

This special incense offering hand seal is used when praying to the Jade Emperor, the Celestial Worthy of Primordial Beginning, Ruler of Heaven and Earth. It is also used when the priest directs his prayers to the celestial realm of the Jade Clarity Palace.

- When presenting the offering, the priest will hold a single incense stick upwards, towards the Heavens, using the Jade Clarity Hand Seal (Figure 1.101). In this special hand seal, the right index and little fingers will hook the left index and little fingers, and all of the other fingers will fold. Then, the right thumb and middle finger will extend to pick up and hold the single incense stick.
- Next, the priest will meditate on the Secret Spirit Seal of Jade Clarity, forming within his Third Eye area (Figure 1.102), until it transforms into characters of golden light. The Secret Spirit Seal can be translated as: "The Spirit of the Harmony that Rains from Harmony."
- Then, the priest will take the incense stick with his right hand and begin writing the Secret Magic Activation Seal (Figure 1.103) in the air above the altar table, while pressing the "Wu" Crease of his left hand with his left thumb (Figure 1.104).
- Finally, the priest will say the magic sound "Sa" and meditate on the Magic Seal of the Jade Clarity forming within his Third Eye area (Figure 1.105).

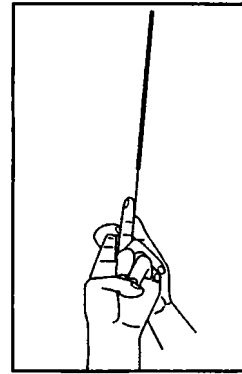


Figure 1.101. The Jade Clarity Hand Seal



Figure 1.102. The Secret Spirit Seal of Jade Clarity (The Spirit of Harmony that rains from Heaven)



Figure 1.103. The Secret Magic Activation Seal

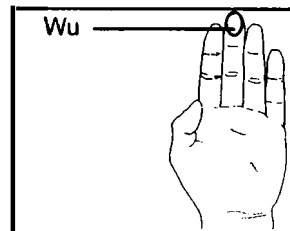


Figure 1.104. Press the "Wu" Crease on the left hand

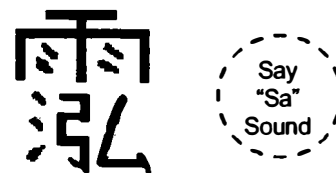


Figure 1.105. The Magic Seal of Jade Clarity (Vast or Deep Water)

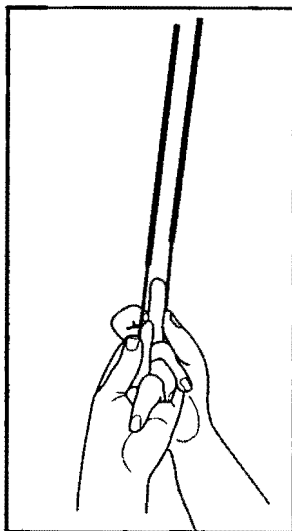


Figure 1.106. The Upper Clarity Hand Seal

THE UPPER CLARITY INCENSE OFFERING

This special incense offering hand seal is used when praying to the Upper Clarity, the Celestial Worthy of Numinous Treasure, guardian of Daoist magical writings. It is also used when the priest directs his prayers to the celestial realm of the Upper Clarity Palace.

- When presenting the offering, the priest will hold two incense sticks upwards, towards the Heavens, using the Upper Clarity Hand Seal (Figure 1.106).

In this special hand seal, the right index and little fingers will hook the left index and little fingers, and the ring fingers of both hands will bend. Then, the thumbs and middle fingers of both hands will extend to pick up and hold the two incense sticks.

- Next, the priest will meditate on the Secret Spirit Seal of Upper Clarity, forming within his Third Eye area (Figure 1.107), until it transforms into characters of golden light. The Secret Spirit Seal depicts a enlightened sage enveloped within the natural energies of a hillside, in the grass, on a cliff; and can sometimes be translated as: "The Spirit of the Enlightened One that rains from Heaven."
- Then, the priest will take the two incense sticks with his right hand and begin writing



Figure 1.107. The Secret Spirit Seal of Upper Clarity (Spirit of the Enlightened One that rains from Heaven)



Figure 1.108. The Secret Magic Activation Seal

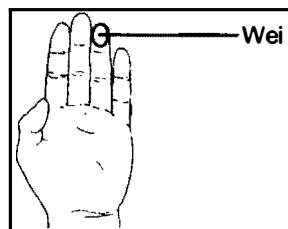


Figure 1.109. Press the "Wei" Crease on the left hand



Figure 1.110. The Magic Seal of Upper Clarity (Pure Water)

the Secret Magic Activation Seal (Figure 1.108) in the air above the altar table, while pressing the "Wei" Crease on the ring finger of his left hand, with his left thumb (Figure 1.109).

- Finally, the priest will say the magic sound "Duo" and meditate on the Magic Seal of the Upper Clarity forming within his Third Eye area (Figure 1.110).

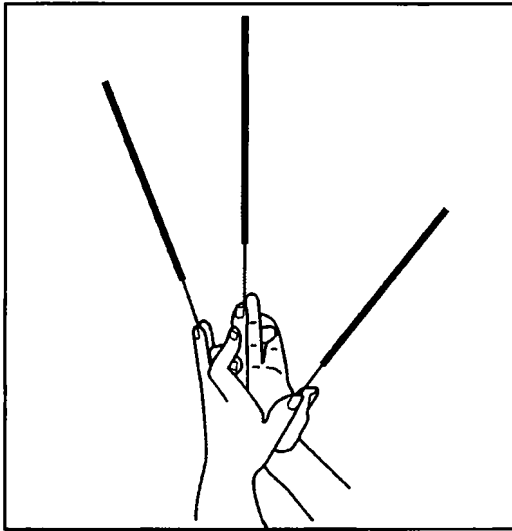


Figure 1.111. The Great Clarity Hand Seal

THE GREAT CLARITY INCENSE OFFERING

This special incense offering hand seal is used when praying to the Great Clarity, Tai Shang Lao Jun, the Celestial Worthy of the Dao and Its Virtue, also known as the Revealer of Daoist Magic Teachings. It is also used when the priest directs his prayers to the celestial realm of the Great Clarity Palace.

- When presenting the offering, the priest will hold three incense sticks upwards, towards the Heavens, using the Great Clarity Hand Seal (Figure 1.111).

In this special hand seal, the index fingers of both hands hook the ring fingers, then press both palms together and hold the three incense sticks.

- Next, the priest will meditate on the Secret Spirit Seal of Great Clarity, forming within his Third Eye area (Figure 1.112), until it transforms into characters of golden light. The Secret Spirit Seal can be translated as: "The Spirit of the Virtuous One that rains from Heaven."
- Then, the priest will take the three incense sticks with his right hand and begin writing the Secret Magic Activation Seal (Figure 1.113)

Gui
(Ghost/
Spirit)



Yu
(Rain)

De
(Virtue)

Figure 1.112. The Secret Spirit Seal of Great Clarity (Spirit of the Virtuous One that rains from Heaven)



Figure 1.113. The Secret Magic Activation Seal

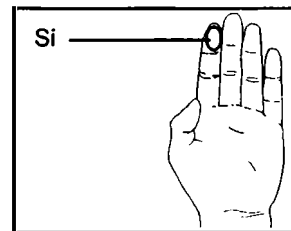


Figure 1.114. Press the "Si" Crease on the left hand



Figure 1.115. The Magic Seal of Great Clarity (Bright Water)

in the air above the altar table, while pressing the "Si" Crease on the first finger of his left hand, with his left thumb (Figure 1.114).

- Finally, the priest will say the magic sound "Nan" and meditate on the Magic Seal of the Great Clarity forming within his Third Eye area (Figure 1.115).

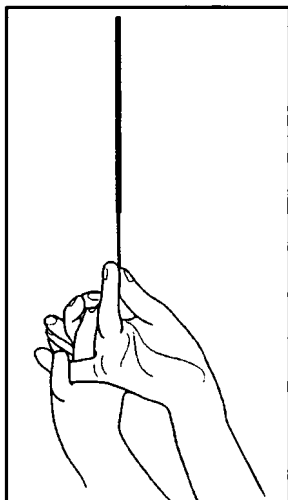


Figure 1.116. The Returning the Hun Soul Hand Seal

THE RETURNING THE HUN INCENSE OFFERING

This special incense offering hand seal is used when praying to the departed Hun Soul. It is traditionally used during funeral rituals. It is also used when the priest directs his prayers to ease the suffering of the departed during the Hungry Ghost Festival.

- When presenting the offering, the priest will hold one incense sticks upwards, towards the Heavens, using the Returning the Hun Soul Hand Seal (Figure 1.116).

In this special hand seal, the right palm is facing upward and the left palm is supporting the right hand. The little finger of the right hand grasps the little finger of the left hand. The ring finger of the left hand grasps the ring and index fingers of the right hand. The middle finger of the left hand touches the index finger and presses the thumb. The thumb and middle fingers of the right hand hold the incense stick.

- Next, the priest will meditate on the image of the magic seal of the Heavenly Lord of Saving Souls From Suffering, forming within his Third Eye area (Figure 1.117). Hold this image until the characters transform into golden



Figure 1.117. The Heavenly Lord of Saving Souls From Suffering Magic Seal

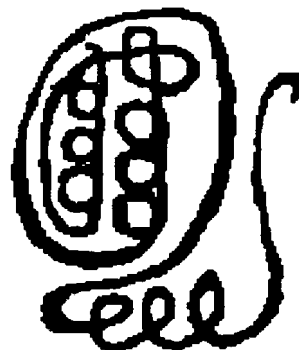


Figure 1.118. The Golden Light Seal Character



Figure 1.119. The Fragrant Cloud Seal Character

light. This special seal depicts a magical web that interconnects all matter, energy, and spirit.

- Then, the priest will meditate on the image of the magic Golden Light Seal Character, forming within his Third Eye area (Figure 1.118).
- Next, the priest will meditate on the image of the Fragrant Cloud Seal Character (Figure 1.119) forming in the air above the altar table.

THE ALTAR DISH

The small altar dish is one foot in diameter constructed of white ceramic and decorated with blue patterns (Figure 1.120). The small altar dish is used as an offering tray from which to burn offerings, celestial reports, petitions, specific talismans and "spirit money" during specific rituals.

After ceremonial offerings have been burned in the Altar Dish, it is important for the Daoist priest to dispose of the altar ashes appropriately. For example, after burning a magical talisman, the Daoist priest would not leave its ashes unattended. It was important that the priest wait until the talisman had completely finished burning before redirecting his or her attention back to the ritual.

However, in certain important rituals, a priest would leave the ashes of a special magical talisman on the altar overnight. This is done in order to allow the spiritual energy of the talisman to linger within the altar space. The next day, the priest would then dispose of these ashes outside the altar area.

DISPOSING OF THE ALTAR DISH ASHES

The disposing of Altar Dish Ashes will depend specifically on the type of magical ritual used to create the ash. Traditionally there are two approaches to discarding ashes, described as follows:

- **The Ashes of an Offering:** Having been burnt in the spiritual context of being offered as a sacrifice to a deity (i.e. burning spirit money), the ashes contained within the altar dish have now acquired a supernatural power of their own. Although the Daoist priest is free to dispose of these ashes by any means, they can be of further benefit to increase the energetic nature of specific trees or house plants when used as compost.
- **The Ashes of a Petition:** The ashes of burnt petitions may be disposed of through any means. It is important to note that evil sorcerers sometimes hide the ashes used in various magical summoning petitions inside certain gardens, courtyards, caves, or hills. Other

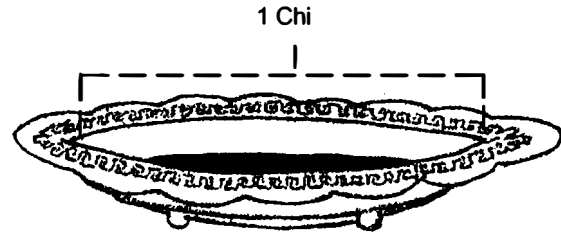


Figure 1.120. The Altar Dish

times, the evil sorcerers will not burn the magical petitions until they have found a place to hide them. Either way is equally as effective in disposing of the altar ashes.

THE ALTAR DISH ASH AND FRUIT OFFERINGS

Sometimes the priest may choose to use the Altar Dish to present special offerings to a deity.

In Daoist Ritual Magic, Five Offerings (i.e., rice, fruit, flowers, water, and candles) are traditionally used to appease Celestial Deities and to feed Hungry Ghosts. In certain magic rituals, however, special offerings such as wine, chicken, fish, duck, and pig are required to be placed on the Altar Dish.

In Orthodox Daoist Rituals, the Fruit Offering may traditionally include water-chestnuts, plums, peaches, jujubes, apricots, and walnuts. However, in Daoist Folk Magic Rituals, the various types of fruits that may be laid out on the Altar Dish may also include bananas, finger citrons, watermelons, oranges, kumquats, coconuts, apples, persimmons or tomatoes, and/or chilies. Each type of fruit has its own magical indication. For example, green bananas or a finger citron is placed on the Altar Dish in order to symbolize one's desire for supernatural protection (i.e., the protection of a celestial deity or the protection of one's ancestors); pomelos and watermelons are placed on the Altar Dish to indicate fertility, and the desire to conceive children; and kumquats or persimmons are placed on the Altar Dish to connote the desire for wealth and prosperity.

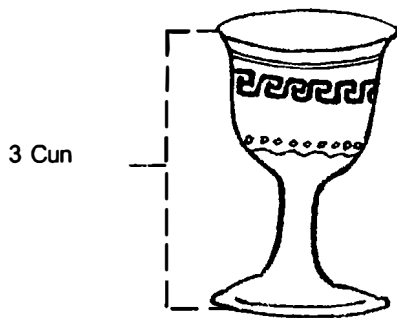


Figure 1.121. The Altar Cup

THE ALTAR CUP

The altar cup is used to hold purified or “holy” water (Jing Shui) or wine, and is either constructed out of sacred metals (silver, copper, or brass) or out of white ceramic with natural blue pattern flowers on it. Traditionally, the altar cup is three inches high (Figure 1.121).

During specific magical ritual (i.e., the Splashing and Purifying the Water to Summon the Celestial Marshal Generals), the “holy” water is held in the Daoist priest’s left (Yang) hand (Figure 1.122) while the magical sword (placed in his right hand) is used to draw magical talismans. The priest’s left hand holds the Altar Cup using the “Three Forks (Trident) Hand Seal” (also known as the “Three Mountains Hand Seal”).

THE SECRET METHOD FOR ACTIVATING THE MAGIC POWER OF THE ALTAR CUP

The following secret ritual is used by Daoist priests in order to energetically activate the magical power of the altar cup.

Traditionally, before the Altar Cup is used in any magical ritual, it must first be energetically activated. This energetic activation must occur before the priest uses the Altar Cup Holy Water to purify a specific person, place, or thing (e.g., takes a sips and sprays the water or dips his or her finger and flicks the water) or before the water is presented as an offering to a special deity. The activation ritual is described as follows:

- The priest will activate the Altar Cup and Holy Water by first energetically drawing the following secret magical talismanic seal



Figure 1.122. “Splashing and Purifying the Water to Summon the Celestial Marshal Generals”

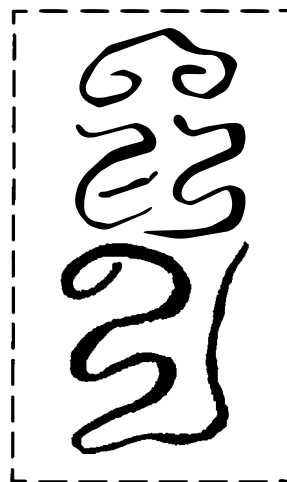


Figure 1.123. This secret Magical Seal must be drawn over the Altar Cup and Water in order to energetically activate them

- (Figure 1.123) over the altar cup water with his or her the right hand “Immortal Sword” Hand Seal (refer back to Figure 1.78).
- Next, the priest will inhale from the East, hold his breath, and use a Breath Incantation in order to energetically imprint the magical

water to a specific purpose or function (i.e., the reason for performing the magical ritual).

- Next, the priest will perform the Double White Crane Hand Seal, and pick up the Altar Water to purify it over the altar incense smoke. In this special hand seal, both of your palms are to face downward, positioned over the altar cup. The ring finger of your right hand clasps the index finger of your left hand; the ring finger of your left hand clasps the index finger of your right hand (Figure 1.124).

Both little fingers remain straight. The middle fingers and the thumbs of both hands hold the water altar cup. This double hand seal is also known as the "Reporting and Inviting Hand Seal," and it is extensively used in Daoist Magic purification rituals.

- As the priest begins to pass the altar water container over the incense burner 3 times, he will inhale from the East, hold his breath, concentrate on the words of the following magic incantation, and then exhale, while repeating the following:

**"Thousands of Immortals
Return to the right way!
Commanding that all evil
be suppressed!"**

- After passing the altar water over the incense smoke 3 times and repeating the magic incantation, the priest will place the water container on the altar.
- Next, the priest will pick up the Report Tablet with his right hand. Using the left Single White Crane Hand Seal, the priest will place the water container on top of the center of the Report Tablet (Figure 1.125). This position is known in Daoist Magic as, "The Moon Over the Golden Bridge."
- Then, in order to cover, contain and seal the magic imprinted from the altar water container, the priest must use his Third Eye and write the secret Golden Light Seal Character over the altar water and its container (Figure 1.126).

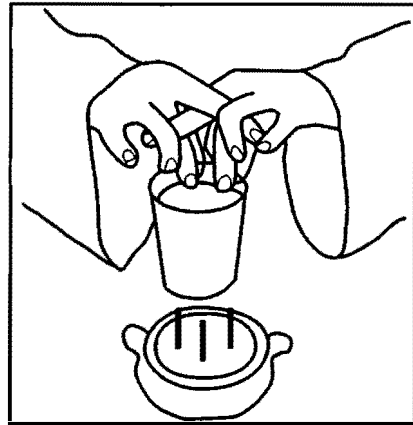


Figure 1.124. Use the Double White Crane Hand Seal to hold the Water Cup over the incense smoke.

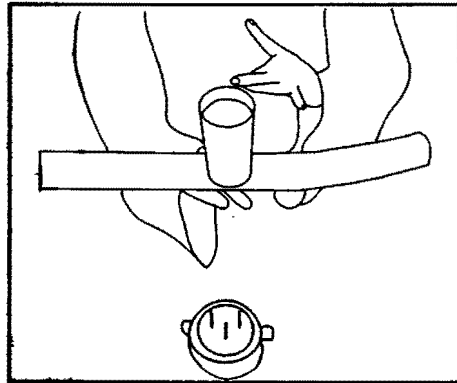


Figure 1.125. The Moon Over the Golden Bridge.



Figure 1.126. The Golden Light Seal Character

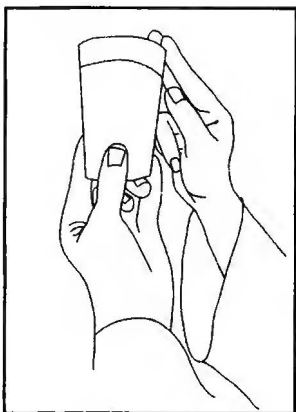


Figure 1.127. Use the left Three Mountains (Trident) Hand Seal to hold the Altar Cup, and the right Sword Fingers Hand Seal to draw the magic characters.

THE HOLY WATER

The ancient Daoists believed that water is the essence of the entire Heavens. It is considered to be the original essence of the Ancestor of the North. Holy Water is water that has been impregnated with divine light and thus contains condensed Heavenly power and the “magic that transforms.”

In Daoist magic, the water is traditionally used to absorb the “Three Qi of Heaven” (i.e., the energy of the Sun, Moon, and Stars). It is said that the magical power of water carries and maintains its spiritual significance throughout all generations. Therefore, Holy Water is traditionally used for religious and occult purposes, and is only produced through performing certain magic rituals.

Another important type of water used by the ancient Daoists was rain water gathered from a thunder storm. During the Spring, containers were set out to catch the rain that fell during severe thunder and lightning showers. This special water was traditionally used for making powerful magic tools, healing elixirs, and Holy Water used in exorcisms.

In Daoist magic, the Altar Cup is filled with water and placed on the altar during all magic rituals. Since the water has become energetically charged by the ceremony, it has special magic properties, and can be used to fight evil influences. After the ritual is finished, the priest or sorcerer may save the water for later use.

SPECIFIC USES OF HOLY WATER

The healing qualities of water naturally vary according to the conditions of its source and its natural energetic state. Many secret Daoist formulas combine different types of water in specific proportions. According to Master Tao Hongjing in the *Zhen Gao*, the quality of the water coming from Jinling, the region of the Maoshan Monastery was such that it could even foster longevity.

In ancient China, water was a very important form of magical energy, symbolizing the action of the Dao and the movement of Qi. It is extremely flexible, has no particular shape or form, and molds itself to the land through which it flows. Water can fit into any space, bring life to all living things, and though softness and yielding, it can be extremely powerful.

Pure water is said to possess numerous unique magical qualities, it is clear, cool, odorless, light, soothing, soft, formless, healing, reflective, purifying, transparent, an energetic transmitter, and an energetic condenser.

The magic of water can be used in the most opportune times for energetic and spiritual transformation. It can also be used to cure diseases and evict evil things. It is taught that if you spray the water on the altar while singing magic incantations, the entire altar will immediately become purified.

- During specific magical rituals (i.e., imprinting the magic water for healing), the holy water is sometimes held in the Daoist priest's left (Yang) hand (Figure 1.127). The priest's left hand holds the Altar Cup using the “Three Forks (Trident) Hand Seal” (also known as the “Three Mountains Hand Seal”). The priest's right hand forms the Sword Fingers Hand Seal. When forming the Sword Fingers Hand Seal, the priest's right hand is free to draw magical symbols and talismans within the altar cup water.

After energetically writing the magic seals or talismans within the Holy Water, the priest will dip the tips of his right hand Sword Fingers into the water and either flick the water onto the person seeking healing, or use the magic water as a type of magic ink and write special healing talismans onto the patient's physical body.



Figure 1.128. Use the "Magic Willow Branch" Hand Seal, Willow Leaf Branch, or Magic Fly Whisk to write the following "Destroy Disasters and Remove Filth" magic seal within the sprayed altar water mist.

- Sometimes, the priest will choose to use a "Magic Willow Branch" Hand Seal, Willow Leaf Branch, or a Magic Fly Whisk when performing certain Purification Rituals. In this special situation, the priest will hold the Willow leaf Branch or Magic Fly Whisk in his right hand, while his left hand will form the "Trident" Hand Seal." During this special ritual, the priest will silently say the "Purifying the Heaven and Earth" and the "Removing Filth" Incantations.

After the incantations have been spoken, the priest will take a sip of the altar water, inhale from the East, focus on the image of the magic seal, spray the water in the air, and write the following "Destroy Disasters and Remove Filth" magic seal within the sprayed mist (Figure 1.128).

This special seal is traditionally used in areas where there are energetic portals that need to be magically sealed, or in areas where the evil energy consistently builds.

- In certain Purification Rituals, the Daoist priest will sometimes use the left hand Trident Hand Seal in order to hold the altar water cup or Water Bowl. With his right hand, the priest will hold a flower with the stem extended, like a Magic Pen, so that he can dip it into the altar cup and sprinkle the Holy Water. In this type of magic application, the priest may choose to use a small twig of peach wood instead of a flower stem.
- Another ancient magic technique used for healing, required the Daoist priest to take a

cup of water, close his eyes, and "see" the water within his Third Eye, shining and radiating divine light. This image must be held within the priest's mind for a few seconds. It is important that the priest not think about anything else, but simply "see" the healing water. The energized water is then given to the patient. The patient is asked to drink half of the energized water. The remainder of the water is used in external application, to wash and heal the patient's body.

HOLY WATER IN ANCIENT DAOIST TEXTS

Concerning the specific uses of Holy Water, one of the most ancient Daoist texts on **Zheng Yi sorcery**, the *Ji Lu Tan Qing Yuan Ko*, states the following:

"If you are reciting scriptures while spraying the Holy Water, even ordinary things will immediately be transformed into imperial (special) things. This allows you to convert something very common and ordinary into something special and holy. At this point, you will then achieve enlightenment and reach the Dao. Holy Water (also known as "the Water of the Law") is the most magical and transformational of the Daoist tools. The list of functions is endless. If you spray the Holy Water in front of the altar, the entire altar and its contents will immediately become holy and purified. The Heavens will also be purified and the Earth will be free of filth. All of the rooms (in the temple) will be very clean."

"Holy Water can be used in many ways. It can be sprinkled all over the entrance of a house and on its doors and windows to keep out evil ghosts and the spectre of poverty. It can be sprinkled around the house after a person of dubious intentions has left, to quell any bad or evil Qi he has left behind. It can be sprinkled on the priest's horse, his cart, and in his office or place of business, to wash away all bad luck. If a few drops are scattered in a haunted room or on a possessed individual, the malevolent ghosts will be driven away. If the priest cleanses his face with the water, it will wash unlucky Qi off his body. If he sprinkles it all over his body before going out into the street, he will secure the protection of the divinities against accidents or against the violent actions of criminals."

SOURCES OF MAGICAL WATER

In Daoist magic, each type of collected water has its own unique magical properties. The specific magical power and energetic effect of the water depends substantially on the water's source, temperature, and level of purity. Water constantly changes its energetic properties according to the subtle life-energy it absorbs from the environment. It is for this reason that, in Daoist magical training, water from various sources is specially collected during certain seasonal times of the year.

Each type of water is used for different magical applications. Some waters are used to fight evil ghosts, some for bringing good luck, some for blessing buildings, and some for other purposes.

The human body instantly absorbs the light, energy, and resonant vibrations that are stored within water. Because water has the ability to hold energy patterns intact for long periods of time, it is an ideal medium for capturing and containing the energetic powers of magical stones, plants, insects, animals, humans, spirit entities, and celestial deities. In Daoist magic, all magical elixirs are traditionally "born" in specialized water (e.g., water gathered from a special magical well, pool, stream, spring, river, lake, ocean, rain fall, thunderstorm, or morning dew). After construction, the magic elixir can then be used for healing or empowering the physical, energetic, or spiritual body, depending on the priest's specific needs and the specific energies of the particular magical ingredients.

Magical rituals are traditionally used in order to transform the energetic nature of water into "Holy Water." In the past, laymen who did not know how to make their own Holy Water could obtain it from Catholic churches. Unfortunately, many Western sorcerers also took this sacred water and used it in hexes, so the Catholic priests had to limit the amount of Holy Water they made available to the public.

RULES FOR GATHERING MAGICAL WATER

There are five important factors concerning the energetic qualities of water that a Daoist priest must consider before gathering water. These five important factors include: the direction of the water's flow, the speed of the water, the shape of the watercourse, the depth of the water, and the sound

that the water makes. These important energetic qualities are first taken into consideration. Then, the water is gathered according to the magical law of manifestation, based on the theory that "like attracts like." This magical law empowers the Daoist priest with the ability to either bring auspicious or detrimental energy into an individual's life.

The explanation of the five important factors used for gathering magical water are described as follows:

1. **The Direction of the Water's Flow:** Before gathering water, while meditating in a sitting or standing posture, the priest will note the energetic flow, power, and direction of the watercourse. The energetic flow, power, and direction of the water's current is used to determine the type of natural energetic influence generated by the water. The following are some examples of natural energetic flows generated by water currents:

- **High Tide and Low Tide:** When standing on the seashore, it is important to note that water that is progressing from low tide to high tide can be gathered in order to energetically bring, draw, increase, grow, build, expand, extend, magnify, and multiply something into your life.

Water that is progressing from high tide to low tide can be used in order to remove, diminish, decrease, drain, reduce, or lessen something from your life.

- **Up Stream and Down Stream:** When standing on the river bank, it is important to note that water which is progressing from up stream towards your body can be gathered in order to energetically bring draw, increase, grow, build, expand, extend, magnify, and multiply something into your life.

Water that is progressing away from your body can be used in order to remove, diminish, decrease, drain, reduce, or lessen something from your life.

- **Pools and Wells:** When standing beside of a quiescent pool of water or sacred well, it is important to note that water generally gathered within these energetic containers can be used in magical practice to induce deep meditative

states, and initiate a quiet, reflective spiritual state of mind. The stillness of a pool or well can be used to reflect the image and energetic nature of Heaven.

Water gathered from sacred pools and wells can be used to preserve, keep, maintain, and enhance the energy of something. It can also be used to replenish and restore depleted energy, sedate active emotions, and calm the body's Shen (thoughts and emotions).

2. **The Speed of the Water:** An important factor to consider when gathering the energetic properties of water is understanding the fact that a strong water current can wash away the accumulated Environmental Qi (i.e., Qi accumulated from the energetic manifestations of the Earth's soil and vegetation) inherent within a specific location. The stronger and faster the speed of the water, the more destructive it can be to the accumulated Environmental Qi.

In certain situations, the rapid energetic movement of water is considered not to be auspicious, therefore Daoist priests are encouraged to gather altar water in locations where rivers or streams have several twists and turns, that slow down the water's progressive energetic flow. Water which is slow moving and gentle can be gathered in order to preserve, keep, maintain, and enhance the energy of something. It is taught that the most stable form of water Qi is provided by streams that move slowly and silently in their energetic progression.

The Qi of a healthy slow moving river or stream can also be used to replenish and restore depleted energy, sedate active emotions, balance any internal organ excess or deficiency, and calm the body's Shen (thoughts and emotions).

Stagnant and polluted water is traditionally gathered by sorcerers in order to initiate a powerful hex or curse.

Turbulent flowing water, swift flowing water, and water falling from great heights are traditionally gathered in order to disrupt, diminish, remove, or destroy the energy of something.

Since ancient times, fast moving river water was exclusively used for performing exorcisms, and was also used as a powerful

energetic eraser. The ancient Daoist priests taught that fast running water was the ultimate magical eraser. It was believed that any magically charged object immersed into fast running river water would quickly lose its magical power. This magical erasing technique worked especially well with cold water (the colder the water, the stronger the erasing effect). One popular magical technique used in ancient times to remove hostile spirits and spells off of one's body was to cross a fast moving cold river or stream.

3. **The Shape of the Watercourse:** When constructing magic pills and elixirs, the shape of the watercourse should be like that of an embracing dragon or a curved snake. According to ancient Daoist teachings, small streams and brooks suitable for gathering water used for holding and containing the supernatural powers of magic pills and elixirs should twist and curve instead of flowing in a straight line.

A watercourse that moves in a straight line is used to quickly move something to or away from an individual's life.

One secret Daoist magic ritual used when gathering water required the priest to first observe the special land formation patterns, contained within and surrounding the stream, river, or pool the priest was about to gather water. Each unique terrestrial pattern was then attributed to a corresponding celestial star configuration. This star configuration was then corresponded to a specific star deity. The deity was then presented with special offerings, and summoned to the area in order to magically charge and energetically empower the water. The specialized water was then used to create powerful magical elixirs.

4. **The Depth of the Water:** The depth of the water is important. Inside the stillness of moving water is an intensely vibrating current of energy. In order to feel the vibration of this subtle energetic current, the priest must be tranquil and still.

Water with powerful and beneficial Qi runs deep. The deeper the water flows, the slower and more quiet it becomes, and the stronger

its energetic connection in creating deep and lasting influences. The deeper and larger the water body, the more powerful the energy contained within it.

Shallow water is gathered and used to create destructive, weak, and superficial energetic connections.

5. **The Sound that the Water Makes:** The softer and gentler the sound that the water makes as it travels, the more auspicious the water's energy will become. The louder and more course the water flow, the more turbulence the energy of the water.

Traditionally, the ancient Daoist were taught that the various sounds that the water could make included: laughing, singing, crying, groaning, moaning, roaring like a tiger, hissing like a dragon, humming, and gentle whispering.

COLLECTING THE MAGICAL WATER

Traditionally, there are several types of magical waters gathered and used in Daoist rituals, described as follows:

- **Gathering Ocean Water:** Oceans, lakes, and streams retain and release the sun's light, energy, and heat slowly and are, therefore, important in energy cultivation. Additionally, the ocean and all water courses connected to it are said to be linked to the Underworld, the Moon, and Nature Spirits.

The ancient Chinese observed that oceans often marked the end of long mountain veins of Earth Qi, and sought to locate specific waterfront areas in which to practice their meditation skills and magical skills. These ocean waterfront areas were considered auspicious energetic locations, and were believed to be where the Earth Dragon's Qi was concentrated.

The energy from the ocean has a strong cleansing and purifying effect on the body's Qi. Meditating by the ocean is used extensively for dispersing negative emotions and regulating the body's internal organs. The active rhythm and sound of the waves allows the individual to harmonize his or her internal

energetic rhythms with those of the ocean tide, thus quieting the nervous system.

Sometimes, temporary **Water Dragons** can form when different currents of water in coastal seas create **dragon-shaped** patterns. This type of Water Dragon can be observed on the different surface colorations of the water. However, these temporary water formations can quickly disappear when the external winds or internal currents change. Water gathered at these auspicious locations are said to have a powerful influence on the celestial clouds and rainfall. Therefore, once located, a Daoist priests would quickly sojourn into the area where the "Water Dragons stirred the seas," in order to gather this powerful magical water.

- **Gathering Lake Water:** Lake Water is traditionally gathered and used as a condenser for collecting and retaining energy. In ancient China, lakes were considered to be vast reservoirs of stable, static water energy. The energy from a lake has a strong calming effect on the body's energetic field. The quiescent solitude of a lake can be used to sedate active emotions, balance either excessive or deficient internal organ energy, and calm the body's Shen.
- **Gathering River and Stream Water:** The dynamic energetic flow of rivers and streams is much different than the quiet expanse energy existing within oceans and lakes. The longer a river or stream has travelled before it terminates into a land site, the more Earth Qi will be contained under the land. In ancient China, it was believed that it was better to gather Environmental Qi downstream (the "Earthly Door"), close to the sea, instead of upstream (the "Heavenly Door").

Additionally, the confluence of two rivers is considered to be an extremely powerful location from which to gather auspicious water, since the powers of both rivers converge and are concentrated at that one spot.

In ancient times, mountains that were found on the right side of the river (when facing downstream) were called "tortoises," and those that were found on the left side of the river were called "snakes." Together, both

tortoises and snakes formed a natural dam for collecting the energetic flow of the water.

Small hills or big rocks positioned in the middle of the river were believed to further strengthen the Earthly Door, checking the energetic flow of the water as it continued downstream. These Earthly obstructions, positioned within the river, were called “respectable stars,” or “seals floating in the water” by the ancient Daoists and were considered to be powerfully places to gather auspicious water.

To locate a Water Dragon within a river, the priest must first look for a watercourse that follows a pathway resembling the body of a dragon. For example, its main channel must serve as the dragon’s body, with distinct branch channels representing the dragon’s feet. The Water Dragon is especially auspicious if the water gathers and pools at certain points. It is at these important points, the priest will gather the altar water.

- **Gathering Well Water:** Each Daoist monastery has its own specialized magical well water. For countless generations, monks, nuns, and priests have used these special waters for many magical purposes. At the Daoist monastery, the well’s magical powers are believed to be activated and generated by the individual who first commissioned its construction. Traditionally aligned with certain stars and/or planetary configurations, the magical powers of the well is secretly maintained and utilized within the serene, quiescent confines of the Daoist monastery.
- **Rain Water:** The ancient Daoists noted that all forms of water fall from the Heavens, including rain, snow, hail, and sleet. Each of these watery forms share a connection with the subtle Yin and Yang forces of life. According to ancient alchemy, the energies of Yin and Yang gather in the clouds as part of the subtle cycle of energies linked to the seasons. During the second, third, and fourth lunar months (March, April, and May) these forces descend in the form of rain to bring new life to the soil. Rain water gathered in clean containers during this special time period is believed to have

special magical properties, and is traditionally harvested to give additional strength to altar water and magical elixirs. It is important to note, that the gathered rain water cannot be kept for more than a few days before the celestial energies begin to depart. Additionally, the rain water should only be collected in places where the air is pure.

Another important type of magic water secretly utilized by the ancient Daoists was rain water gathered during thunder storms. During a thunder storm, containers were set out to catch the powerfully energized rain that fell during severe thunder and lightning storms. This special water was traditionally used when making powerful magic tools, especially those utilized in exorcisms.

- **Gathering Morning Dew:** “Dew” is water that condenses out of the air and morning mist onto leaves, grass, and other surfaces. In ancient Daoist alchemy, dew was believed to carry the subtle energies of life, forming one of the main magical pathways through which the energies of Heaven and Earth united.

Traditionally, during the Spring and Autumn times, the ancient Daoists would gather early morning dew at dawn, from the leaves of specific herbs, Magic Mirrors, and crystal formations left out overnight.

Another secret method used for gathering morning dew was to simply drag a thin, clean, cotton towel over the grass or specific herb plant until the sheet was dripping with moisture.

When gathering this type of magical water, the morning dew should only be collected in places where the air is pure and the soil has not been contaminated with chemicals. It is also important to note that the morning dew should always be gathered before the direct rays of the Sun touch it. The container holding the dew water should be immediately covered to prevent the sunlight from transforming its magical properties. The gathered morning dew cannot be kept for more than a few days before the celestial energies begin to depart.

TALISMANIC WATER

The ancient Chinese believed that water in which a magical charm had been steeped or boiled, or had been mixed with the ashes of a burnt talisman, could be effective in treating the sick. It was further believed that the healing contents of this magical water would thoroughly pervade the body of the patient who drank it.

The "Shao Hui Tun Fu" ("Swallow Ashes Charm") consists of magical incantations used against demons, written on yellow talisman paper, which is burned, and the ashes mixed with water and swallowed.

In ancient China, Fu Shui ("Talismanic Water") was always used side by side with Zhou Shui ("Spell Water") to either heal the sick or bring a specific type of blessing to an individual and his or her family.

Zhou Shui consisted of speaking magical spells into water. This infused magical water could then be either swallowed or simply sprinkled onto the beds of sick patients in order to heal them. Other times, Zhou Shui was ritually sprinkled throughout an individual's house (i.e., with a small peach or willow branch) while speaking magical incantations for protection against evil spirits.

Fu Shui consisted of creating a talisman on red rice paper and empowering the talisman with Qi and Shen through Breath Incantations to energetically activate it. The paper is then burned (Ceremonial Moxacautery) and its ashes are placed in water.

Creating Talismanic Water requires the Daoist priest to perform a magical ritual using the summoned powers of Air (Heaven), Water, Fire, and Earth. The energy and power of these four Elements are combined in ritual by using three separate prayers, described as follows:

- First, the Holy Water is prayed over using magical Breath Incantations. The Holy Water is then placed on top of the Earth Altar table. This represents the fusion of the powers of the Air (Heaven) and Water Elements (Figure 1.129).

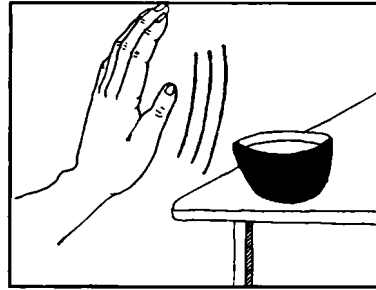


Figure 1.129. Talismanic Water

- Next the magical talisman is constructed, prayed over, and then burnt. This represents the activation of the powers of the Fire Element.
 - The ashes of the talisman (representing the powers of the Earth Element) are then gathered and placed into the Holy Water, which is again prayed over one last time.
 - The magical water is then either given to the patient to drink, or sprinkled onto the patient's body. The ancient Chinese believed that when drunk, the power of a specific deity summoned by the magical talisman would enter into the patient's body from the water and fight off the evil spirit that caused the illness.
 - When treating patients who are suffering from shen disturbances and chronic nightmares, then, at the same time that the patient drinks the Magical Talisman Water, it is important that the Daoist priest hold a Magic Mirror and shine a light into the suffering patient's ears (left ear for men, right ear for woman).
- At the same time, the priest must softly tap on the back of the Magic Mirror while calling out the patient's name. This will allow the patient's Hun to return back into his body.
- If a blessing was being invoked through the Talismanic Water, then the individual would only take three sips from the Altar Cup followed by prayer, offering incense, and kowtowing three times.

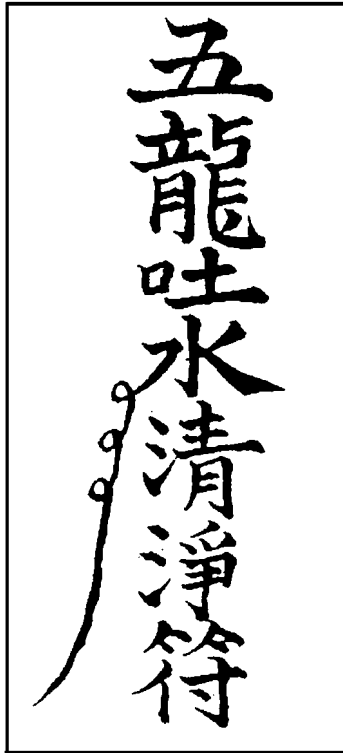


Figure 1.130. Five Dragons Purify Water Purification Talisman

The
Five
Dragons
Spouting
Forth
Pure
Clear
Water
Talisman



Figure 1.131. The Priest will hold the Water Cup and Magic Sword

Therefore, my water is not ordinary water,
it is the "Water of the Perfect Qi
of the Five Dragons!"

My sword is not an ordinary sword!
It is the sword with which
the Heavenly Master
beheaded the perverse ones!

It is hard as steel
smelted one hundred times,
and it bears the image
of the Big Dipper!

I control the Big Dipper,
and I crouch under its mighty bowl!
The living water of the Celestial One
penetrates everywhere
in the Four Directions!

In Heaven,
there is no excess of water!
In Earth,
there is no excess of filth!

In Heaven,
it forms the rain and the dew!
On Earth,
it produces the springs
and sources of life!

In Spring time, it flows,
in Winter time, it congeals!
It runs at the Kan Trigram (in the North),
and stops at Gen Trigram
(in the North-East)!

THE SECRET METHOD FOR ACTIVATING THE MAGIC POWER OF THE HOLY WATER

The following secret ritual is used by Daoist priests in order to energetically activate the magical power of the Holy Water.

- First, a Purification Ritual must be performed, and the altar space dedicated to the Three Pure Ones.
- Next, a special talisman is burned (Figure 1.130) and its ashes are combined with prayers and mixed together with the Holy Water.
- Then, with the water cup in his left hand and the Magic Sword in his right hand (Figure 1.131) the priest will say the following magical incantation:

"I -----(Daoist Name)
invite the Dragons of the Five Directions!
Each Dragon descends
with its magical talisman in its mouth
and places its Perfect Qi into my water!

**It is round or square,
depending on the place!
It is cold or warm,
depending on the time!**

**Here, it is in my Altar bowl!
When I spray Heaven,
Heaven becomes pure!
When I spray Earth,
Earth becomes potent!
When I spray Man,
he lives forever!**

**When I spray demons,
they disappear!**

**One spray - is like frost!
Two sprays - is like snow!
Three and Four sprays
and One Hundred Perversities
are eliminated,
malicious demons
are all swept away,
and all natural catastrophes
subside!"**

SPRAYING THE HOLY WATER

One important technique used in Daoist magic is the ability to "spray" the Holy Water in order to purify people, places (temple area, altar area, rooms, houses, etc.), and things (altar table, altar tools, etc.). This ability enables the Daoist priest to cleanse those things that have been "contaminated" or are energetically toxic (Figure 1.132). The technique of spraying holy water is performed as follows:

- Before spraying the Holy Water, the Daoist priest takes a sip of water from the Altar Cup and rests the magical water between his lower lip and teeth.
- According to ancient Daoist teachings, the nose is considered to be the upper male (Yang) orifice, while the mouth is considered to be the upper (Yin) orifice. Therefore, the Daoist priest inhales through his nose (Yang), and at the same time, using the tip of his tongue as a brush, he writes the energetic pattern of a his magical Heart Seal on his upper soft palate.
- This energy is then gathered into his Yellow Court.

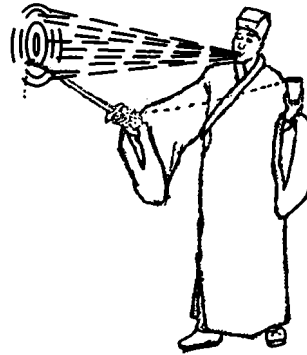


Figure 1.132. "Spraying the Holy Water to purify the Altar Space"

- Next, the priest brings the Qi up from his Lower Dantian and blends it with the spiritual energy of his Prenatal Wu Jing Shen (the energetic vapors of the five original virtues contained within his Five Yin Organs).
- All three energies (Lower Dantian Qi, Qi of the Wu Jing Shen, and Qi of the inhaled breath) are then brought up and mixed with the Holy Water and held in the back of his mouth.
- At this time, the priest will write a special magical talisman in the air with his Yintang (Third Eye) above the person, place, or thing that he is about to purify. The type of magic talisman depends on the specific purpose of the ritual, i.e., healing, exorcism, blessing, etc.
- After writing the magic talismanic symbol with his Yintang (Third Eye), the priest will then spray the Holy Water into the air and immediately writes the talisman character with his magical sword (or sword fingers) within the fresh sprayed mist. This allows the priest's Jing (combined Holy Water and saliva), Qi (combined energy of the breath and the energetic vapors of the Wu Jing Shen), and Shen (the priest's projected desire and intent) to become imprinted within the energetic nature of the mist.
- As the person, place or thing is covered by the energetic mist, it immediately becomes cleansed and purified.

THE HOLY WINE

Wine is sometimes offered in the Daoist Altar Cup, and is used for both purification rituals and for summoning and dispatching the powerful Thunder Generals. For example, in the ancient Daoist text *Absorbing the Riches of the Profound*, there is a chapter called "Offering The Initial Sacrifice of The Three Cups." This special chapter contains a description of a purification ritual in which three cups of wine are sacrificed and offered to show respect to the Celestial Immortals, and is described as follows:

- **The First Cup of Wine:** After the classic book *Kneeling and Praying in the Cave of Six Graces* is read, wine is poured into a clear cup and offered as an initial sacrifice for internal purification of one's sins. All of the people toast the wine, and drink it with respect, offering honor to the Celestial Immortals.
- **The Second Cup of Wine:** The Yang family step forward and offer to the guests of the banquet their Magical Zhen that can remove all disasters. As they say their magical incantations, strong feelings and emotions arise and they swiftly whisk the magical brush creating a powerful wind that removes all diseases and disasters. After they have offered and given this gift, they celebrate with the Celestial Immortals who fill their glasses with wine and drink.
- **The Third Cup of Wine:** Celestial Master Chen desires to release us from our sins, so we bow to show him our respect. Following his orders, we wait beside the altar and drink wine to offer the third sacrifice. As the third sacrificial ceremony (the third wine purification ritual) is performed, all of the clouds in the sky immediately disperse and "the peach flower" suddenly shines on each person's face (everyone blushes). The Yang family again brings the Daoist brush and uses the magical Zhen to purify during the third wine purification ritual.

BLOOD WINE

One form of Daoist ritual protection involves the use of Blood Wine. According to ancient Daoist tradition, the priest will proceed as follows:

- First, the priest will Pace the Steps of Yu.
- Then, he will speak a magical incantation used to invite the Celestial Generals to the altar area.
- Next, the priest will burn a Protection Talisman.
- Then, the priest will take a white chicken in his left hand and chop off its head using a purified ritual sword (or knife).
- The blood is gathered inside the altar wine cup, and the magic sword is used to stir the two substances together.
- The Daoist priest then swears an oath to serve Heaven and to protect the people. The oath also includes the request to be allowed to command the Celestial Generals and their spirit soldiers in order to help the priest in his "work."
- After speaking the oath, the priest will drink the Blood Wine that was offered to the spirits and obtain control of the celestial armies.

Once the priest has received the spiritual bond and union with the Celestial Generals and their spirit soldiers, he can control demons, spirit entities, and ghosts. He is able to gather or dispatch them according to his needs. The priest is also able to listen to complaints from ghosts against people in the community and decide their individual merits.

Sometimes in Daoist sorcery, blood and wine are mixed together inside the Altar Cup and offered to the Celestial Immortals as a form of sacrificial offering. For example, in the ancient Daoist text *Absorbing the Riches of the Profound*, there is a ritual that requires the sacrifice of a chicken and the use of its blood in order to summon the celestial powers of the Thunder Generals. In this famous magical ritual, the blood and wine are mixed together and drunk as an offering to summon the Thunder Immortals in order to attack and kill evil spirits and demons.

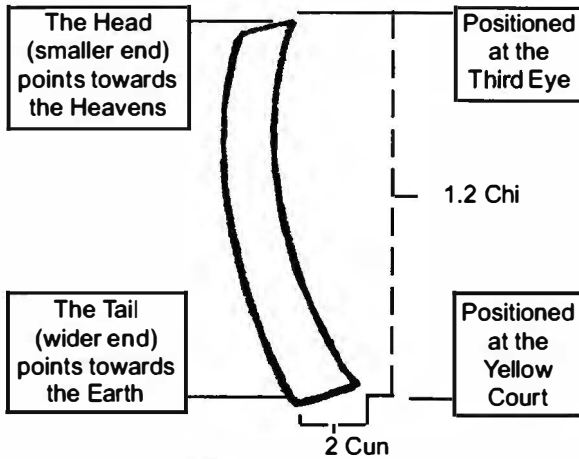


Figure 1.133. A Simple Report Tablet

THE CHAO BAN (REPORT TABLET)

The Report Tablet (Chao Ban) is closely patterned after the tablet held by officials at the imperial court. It is also known as the Precious Tablet (Bao Hu), Hand Board (Shou Ban), Jade Board (Yu Ban), Audience Board (Chao Ban), Announcement Plank (Zou Ban) and Hand-held Slip (Zhi Jian).

According to ancient Daoist teachings, the Report Tablet was traditionally constructed of white copper or ivory (Figure 1.133). There are, however, certain wooden Chao Ban that have two dragons inscribed on them (one on each end) with a pearl (the Sun) positioned in the middle (Figure 1.134). The "two dragons playing with pearl" image is considered to be a very auspicious symbol. The Report Tablet is 1.2 chi long and 2 cun wide.

Additionally, Senior Abbots are sometimes known to use special Chao Ban in magical rituals, that contain special esoteric symbols and magical seals (Figure 1.135).

THE LEGEND OF THE CHAO BAN

According to ancient Daoist teachings, when Yu the Great was draining the waters of the great flood, he started drilling through "Dragon Pass" (or "Dragon's Gate"). Through this special gate, he came upon a hollow cave. As he penetrated deeper into the cave, he immediately passed through a dense darkness and eventually observed a light, gradually growing brighter and brighter as he approached. Suddenly, he came upon the ancient

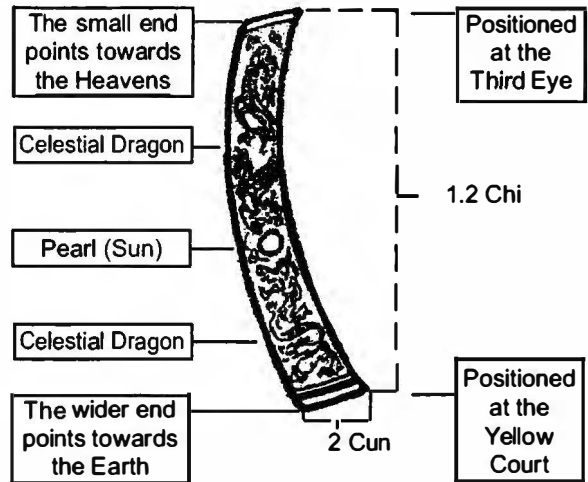


Figure 1.134. An Ornate Report Tablet

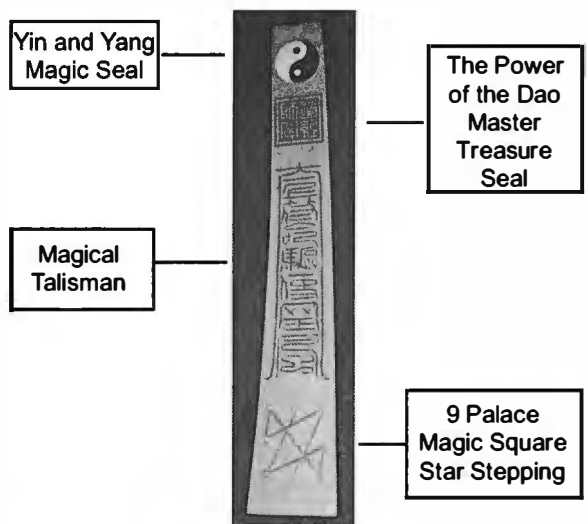


Figure 1.135. A Senior Priest's Report Tablet

sage Fu Xi (Figure 1.136), who showed Yu the diagram of the Prenatal Bagua Patterns, arranged on a sheet of gold. There were also Eight Celestial Gods standing beside the magical diagram of the Eight Trigrams, each God was a manifestation of the magical powers contained within the Eight Trigrams.

Next, Fu Xi revealed a magical Jade Tablet and gave it to Yu to assist him in his quest of draining the flood waters. This special Jade Tables was 12



Figure 1.136. The ancient sage "Fu Xi" Creator of the Prenatal Bagua Patterns

inches long, numbered in accordance with the 12 Earthly Branches, and was originally used to measure the Heavens and Earth.

It was through holding this magical Jade Tablet and performing the Seven Star Big Dipper Stepping pattern, that Yu the Great was able to summon the magical powers of the Eight Trigram Gods, and tame the flood waters.

This ancient story is believed to be the original reason why all Daoist priests "hold the tablet" when performing their magical rituals.

THE CHAO BAN AS A MAGICAL TOOL

In Daoist magic, the Report Tablet is designed and used as a magical "launch pad" for the priest's spirit (Hun or Yuan Shen). In magical rituals, this esoteric tool is used to assist the priest in releasing his Shen from his physical body, allowing the priest's spirit body to travel into the celestial realms and make a report to the Jade Emperor or Celestial Immortals. Because the Report Tablet is specifically designed for this magical purpose, the bottom is designed wider than the top. The larger, wider side is held and positioned at the priest's Yellow Court and Heart level, with his right (Yin) hand grasping its base. This positioning allows the

priest's Yuan Shen or Hun to spirit travel outside of his heart. The smaller end of the Report Tablet acts as a magnetic antenna, and is held level with the priest's Yin Tang (Third Eye). This positioning allows the priest's Middle Dantian and Upper Dantian to energetically "commune," facilitating a powerful external release of the priest's spirit when he spoke a magical incantation. The left (Yang) palm covers the right palm (similar in effect to the Daoist priest's salute) and symbolically represents the "good and favorable (Yang) covering the bad and unfavorable (Yin)."

Before taking the Report Tablet in hand and performing any type of magical Star Stepping pattern, it was essential that the priest transform his physical body into a celestial (spirit) body. Therefore, before beginning the "Steps of Yu" to reach the Celestial Court and Offer a Report, the Daoist priest would normally say the "Chu Shen Zhou" ("Bring the Spirit Out of the Body") magical incantation. This magical incantation was not only used to receive permission to enter the celestial realm, but it also prepared the priest's spirit for the long journey into the stars, and is spoken in rhymed cadence as follows:

**"Yuan Wo Shen Shen,
Chu Wo Shen Xing!
Ling Wo Long Shen,
Shang Da Di Ting!
Ji Ji Ru Lu Ling!"**

("Allow my spirit to come out of my body!
Command my True Spirit to reach the Jade Court!
Quickly, Quickly as this is Law!")

It is important to note that sometimes magical incense was created and used specifically for this special ritual. This herbal mixture makes it easier for the priest's spirit to leave his or her physical body.

After reporting to the Jade Court, the priest will say another incantation in order to return his or her Yuan Shen (True Spirit) back into the physical body. The priest's spirit returns when he or she speaks the "Ru Shen Zhou" ("Bring the Spirit Back into the Body") magical incantation. This magical incantation was recited after completing the ritual, and before dispersing the celestial dei-

ties. It allowed the priest to return the spirit back into his or her body after its long journey into the stars. The "Ru Shen Zhou" magical incantation is spoken in a rhymed cadence as follows:

**"Yuan Wo Shen Shen
Ru Wo Shen Xing!
Ling Wo Zhu Shi
Bao Wo Chang Sheng!
Yi Ru Sheng Qi Jun Lu Ling!"**

(“Allow my Spirit to return to my body!
Command my spirit to live in this world
and protect my long life!

This is the command of General Sheng Qi Jun!”)

SPECIFIC FUNCTIONS

The Report Tablet is traditionally used to report or introduce to Heaven the new initiated disciples and priests, report all changes in the human realm, and report all those who transgress the laws of Heaven.

According to the *Interpretations of the Terms*, “the Tablet (hu) also signified carelessness. Subjects would write sovereign teachings and specific orders on Tablets to avoid negligence.” Meaning that the Tablets were originally used in ancient times by individuals when they had an audience with the Emperor. These Tablets were used as note-pads, and nervous individuals wrote directly on them in order to avoid forgetting things. The chapter on “Ornamental Strings of Jade” in the *Book of Rites* says, “to make Report Tablets, emperors use ball-shaped jade, dukes use ivory, senior officials use fish scales and asparagus ferns, and scholar-officials use bamboo roots and ivory. The Report Tablets are two chi and six cun long and three cun wide, and after being dried with fire, they shrink by one sixth.”

After the fourth Wu-De Year of the Tang dynasty (618 - 907 A.D.), Daoist officials above the fifth rank used Report Tablets made of ivory, and officials under the sixth rank used Tablets made of bamboo roots. Tablets used by officials above the third rank were coarse at the higher part and straight at the lower part. Tablets used by officials above the fifth rank were coarse at the higher part and flexible at the lower part and were later

changed into being round at the higher part and square at the lower part.

The Miscellaneous Matters Pertaining to Carts and Clothes states, “in ancient times, both noblemen and commoners held Report Tablets to write down the sovereign’s government decrees. When necessary, they inserted the Tablets in their belts. Since the Five Dynasties, there have been only eight ministers who held Tablets. They tie white writing brushes to the top of the hand Tablets and wrap them with purple bags. Other dukes and officials just hold hand boards as a show of respect; they do not hold Report Tablets, in order to show that they are not officials in charge of records.”

There was no “Rite of Holding Report Tablets” in early Daoist rituals. These Tablets first began to be used under the influence of imperial audiences. In modern Daoist rituals, Report Tablets are still being used. However, these Tablets are mostly constructed out of bamboo or wood, and only High Priests or Ritual Masters use Report Tablets made of ivory. According to the modern Zheng Yi Tian Shi Daoist tradition, beginning priests use the plane wooden Report Tablets, while the more advanced priests use the carved wooden Chao Bans.

According to the *Book of Accordance with Spirits*, “all of the dukes and marquis in ancient times held Report Tablets.” *The Rites of the Zhou* (1028-221 B.C.) records Tablets of Permanence, Tablets of Honesty and Tablets of Respect. *The Book of Rites* states, “officials hold fish scales, asparagus ferns, and wooden Tablets.”

The use of the Report Tablets in Daoist rituals is to show respect to the Celestial Immortals. One ancient incantation used to magically activate the Report Tablet states:

**“The Jade Emperor Orders
the Celestial Immortals
to inspect the human beings
when they receive instructions!
He demands that human beings
kowtow and rise!**

**And to hold their Report Tablets
to the East of the door,
and to stand
facing the West!”**

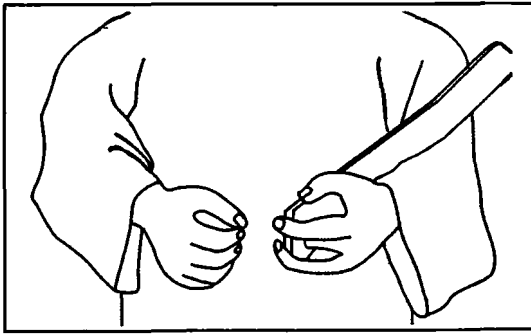


Figure 1.137. The 4 Heavenly Lords Hand Seal

HOLDING THE REPORT TABLET

There are several ways a Daoist priest will hold the Report Tablet. The following are several examples of hand positions:

- **THE FOUR HEAVENLY LORDS HAND SEAL**

During the beginning of certain magic rituals, when a priest is walking with the Report Tablet, sometimes he or she will choose to carry it by his or her side using the Four Heavenly Lords Hand Seal (Figure 1. 137).

In the Four Heavenly Lords Hand Seal, the Report Tablet is held in the priest's left (Yang) hand. The wide end (tail) of the Report Tablet is held against the creases of the index, ring, and little fingers. The middle finger is curled, with the back of the finger pressing against the Report Tablet.

The right hand forms a loose fist. Both hands are placed on the Lower Dantian, to the right and left sides of the navel. This area is known as Shen Que (Spirit Gateway), Qishe (Abode of Qi), and Qihe (Joining of Qi). It is believed to be the entry and exit area of the individual's spirit during the time of his or her fetal development.

- **THE FIVE SACRED MOUNTAINS PAY RESPECT TO THE HEAVENS HAND SEAL**

One of the most popular methods of holding the Report Tablet is the Five Sacred Mountains Pay Respect to the Heavens Hand Seal (Figure 1.138). This special hand seal is used during

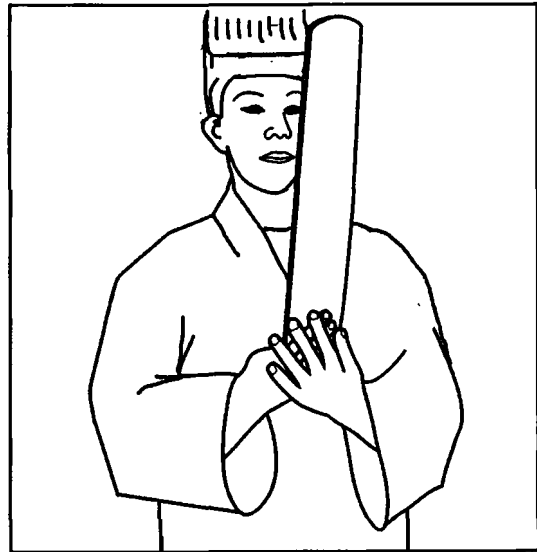


Figure 1.138. The Five Sacred Mountains Pay Respect to the Heavens Hand Seal

most magic rituals, when a priest is speaking incantations or reciting scriptures.

In this hand seal, both palms face towards the priest's heart and Middle Dantian area, hold on to the tail of the Report Tablet. The left hand is placed on the outside of the tablet covering the right hand (positioned on the inside). All of the fingers should be pointing towards the Heavens.

The head of the Report Tablet should lean forward, at a 45 degree angle, level with the priest's Upper Dantian. The priest's Yin Tang (Hall of Impression) or Third Eye point, should face the tip of the head of the Report Tablet.

The priest softly closes his eyes, stabilize his breath, and silently says the following:

**“All inspiring
supporting presence,
meet the endless changes!”**

When Kowtowing, the hands holding the Report Tablet must never go above the eye-brows or below the knees.



Figure 1.139. "Crouch and Meditating"

• **THE GREAT CONVERSION HAND SEAL**

When performing the Nine kowtows, holding the Report Tablet, and kneeling on the ground, after the first 3 kowtows, the priest's right hand will hold the Report Tables, while his left hand removes his robe in order to kneel.

When kneeling, the priest will sometimes form the Great Conversion Hand Seal by bending the Report Tablet upwards at an angle of 45 degrees, and pointing it upwards towards the Heavens. The left hand should be above the right hand, fingers pointing upward. The head of the Report Tablet should be positioned level with the priest's Yin Tang (Third Eye).

When crouching, kowtowing, and meditating on the floor (Figure 1.139), the head of the Report Tablet should align itself with the priest's Bai Hui (100 Meetings), located at the top of the priest's head, the middle of the nose should be aligned with the middle of the tablet (Figure 1.140).

Direct the Qi upward into the Upper Dantian and lead the energy into the peak of the cranial Kunlun point. Focus and meditate on the three Magic Seals of the Three Pure Ones (Figure 1.141), until they transform into golden characters within the 3rd Eye. When placed together, the magical union of these three esoteric characters express the following statement, *"In the realm of the Dao, all that is Vast, Pure, and Bright, falls like rain from Heaven!"*

Next, silently say:

"An!"

"Protect my body and spirit!"

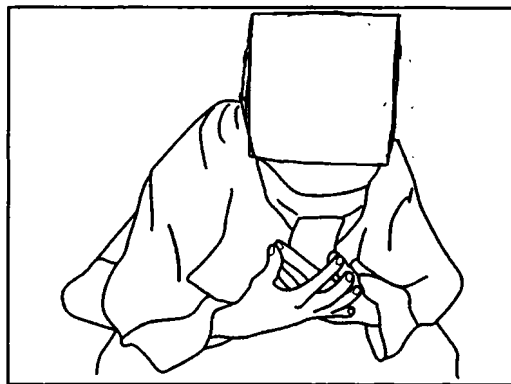


Figure 1.140. The Great Conversion Hand Seal



(3) The Magical Seal of Great Clarity (Bright Water) (1) The Magical Seal of Jade Clarity (Vast/Deep Water) (2) The Magical Seal of Upper Clarity (Pure Water)

Figure 1.141. The Magic Seals of the 3 Pure Ones

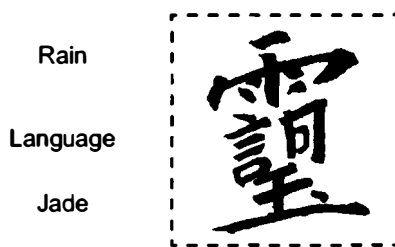


Figure 1.142. The Magic Command Seal of the Jade Emperor

Then the priest will use his Third Eye and imagine the golden light of the sacred magic seal of the Jade Emperor forming around his body (Figure 1.142). This special seal depicts the magical "Words of Jade" resonating from within the mists of the celestial realm.

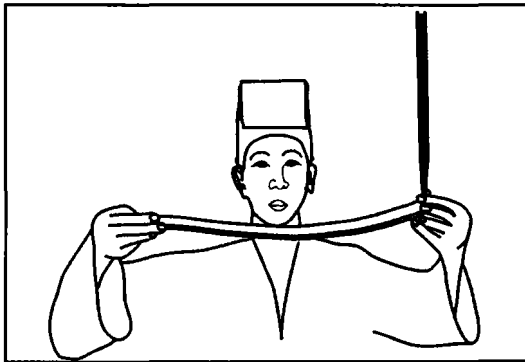


Figure 1.143. The Two Elements Hand Seal

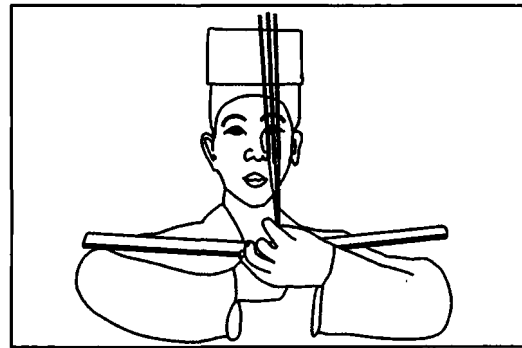


Figure 1.144. The Great Mercy Hand Seal

OFFERING INCENSE WITH THE REPORT TABLET

There are several ways a Daoist priest will use the Report Tablet to offer incense. The following are several examples of hand positions:

- **THE TWO ELEMENTS HAND SEAL**

During the beginning of certain magic rituals, when a priest is walking with the Report Tablet, sometimes he or she will choose to carry incense sticks when Offering Reports to the celestial immortals.

The priest will place his left hand at the head (Heaven) of the Report Tablet, holding the incense stick at a 45 degree angle.

The right hand is positioned at the tail (Earth) of the Report Tablet (Figure 1.143). The Report Tablet and three incense are to be held level with the priest's throat (Heaven's Chimney). Both elbows should be held outward, as if carrying a large invisible plate.

- **THE GREAT MERCY HAND SEAL**

During the magic ritual, the priest will turn to face the right. As his body turns, his left hand moves the three incense to the center (Man) of the Report Tablet (Figure 1.144).

With the Report Tablet and three incense now held level with the priest's throat (Heaven's Chimney), the priest should silently concentrate on the Magic Seal Characters of the Three Pure Ones (Figure 1.145). The priest will now inhale and exhale for three breaths.

Next, the priest's left hand moves the incense from the middle (Man), back to the head



(3) Great Clarity (Bright Water) (1) Jade Clarity (Deep Water) (2) Upper Clarity (Pure Water)

Figure 1.145. The Magic Seals of the 3 Pure Ones

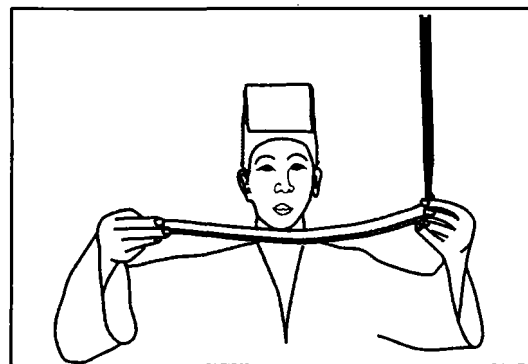


Figure 1.146. The Two Elements Hand Seal

(Heaven) of the Report Tablet, again forming the Two Element Hand Seal (Figure 1.146). Both elbows should be held outward, as if carrying a large invisible plate.

The priest then steps forward with his left foot and begins pacing the Three Treasures Star Stepping (also known as Daoist Scripture Master Treasure Star Stepping) pattern three times.

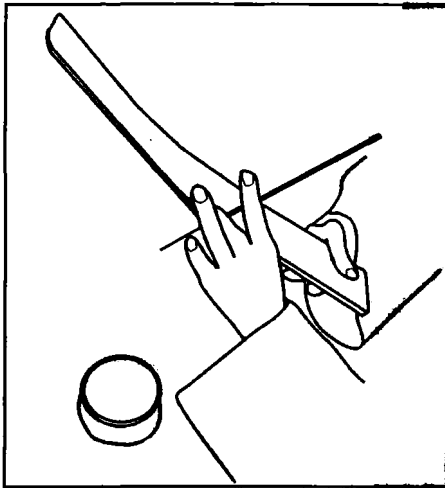


Figure 1.147. The Jade Clarity Hand Seal
(Hold Incense with Middle Finger)



Figure 1.148. The Magic Seal of Jade Clarity

• **THE JADE CLARITY HAND SEAL**

During the beginning of certain magic rituals, when a priest is offering incense to the Jade Clarity (the Jade Emperor), he will sometimes hold the Jade Clarity Hand Seal, described as follows:

The priest will hold the Report Tablet with his right hand. With his left hand, the priest will pick up a piece of incense, holding it between his left thumb and middle finger (the left index, ring, and little finger should point straight).

Then, beginning at the tail (bottom) of the Report Tablet, the priest will slide the three extended fingers (index, ring, and little) along the edge of the tablet towards the Heavens, about 3 inches - 1 time (Figure 1.147).

Next, the priest will imagine the "Magic Seal of Jade Clarity" in his Third Eye (Figure 1.148),

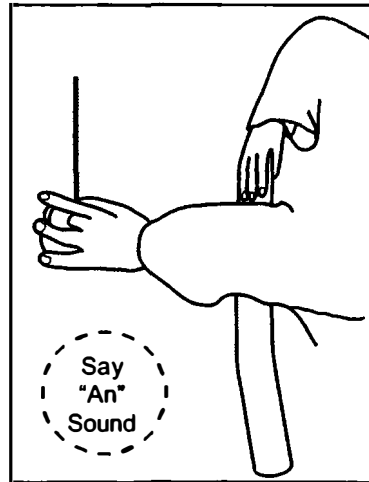


Figure 1.149. Placing the Incense into the Burner

until it transforms into characters of golden light. The Secret Spirit Seal can be translated as: "The Spirit of the Harmony that Rains from Harmony."

Then, the priest will silently say the following magical incantation:

**"The First Incense Stick
is for reporting
to the Palace of Jade Clarity!
And for presenting offerings to
the Heavenly Lord Yu Qing!"**

Then, the priest will move the incense (still in his left hand) away from the Report Tablet, say the incantation "Xin" (Heart), while imagining the Chinese Character forming within his Third Eye and Upper Dantian.

Next, with his right hand, the priest will slide the Report Tablet over his left sleeve, in order to move the sleeve out of the way (Figure 1.149).

Then, in order to place the incense stick into the incense burner, the priest will concentrate on building up his vital Jing and internally say the magic sound "An," as he places the incense into the upper middle part of the incense burner.

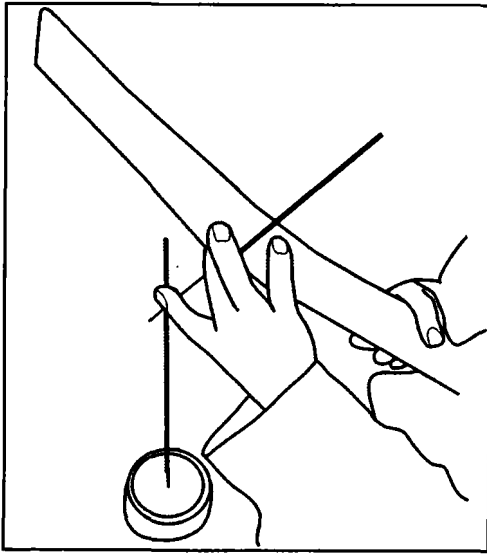


Figure 1.150. The Upper Clarity Hand Seal
(Hold Incense with Ring Finger)



Figure 1.151. The Magic Seal of Upper Clarity

• **THE UPPER CLARITY HAND SEAL**

During the beginning of certain magic rituals, when a priest is offering incense to the Upper Clarity (Ling Bao - the Spiritual Treasure), he will sometimes hold the Upper Clarity Hand Seal, described as follows:

The priest will hold the Report Tablet with his right hand. With his left hand, the priest will pick up a piece of incense, holding it between his left thumb and ring finger (the left index, middle, and little finger should point straight).

Then, beginning at the tail (bottom) of the Report Tablet, the priest will slide the three extended fingers (index, middle, and little) along the edge of the tablet towards the Heavens, about 3 inches - 2 times (Figure 1.150).

Next, the priest will imagine the "Magic Seal of Upper Clarity" in his Third Eye (Fig-

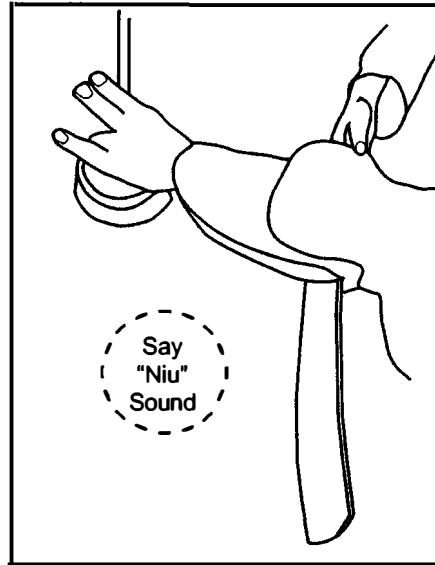


Figure 1.152. Placing the Incense into the Burner

ure 1.151), and turning into golden light. This special seal depicts purity, and the energy of ascending and recording.

Then, the priest will silently say the following magical incantation:

**"The Second Incense Stick
is for inviting
the Palace of Upper Clarity!
And for presenting offerings to
the Heavenly Lord Ling Bao Tian Zun!"**

Then, the priest will move the incense (still in his left hand) away from the Report Tablet, say the incantation "Xing" (Nature), while imagining the Chinese Character forming within his heart and Middle Dantian.

Next, with his right hand, the priest will slide the Report Tablet over his left sleeve, in order to move the sleeve out of the way (Figure 1.152).

Then, in order to place the incense stick into the incense burner, the priest will concentrate on building up his vital Qi, and internally say the magic sound "Niu," as he places the incense into the right side of the incense burner.

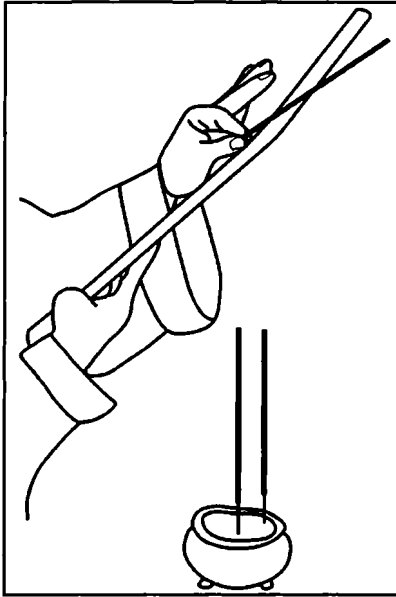


Figure 1.153. The Great Clarity Hand Seal (Hold Incense with Index Finger)



Figure 1.154. The Magic Seal of Great Clarity

• **THE GREAT CLARITY HAND SEAL**

During the beginning of certain magic rituals, when a priest is offering incense to the Great Clarity (Tai Shang Lao Jun), he will sometimes hold the Great Clarity Hand Seal, described as follows:

The priest will hold the Report Tablet with his right hand. With his left hand, the priest will pick up a piece of incense, holding it between his left thumb and index finger (the left middle, ring, and little finger should point straight).

Then, beginning at the tail (bottom) of the Report Tablet, the priest will slide the three extended fingers (middle, ring, and little) along the edge of the tablet towards the Earth, about 4 inches - 3 times (Figure 1.153).

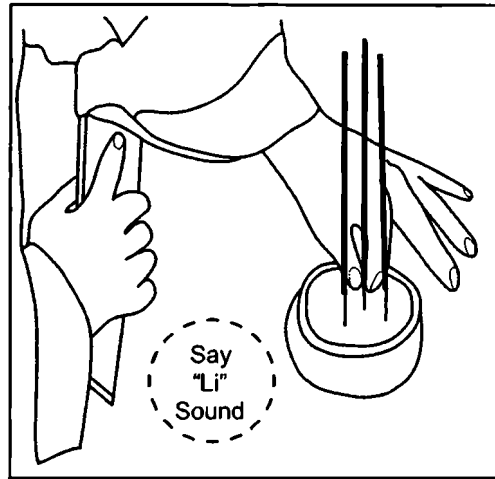


Figure 1.155. Placing the Incense into the Burner

Next, the priest will imagine the "Magic Seal of Great Clarity" in his Third Eye (Figure 1.154), until it transforms into characters of golden light. The Secret Spirit Seal can be translated as: "The Spirit of the Virtuous One that rains from Heaven."

Then, the priest will silently say the following magical incantation:

**"The Third Incense Stick
is for reporting
to the Palace of Great Clarity!
And for presenting offerings to
the Heavenly Lord Tai Shang Lao Jun!"**

Then, the priest will move the incense (still in his left hand) away from the Report Tablet, say the incantation "Cheng" (Honesty), while imagining the Chinese Character forming within his Lower Dantian.

Next, with his right hand, the priest will slide the Report Tablet over his left sleeve, in order to move the sleeve out of the way (Figure 1.155).

Then, in order to place the incense stick into the incense burner, the priest will concentrate on building up his vital Shen, and internally say the magic sound "Li," as he places the incense into the left side of incense burner.

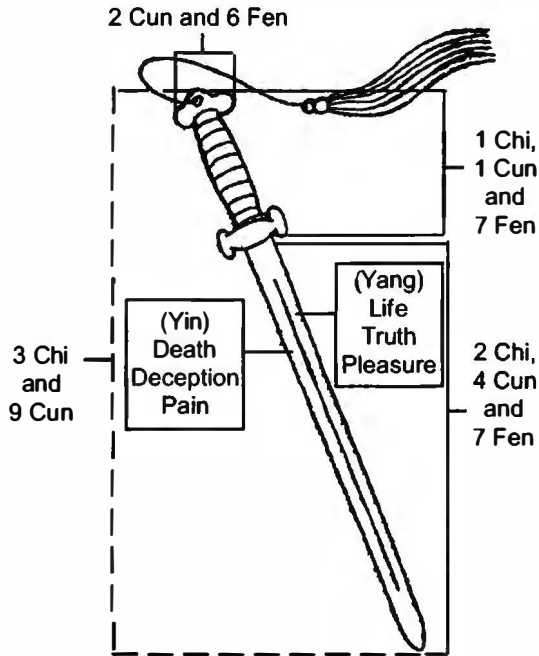


Figure 1.156. The Terrify Demons Precious Sword

THE MAGIC SEVEN STAR SWORD

The Daoist priest's magical Seven-Star Sword (Qi Xing Jian) is a instrument of power, often used in rituals for exorcising evil spirits. In ancient times, it was constructed out of steel, with the pattern of the seven stars of the Northern Dipper engraved on its blade. It is also known as "The Terrify Demons Precious Sword, The Sword of Law, The Sword of the Dragon Springs, The Severing Evil Sword, and the Seven Star Binding Evil Sword."

The Daoist Magic Sword is traditionally 3 chi (feet) and 9 cun long, and has a red tassel suspended from the butt of the handle (Figure 1.156).

THE SHEATH

The sheath of the Daoist Magical Sword is divided into two distinct sides. The front side of the sheath represents Heaven, has the image of a

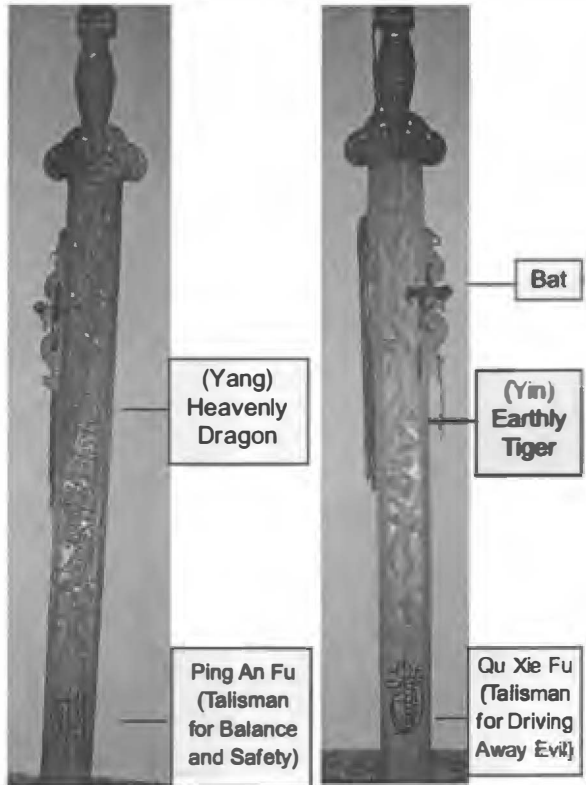


Figure 1.157. Front Side of Sheath

Figure 1.158. Back Side of Sheath

celestial dragon carved into it, is considered Yang, full of "Luster" (Jing), and has a magical talisman carved into its base (Figure 1.157). This particular talisman is called Ping An Fu (Talisman for Balance and Safety).

The back side of the sheath represents Earth, has the image of a terrestrial Tiger carved into it, is considered Yin, symbolizes "Thunder" (Zhen), and also has a magical talisman carved into its base (Figure 1.158). This particular talisman is called Qu Xie Fu (Talisman for Driving Away Evil).

At the edge of the sheath is the image of a bat. This is an auspicious symbol representing good fortune.



Figure 1.159.
The 7 Northern Stars

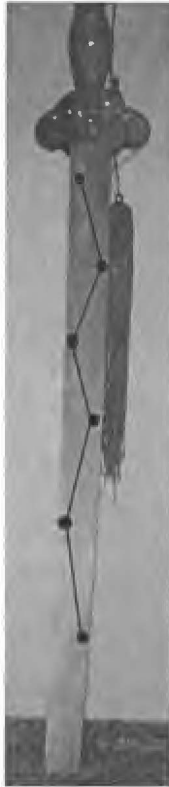


Figure 1.160.
The 6 Southern Stars

THE BLADE

The blade of the magical sword is a double-edged sword, and has two sides. Each side represents the opposite energetic and spiritual powers of Yin and Yang. The Yang side has the Bei Dou (North Star) Constellation carved into it (Figure 1.159), and represents "Luster." The Yin side has the Nan Dou (Southern Star) Constellation carved into it (Figure 1.160), and represents "Thunder." When wielding the sword, the Daoist priest is said to separate the energies of life and death, truth and deception, and pleasure and pain. Therefore, it is important to never remove the magical sword from its sheath unless the priest intends to use it.

There are many ancient legends surrounding the Daoist magic sword. Some of these magical swords had special esoteric characters of power etched along the blade. For example, in the Tang Dynasty (618 - 907 A.D.), Daoist priest Sima Chengzhen of the imperial court presented to Emperor

Xuanzong a magical sword, known as the "Sword of Phosphorescence and Thunder" (Figure 1.161). This special magical sword was inscribed with profound symbology. The combinations of the various stars and planets that form the magical powers of the Heavens, on the Yang "Phosphorescence" side of the blade, were balanced by the magical powers of the Earth energy resonating from the sacred mountains and rivers that were combined in order to form the Yin "Thunder" side of the blade. The magical powers of the sword are therefore seen as a microcosm of the entire cosmos. When used in an exorcism, this special magical sword would have a powerfully effective influence over all of the various energies and spiritual powers of the Three Realms (Heaven, Earth, and the Underworld), able to "gather up ghosts and destroy wickedness." These magical powers came from the ancient understanding and Daoist belief that swords were a sacred microcosm, that embodied primordial energy.

DRAWING MAGIC INCANTATIONS ON THE SIDES OF THE BLADE

Certain Daoist swords have magic incantations inscribed along the centers of the blades. In ancient times, these powerful spells were traditionally used to enhance the sword's magical powers.

The following is an example of an ancient magical incantation, popularly inscribed along the middle of the blade of a Daoist priest's magic sword:

**"I wield the Great Sword of Heaven,
To cut down ghosts in their five shapes!
One stroke of this Divine Blade
Disperses a myriad of these beings!"**

It is said that this special magical incantation was the very same magical spell repeatedly used by the First Emperor of China, Fu Xi to control various spirits.

Another popular magic incantation, usually found written on the magic sword made out of Willow wood, was inscribed as follows:

**"Power over all Spirits!
Power to make all things come to Pass!
The Greatest Power of All!"**

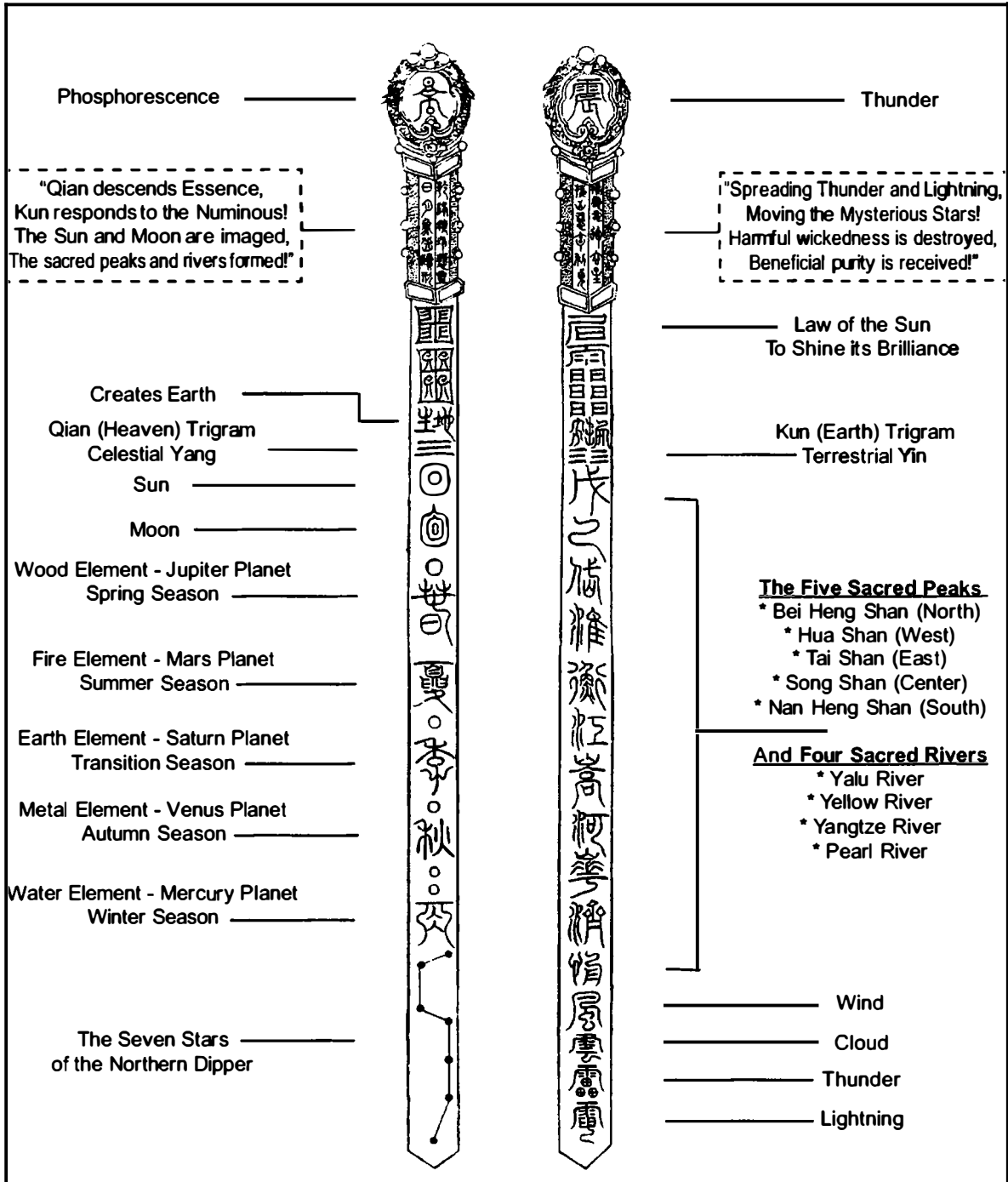


Figure 1.161. Cloud-Shaped Seal Characters are imprinted within the special metal of a Daoist Magic Sword known as the “Sword of Phosphorescence and Thunder.”



Figure 1.162. An Example of Esoteric Talismans Written on the Blade of a Magic Peach-Wood Sword (from Daoist Master Mak)

DRAWING MAGIC TALISMANS ON THE SIDES OF THE BLADE

In ancient China, the special wood used in the construction of the Daoist Magic Sword was also traditionally used to carry the esoteric writings of secret magical talismans. In many Daoist magic traditions, a priest would first activate his magical sword only after first drawing special magical talisman on both sides of the blade.

Once constructed, these secret esoteric symbols would have special magical meanings to the Daoist priest, as each character image corresponded to certain hidden celestial powers, active within the priest's magical lineage (Figure 1.162).



The Red Knot and Red Tassel

Figure 1.163 The Red Knot and Tassel

THE RED KNOT AND RED TASSEL

Attached to the end of the handle of the Daoist Priest's Magical Sword is the special red knot and tassel, used in ancient times to increase the sword's magical powers (Figure 1.163).

When being constructed, special magical incantations were traditionally spoken as the priests continued tying these esoteric knots, binding and fusing the celestial powers of the Heavenly Gods and Thunder Generals with the magical powers of the Daoist priest. This powerful energetic fusion, allowed the Daoist priest's Magical Sword the ability to "carry" and "generate" the supernatural powers of the Celestial Generals.

Traditionally, two red knots were attached to the sword, representing the combined energies of Yin and Yang. With each magical knot and cord extending from the sword's handle, the priest was able to expediently increase the supernatural powers flowing from his spoken incantations. This active energetic power, along with the energy of the spoken incantation, was effectively combined and directed through the blade of the magic sword, and proved to be a powerful weapon, used against evil spirits and demonic entities.

SWORD HISTORY

The sword was traditionally an important weapon in ancient China. It is said that in the time of the Yellow Emperor, Chiyou smelted and produced swords on Mt. Ge Tianlu. There are also stories about Ganjiang and Moye, famous craftsmen who cast swords during the Warring States Period (475 - 221 B.C.).

In ancient China, all military officers had to study principles of Daoist sorcery. This was because it was believed that the art of killing people, even when applied in the name of a country and a ruler, awakens feelings of animosity and hatred in both the living and the dead.

The Daoist priest's sword is both a military and spiritual weapon. In order to harness its magical functions, the priest must undergo extensive training in martial arts and possess a deep comprehension of the Five Elements skill, the Yi-Jing, Feng Shui, and Chinese astrology.

Ancient Chinese custom dictated that the Emperor should wear a hat and carry a sword at the age of twenty, dukes at thirty, and senior officials at forty. Slaves could never wear hats, and the common people could carry swords only in formal occasions. It was regulated in the Han Dynasty (206 B.C. - 220 A.D.) that when subjects of the Emperor went to court, those carrying swords should remove them upon reaching the steps.

It was in the Jin Dynasty (265 - 420 A.D.) that metal swords were replaced by wooden swords and were decorated with gold, silver and jade. By the Liu Song Dynasty of the Southern Dynasties Period (420 - 478 A.D.), peach wood swords (known as Tao Mu Jian) began to be used as magical tools in Daoist rituals of Fasts and Offerings.

The Daoist *Rituals of the Pervasive Mystery and Numinous Treasure*, written in the Southern Dynasties (420 - 588 A.D.) contains a chapter on the "Skills of Casting Divine Swords." It says that "all those who study Daoism must know the skills of casting great swords. After the fast of one hundred days, people who cast swords are required to make sharp swords with quick iron on the day

of Geng-Shen in the ninth month and the day of Xin-You in the eighth month. The sword should be two cun and six fen in circumference, the handle of the sword should be one chi, one cun and seven fen in length, the edge should be two chi, four cun and seven fen in length, and thus the whole sword should be three chi and nine cun long."

When casting magical swords, the Daoist priest is instructed to chant secret incantations into the handle of the sword and carve the Seven Stars of the Big Dipper into the sword, "which must be equally distributed over the whole sword." The simple act of carrying this divine sword is said to dispel all evil ghosts and spirits. After the Sui (581-618 A.D.) and Tang (618 - 907) Dynasties, magical swords made of peach wood were widely used in Daoist rituals to order and summon Heavenly Generals, destroy demons (from any of the various levels of hell), save the dead, dispel evil spirits, and control ghosts.

According to the ancient Daoist *Three Mountains Drop of Blood Alliance* manual, "the Daoist sword is also called the 'order of the auspicious treasure.'

SPECIFIC FUNCTIONS

The Daoist priest's Magic Sword is considered to be the ritual sword of an exorcist. It acts as a magical container, capable of summoning, controlling, and releasing the incredible celestial powers of the mighty Thunder Court, from the highest celestial realms.

Flowing and resonating from within the very core of the Magic Sword, are the combined spiritual powers of both the Daoist priest and his guardian Marshal General. Both individuals are dedicated to guarding, upholding, and preserving the internal spiritual powers created through cultivating and maintaining the Dao of the Right.

It is through the Daoist priest's magical sword, that the magical powers of Yin and Yang flow (i.e., mercy and justice, compassion and judgement, life and death, creation and destruction), and are energetically manifested within the physical realm.

THE MAGIC "PEACH-WOOD" SWORD

To the ancient Daoists, double-edged peach-wood swords and daggers were both considered to be among the most valuable demon destroying weapons (although a double-edged sword that was once owned by a famous warrior or general was also thought to be extremely effective in removing spirit entities). It is considered to be especially effective if the sword was constructed out of the wood of a tree that had been struck by lightning.

The Daoist peach-wood sword has been called the Chinese priest's magic wand by many sorcerers of the West. In ancient times, this ritualistic sword was constructed of wood that grew on the south side of the peach tree. The peach tree being the bearer of the Immortal's fruit of immortality. It had enigmatic Chinese characters carved on both sides of the blade, which had the power to banish all ghosts and evil spirits. It was also able to deflect any deadly spells that enemy sorcerers may have cast to weaken the good luck of the priest.

In the Mao Shan school of Daoist sorcery, the magical peach-wood sword was also used in esoteric rituals as a temporary "stand-in" for the sorcerer's body (i.e., when the sorcerer's Spirit Body is energetically transformed during magical rituals and vanishes into the spirit world). This technique is known as Jian Jie or "Sword-Liberated."

A lost Daoist work known as the *Sword Scriptures*, focused on the liberation and transformation of the priest's Shen (Spirit) by means of the magical peach-wood sword. This training also involved the cultivation and assimilation of the Jade Elixir during this magical ritual, used to transport the priest's spirit body into the realm of the Winding Constellation (The Big Dipper).

THE MAGIC "WILLOW-WOOD" SWORD

According to ancient Daoists teaching, in certain cases, Willow Tree wood can be used instead of Peach-wood to construct a magic sword. In such cases, the Willow wood is traditionally cut

in the fifth day of the fifth month when the Sun is at its highest point in the sky. Any tree that has been struck by lightning is especially favored for this magical purpose.

THE MAGIC "MULBERRY-WOOD" SWORD

Mulberry wood is also used for constructing Magic Swords. In Chekiang, Jiangsu, China, the power of the Mulberry sword was at one time considered to be so great, that it was believed that an evil sorcerer could be struck dead by it (i.e., when directed against him). Additionally, Mountain Demons are said to take flight at the mere sight of the Mulberry wood sword, because they are doomed to die immediately on being struck at with the powerful magical wood.

GENERATING AND KEEPING THE MAGIC POWER OF THE DAOIST WOODEN SWORDS

The supernatural powers of the wooden Magic Sword can be continually recharged by placing them onto the altar table; or by repeating the Magical Activation Spell before each use.

It is important to note, however, that the magical powers contained within the wooden Magic Swords originate from the combined energies and spiritual powers of the Daoist priest and his or her celestial guardian generals.

According to Daoist magical teachings, if an individual is not a lineage disciple, he or she can only receive partial activation power for their Daoist magical tools. This is because they are not officially "ordained" by the monastery, and do not possess any of the magical lineage powers generated from the combined supernatural energies contained within the Daoist Sect.

According to ancient Daoist teachings, once the disciple or priest has been officially ordained, he or she may acquire additional magical powers by cultivating their De (Virtue). The more Virtue and Divine Light the priest obtains, the more energetic and spiritual powers he or she will embody. The more confident the priest becomes, the more powerful the magical applications of the wooden Magic Swords.

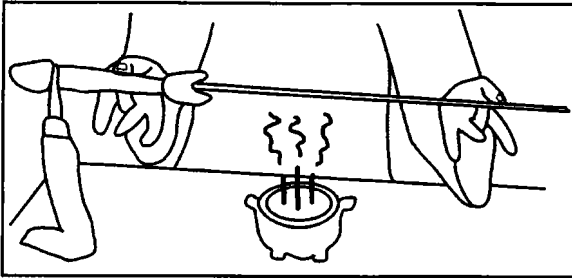


Figure 1.164. The Double White Crane Hand Seal (Holding the Magic Sword with both Index Fingers)

SECRET METHOD FOR ACTIVATING THE MAGIC POWER OF THE MAGIC SWORD #1

In China today, the main use of the Daoist priest's sword is for exorcising evil spirits. However, as in other systems of magic, the priest's sword must first be subjected to special treatments (i.e., written or carved on with special magical talismans and/or esoteric icons) and a special Magic Activation Ritual must be performed before it can be effectively used. The following secret Activation Ritual is traditionally used by many Daoist priests in order to energetically activate the magical powers of their Magic Sword:

- First, the priest will approach the altar and use the Double White Crane Hand Seal to hold the Magic Sword horizontally over the incense burner. The incense smoke is traditionally used to purify and clean the Magic Sword (Figure 1.164).
- Then, the priest will hold the magic sword with his left (Yang) hand, while his right (Yin) hand forms the Sword Fingers Hand Seal and embraces the Command Block (Figure 1.165).
- Next, in order to energetically activate the Magic Sword, the priest will point and touch the head of the Command Block towards the center of the magic sword and begin to magically write the following magical incantation onto the middle of the magic sword:

**“Giving the Law
And Official Command!”**

- Then, the priest will touch the tip of the Command Block to the base of the handle, tip of the sword, and both the left and right sides of the hilt,

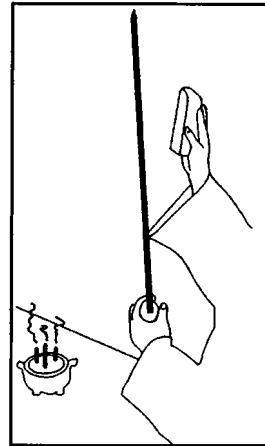


Figure 1.165. The priest holds the Magic Sword in his left hand, and Command Block in his right hand.

activating the magic powers of the Four Directions, and say the following magical incantation:

**“This sword is forged in the fires
of the furnace known as the
Sharpness of Heaven and Earth!**

**It is purified in the
Palace of Difficulties and Separation!**

**This sword can summon
hundreds of immortal souls
and scare away 10,000 demons!**

**If you point the sword
at the Gate of Heaven,
the Gate of Heaven will open!**

**If you point the sword
at the Window of Earth,
The Window of Earth will crack!**

**If you point the sword
at the Water,
the evil spirits of the Water will die!**

**If you point the sword
at the Mountain,
the evil spirits of the Mountain
all lose their way!**

**This sword can break
the foundations of the Earth!**

**It can be used to remove
the sins and transgressions of the soul!**

**It can be used to protect the Altar,
to protect human beings,
and to protect all manner of things!
The list of its functions is endless!**

**When you pull the sword
out of its case, it glows!,
Radiating the celestial light,
of the Big Dipper Star!**

**If you swing the sword,
the demons and evil spirits
will all become worried!
For the sword brings forth justice!**

**If it comes in contact
with a strong demon or evil spirit,
it will cut them into pieces!"**

- Next, the priest will place the Command Block onto the altar table and again hold the Magic Sword over the incense burner, using the Double White Crane Hand Seals (Figure 1.166). While imprinting the Magic Sword with the incense smoke, the priest will say the following Magic Sword Activation incantation:

**"The Heavenly One
Has Given Instructions
On the Celestial Methods
Of the Command Sword!
When Striking Above,
It chops all evil spirits,
When Striking Below,
It chops the essence
of evil ghosts!**

**The Sword of the Law
Displays true spiritual power!
Quickly, quickly,
In accordance with Imperial Law
It is commanded!"**

- Still holding the Magic Sword over the incense burner, the priest will stomp his back right foot one time, and then kowtow 3 times.

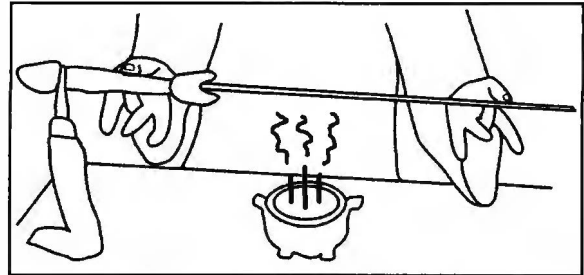


Figure 1.166. The Double White Crane Hand Seal (Holding the Magic Sword with both Index Fingers)



Figure 1.167. The Radiant Light Double Hand Seal

- The priest will now place the Magic Sword on the altar table, form the Radiant Light Double Hand Seal (Figure 1.167), point it directly at the Magic Sword, and again repeat the Magic Sword Activation incantation, directing his energy and spirit into the energetic matrix of the sword:

**"The Heavenly One
Has Given Instructions
On the Celestial Methods
Of the Command Sword!**

**When Striking Above,
It chops all evil spirits,
When Striking Below,
It chops the essence
of evil ghosts!**

**The Sword of the Law
Displays true spiritual power!
Quickly, quickly,
In accordance with Imperial Law
It is commanded!"**

- The priest will again stomp his back right foot, feel the vibration "Shake Heaven and Earth," and immediately shoot the Radiant Light Double Hand Seal hands at the Magic Sword.
- Using the Radiant Light Double Hand Seal, the priest will touch the blade of the Magic Sword, and imagine the magical power of the incantation filling the energetic matrix of the sword, from its hilt to the tip of its blade.
- Next, the priest will kowtow 3 times, and flip the Magic Sword over, so that the other side of the blade faces upward.
- Again the priest will form the Radiant Light Double Hand Seal (refer back to Figure 1.155), point it directly at the Magic Sword, and again repeat the Magic Sword Activation incantation:

**"The Heavenly One
Has Given Instructions
On the Celestial Methods
Of the Command Sword!
When Striking Above,
It chops all evil spirits,
When Striking Below,
It chops the essence
of evil ghosts!**

**The Sword of the Law
Displays true spiritual power!
Quickly, quickly,
In accordance with Imperial Law
It is commanded!"**

- Again, the priest will stomp his back right foot, feel the vibration "Shake Heaven and Earth," and immediately shoot the Radiant Light Double Hand Seal hands at the Magic Sword.

- Again, using the Radiant Light Double Hand Seal, the priest will touch the blade of the Magic Sword, and imagine the magical power of the incantation filling the energetic matrix of the sword, from its hilt to the tip of its blade.
- Next, using the Double White Crane Hand Seals (refer back to Figure 1.154), the priest will touch his Third Eye to the center of the blade of the Magic Sword, and kowtow 3 times.
- The Magic Sword is now considered to be energetically Activated. The priest will now use it in a magic ritual, or simply place it back into its scabbard, and then place it onto the altar.
- When placing the Magic Sword onto the altar table, the priest will again repeat the Magic Activation Incantation one final time:

**"The Heavenly One
Has Given Instructions
On the Celestial Methods
Of the Command Sword!
When Striking Above,
It chops all evil spirits,
When Striking Below,
It chops the essence
of evil ghosts!**

**The Sword of the Law
Displays true spiritual power!
Quickly, quickly,
In accordance with Imperial Law
It is commanded!"**

- Next the priest will again, stomp his back right foot, and kowtow 3 times. It is important to note, that when placing the Magic Sword to rest on the altar table and repeating this final magical Activation Incantation, the priest does not use the term "It is Commanded!" The "Command Order" is only repeated when empowering and activating the sword for magical service.
- When picking up the sword from the altar table, the priest will simply bow once, remove the Magic Sword, then kowtow 3 times.

CLEANSING & PURIFYING THE MAGIC SWORD

After performing various magical rituals, one important method used to energetically cleanse and purify the magic sword requires the Daoist priest to use a small Willow Branch. This special magic Cleansing Ritual is described as follows:

- In order to cleanse and purify the magic sword, the priest will approach the altar, and pick up the magic sword. His left (Yang) hand will hold on to the magic sword, and his right (Yin) hand will form the White Crane Hand Seal and hold on to a small Willow Branch.
- The priest will dip the tip of the Willow Branch into the Holy Water one time, and then write the word "Jing" (Purify) onto the middle of the magic sword blade (Figure 1.168).
- Next, the priest will touch the tip of the Willow Branch to the base of the handle, tip of the sword, and both the left and right sides of the hilt, activating the magic powers of the Four Directions.
- Then, the priest will repeat the following magical incantation, as follows:

**"This sword is forged in the fires
of the furnace known as the
Sharpness of Heaven and Earth!**

**It is purified in the
Palace of Difficulties and Separation!**

**This sword can summon
hundreds of immortal souls
and scare away 10,000 demons!**

**If you point the sword
at the Gate of Heaven,
the Gate of Heaven will open!**

**If you point the sword
at the Window of Earth,
The Window of Earth will crack!**

**If you point the sword
at the Water,
the evil spirits of the Water will die!**

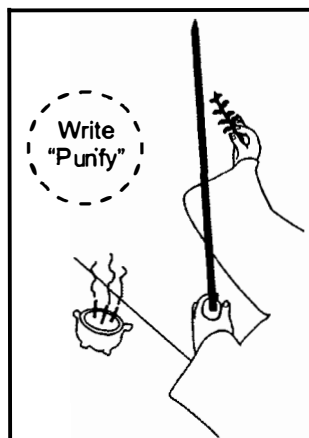


Figure 1.168. The priest holds the Magic Sword in his left hand, and the Willow Branch in his right hand.

**If you point the sword
at the Mountain,
the evil spirits of the Mountain
all lose their way!**

**This sword can break
the foundations of the Earth,
It can be used to remove
the sins and transgressions of the soul!**

**It can be used to protect the Altar,
to protect human beings,
and to protect all manner of things!
The list of its functions is endless!**

**When you pull the sword
out of its case, it glows!,
Radiating the celestial light,
of the Big Dipper Star!**

**If you swing the sword,
the demons and evil spirits
will all become worried!
For the sword brings forth justice!**

**If it comes in contact
with a strong demon or evil spirit,
it will cut them into pieces!"**

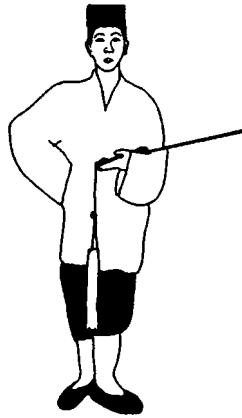


Figure 1.169. The Magic Sword lays across the priest's upper left forearm.

THE MAGIC SWORD AND STAR STEPPING

In traditional Zheng Yi Daoism, the priest is sometimes required to hold the magic sword and perform Star Stepping. One methods of Star Stepping practice using the magic sword requires the Daoist priest to proceed as follows:

- The priest will approach the altar, and pick up the magic sword using his left hand White Crane Hand Seal. The magic sword should lay across the priest's upper left forearm. His right hand should form the Sword Fingers Hand Seal, and be placed on top of his right hip (Figure 1.169). This standing posture is traditionally used in Daoist Magic for Removing The Filth (Purification Rituals) and for Sending Reports to the Celestial Court.
- While holding the magic sword, the priest will step towards the center of the altar, and make one deep bow. Then, the priest will say the following magic incantation:

**“The Three Pure Ones
Protect My Body and Spirit!”**

- Next, the priest will turn his back to the altar and begin to walk the appropriate Star Stepping pattern (Figure 1.170). Each Star Stepping pattern creates a different type of magical energy. For example, The Nine Phoenix Star Stepping Pattern is used to remove filth and to purify the altar area; The Four Corner Star Stepping Pattern is used to Command the Four Corners, or to send a Report to the Celestial Court.

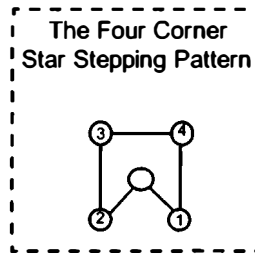


Figure 1.170. The Double White Crane Hand Seal (Hold the Magic Sword with Index Finger)

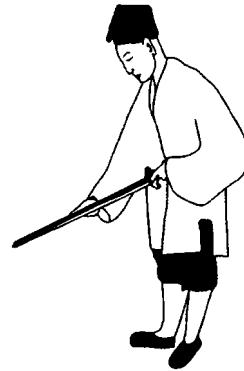


Figure 1.171. The Double Sword Hand Seal for Commanding the Four Corners.

- While holding the magic sword, and performing the Four Corner Star Stepping pattern, the priest will use the Double Sword Hand Seal for Commanding the Four Corners (Figure 1.171).

When performing the Commanding the Four Corners, the left hand of the priest will form the Sword Fingers Hand Seal and hold the handle of the magic sword, with the tip of the sword pointing downward. His right hand will form the Sword Fingers Hand Seal and press downward onto the blade of the magic sword. Both feet must form the magic shape of “Ding” (“T”), with the right foot in front and the left foot placed in back.

This special posture is traditionally required in order to hold the sword and command the powerful forces of the Four Corner Directions: South-East (Human Door), South-West (Earth Door), North-West (Heaven Door), and North-East (Ghost Door).

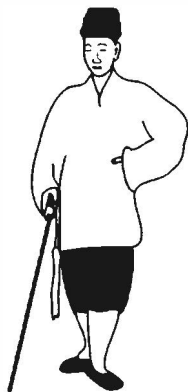


Figure 1.172. The Single Sword Hand Seal Holds onto the Magic Sword

- In the Commanding the Four Corners ritual, the priest will turn and face the direction of each corner. At each corner, the priest will write the following magic incantation with his magic sword, in the center of each direction:

“Giving the Law and Command!”

- After the priest has completed commanding each of the four corner directions, he will silently say the following incantation:

“Commanding the Four Corners to be quiet, and remain peaceful!”

- Next, the priest will place his left Sword Fingers Hand Seal onto his left hip. His right Sword Fingers Hand Seal will grasp the sword and point its tip towards the direction of each corner. Both feet must form the magic shape of “Ding” (“T”), with the left foot in front and the right foot placed in back (Figure 1.172).
- Then, the priest will form the Paying Respect To The Heavens Hand Seal (also known as “One Incense Stands Alone”). This special posture is used to receive Qi into the priest’s body via the magic sword.

When receiving the energy of the environment through the magic sword, it is important that the priest be standing in the middle of the altar. Both of the priest’s hands must hold the handle of the magic sword. His right hand

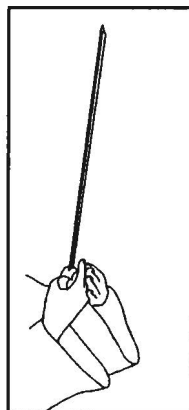


Figure 1.173. Both of the priest’s hands hold onto the Magic Sword



Figure 1.174. Imagine the following Magic Seal Forming within the Third Eye (Divine Eye)

must be placed on the inside and his left hand placed on the outside. The fingers on both hands should be extended (Figure 1.173), and the tip of the blades should be pointing upward at a 45 degree angle.

Both feet must form the magic shape of “Ding” (“T”), with the left foot in front and the right foot placed in back.

- With both of his eyes loosely closed, the priest will imagine the following magic symbol forming within his Third Eye (Figure 1.174), until it transforms into characters of golden light. The secret magic seal can be translated as: “Stop, Apprehend, Chop, and Behead Evil Spirits!”
- Once the image of the magic symbol is formed, the priest will secretly say the following magic incantation:

“My sword has Magic Power!, Both the Incantation and Talisman Can cut off, destroy, and remove all filth, and dispel all evil! Quickly quickly do it as a Command of Qing Xuan Shang Di!”

DIFFERENT MAGIC SWORD APPLICATIONS

The Daoist priest's Magic Sword is a special magical tool, traditionally used for clearing an altar space, and for providing extra energetic protection to an altar or a home.

Once it has been dedicated, energetically Activated, and magically empowered, the Daoist priest's Magic Sword can be used in several different forms of magic ritual. For example:

1. For "Defensive Magic:" The Daoist priest's Magic Sword can be placed onto the altar and used in order to provide additional magical powers during an exorcism ritual. This allows the Daoist priest to magically protect and defend the altar space against evil spirits and malevolent ghosts.

Additionally, since ghosts have a great fear of the sacred Peach-Wood Sword, in ancient China, it was believed that the Daoist priests could also use his Magic Sword as an energetic shield. By placing the Magic Sword in any room in which children or sick people sleep, it could be used in order to keep evil spirits and ghosts at bay.

2. For "Rebounding Magic:" The Magic Peach Wood Sword can be placed standing straight-up inside the priest's incense burner during a special magic ritual, and used in order to counter and rebound evil spells spoken by a malevolent sorcerer. In this type of magic ritual, a "Rebounding Magic" Incantation is spoken by the defending priest, causing the projected psychic attack to energetically rebound, return, and attach itself to the originating evil sorcerer's energy body.

Performing this type of "Rebounding Magic" exorcism, allows the priest to not only clean himself and his altar space of Sha Qi (Killing Energy), but it also internally and externally purifies him of any Evil Qi attached to his energy body. This special Daoist "Rebounding Magic" ritual is described as follows:

- The defending priest will begin by standing in front of his altar table and lighting 3 incense sticks.
- Next, using the Radiant Light Double Hand Seal (Figure 1.175), the priest will hold the



Figure 1.175. The Radiant Light Double Hand Seal

Magic Sword by its hilt and place it vertically over and above the incense burner at the altar table.

- Next, the defending priest will say the following Magic Sword Activation incantation, directing his energy and spirit into the energetic matrix of the sword:

**"The Heavenly One
Has Given Instructions
On the Celestial Methods
Of the Command Sword!
When Striking Above,
It chops all evil spirits,
When Striking Below,
It chops the essence of evil ghosts!**

**The Sword of the Law
Displays true spiritual power!
Quickly, quickly,
In accordance with Imperial Law
It is commanded!"**

- The priest will then stomp his back right foot, feel the vibration "Shake Heaven and Earth," and immediately insert the Magic Sword into the incense burner.

- Next, the priest will again form the Radiant Light Double Hand Seal (refer to Figure 1.175), point it directly at the Magic Sword, and repeat the Magic Sword Activation incantation, directing his energy and spirit into the energetic matrix of the sword:

**“The Heavenly One
Has Given Instructions
On the Celestial Methods
Of the Command Sword!
When Striking Above,
It chops all evil spirits,
When Striking Below,
It chops the essence
of evil ghosts!**

**The Sword of the Law
Displays true spiritual power!
Quickly, quickly,
In accordance with Imperial Law
It is commanded!”**

- The priest will again stomp his back right foot, feel the vibration “Shake Heaven and Earth,” and immediately shoot the Radiant Light Double Hand Seal hands at the Magic Sword, directing his energy and spirit into the energetic matrix of the sword:
- The the priest will Kowtow 3 times
- Next, the priest will perform the Nine Bows (i.e., 3 Standing – 3 Kneeling – 3 Standing).
- Then, the priest will leave the Magic Sword standing straight up inside the incense Burner over night. The Magic Sword’s continually activated celestial pulse, will immediately begin rebounding all evil spells, and continue to protect the house and /or altar space.
- The next day, when removing the Magic Sword from the Incense Burner, it is important that the defending priest again form the Radiant Light Double Hand Seal (refer to Figure 1.175), and repeat the Magic Sword Activation incantation:

**“The Heavenly One
Has Given Instructions
On the Celestial Methods
Of the Command Sword!**

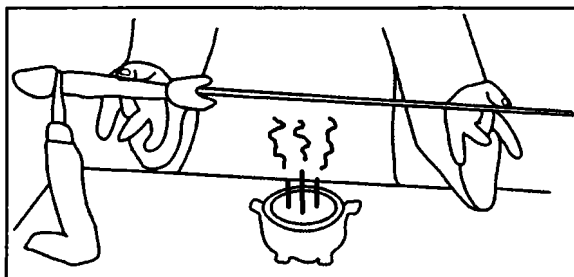


Figure 1.176. The Double White Crane Hand Seal (Holding the Magic Sword with both Index Fingers)

**When Striking Above,
It chops all evil spirits,
When Striking Below,
It chops the essence
of evil ghosts!**

**The Sword of the Law
Displays true spiritual power!
Quickly, quickly,
In accordance with Imperial Law
It is commanded!”**

- Next, the priest will stomp his back right foot, feel the vibration “Shake Heaven and Earth,” and bow once.
 - After forming the Radiant Light Double Hand Seals (refer to Figure 1.175), the priest will again hold the Magic Sword by the hilt with both hands and remove it from the incense burner at the altar table.
 - Next, the priest will kowtow 3 times
 - Then, using the Double White Crane Hand Seals (Figure 1.176), the priest will hold the Magic Sword over the incense burner at the altar table, touch his Third Eye to the blade of the Magic Sword, and kowtow 3 times.
 - At this point in the magic ritual, the Magic Sword is again energetically Activated, and should be placed back into its scabbard and rested on the altar.
3. **For Creating Magical Seals and Talismans:** The Magic Peach Wood Sword can be used to write magical talismans within the incense smoke, or within sprayed Holy Water. This special magical technique is especially useful when performing exorcisms. This special magical technique can also be used to

magically protect and defend an altar space or a home against evil spirits and malevolent ghosts.

The ancient Daoists believed that peach-wood was able to ward off evil and cut down malignant ghosts. Traditionally, the Peach Wood Sword was used to help the Daoist priest keep evil ghosts away from the altar room. It also helped him expel evil spirits from haunted places, and no exorcism was attempted without this Magic Sword in hand.

When a Daoist priest sensed the presence of an evil spirit entering into his altar room during magical ceremonies, he would immediately take the peach-wood sword in his right hand, and grab the water cup in the left hand. After saying a specific "Removing Evil" magical incantation, the priest would take a sip from the water cup and spray the Holy Water into the air (Figure 1.177). The spray is released towards the altar first (to maintain the purity of the ritual), then towards the general direction of the intruding spirit in order to banish it.

When performing this type of magical technique, each time the priest faced a new direction, he would internally recite a "Removing Evil" incantation, then spray Holy Water in the air, and write a special magical seal with the tip of his Magic Peach Wood Sword.

Once the magic seal was written within the sprayed mist, the energy of that direction became purified, and the evil spirits originating from that direction and realm would immediately leave. When performing a "Removing Evil" magic ritual, the priest will proceed as follows:

- The priest will begin by facing one of the Five Directions (East, North, West, South, and Center).
- After choosing a specific direction, the priest will imagine and feel that he is surrounded by a Divine Mist.
- As he inhales this Divine Qi, the priest will internally recite the following magical incantation:

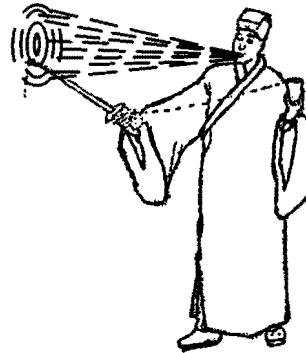


Figure 1.177. "Spraying the Holy Water to purify the Altar Space"

**"The Spirit Sword Method
To Command!
Quickly, quickly,
In accordance with
Imperial Law!"**

- Then, the priest will gather up all of the cultivated energy created from reciting the magical incantation into his Yellow Court.
- The priest will then combine this magical energy with the Qi of the Five Colored Vapors (i.e., the energy of his Pre-Heaven Virtues, stored within each of the five Yin internal organs).
- Next, the priest will stomp his back right foot, feel the vibration "Shake Heaven and Earth," and immediately chop the Magic Sword straight down splitting the energy of the direction in-two, while shouting "Ha!"
The shout of the priest's voice is used to shatter the energetic forms of all malevolent ghosts existing within that direction.
- After purifying the first direction, the priest will continue to repeat the following ritual, making his way towards each of the five individual directions.
- The ritual is considered to be completed when all five directions have been purified.
- The priest will end the magic ritual by performing the "Nine Kowtows" (i.e., 3 Standing - 3 Kneeling - 3 Standing).

4. For "Weather Magic:" The Daoist priest's Magic Peach Wood Sword can be used in Weather Magic Rituals. In ancient China the magical power of the Daoist priest's sword was legendary. Whether etched into special metals or carved into sacred wood, the esoteric icons imprinted into a Daoist priest's Magic Sword were traditionally magic symbols used to enhance the sword's magical powers.

It was believed that these special magic esoteric symbols allowed the Daoist priest to be able to control the ever changing powers of nature.

In ancient China, it was believed that an experienced Daoist priest could sometimes alter and change the menacing power of an approaching storm. This was accomplished in the following manner:

- When the priest heard that a violent thunder storm was approaching his home or village, he would immediately remove his magic sword from the altar table.
- Next, in the moment that the priest could actually see the approaching thunder storm (Figure 1.178), he would immediately take the Magic Sword into an open field and confront the storm.
- While speaking a magic incantation directed to the Gods of Wind and Thunder, the priest would make several horizontal and diagonal cuts in the direction of the thunder storm.



Figure 1.178. Thunder and Lightning storm

- Then, as if he were energetically slicing apart its energetic form, the priest would imagine and feel the thunder storm disperse.

In order for this magical method to work, the priest was required to focus a great deal of concentration and intention onto dispersing the thunder clouds energetic matrix. When performed properly, the priest could in fact destroy or divert the approaching thunder storm before it reached his village, temple, or home.

Although the magic ritual usually worked, its effectiveness always depended on the magical powers of the priest. It was simply stated that this magical method should not be tried by an inexperienced priest, or by those individuals who lacked faith in their own magical abilities.

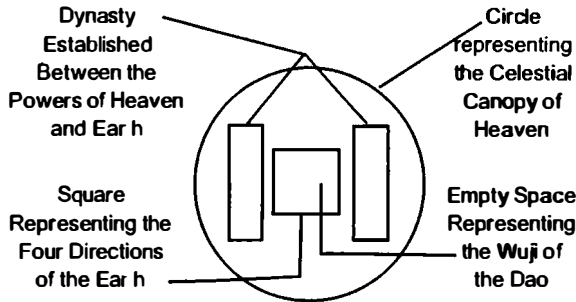


Figure 1.179. The concept of the energetic interaction between Heaven (symbolized by the circle) and Earth (symbolized by the square) is symbolized by the design of the ancient Chinese coin.

THE COIN SWORD

Known as the "Bi Xie Jian," which translates as "sword that wards off evil," the Coin Sword is an extremely powerful magic tool, used for protection against Sha Qi (Killing Energy) that can threaten the loss of one's wealth and health. It is important to note that the Daoist Coin Sword was also used in ancient Daoist rituals as a powerful Metal Element weapon for the purposes of warding off Evil Spirits.

Traditionally, these specialized swords were constructed out of 2 metal rods (forming the framework of the sword blade and hilt), and 108 old coins, fastened together with red cord. Each of the coins must be from the same dynasty, have the same emperor's name, and each coin must be constructed of fine metal (either brass or bronze).

The most popular coins used in constructing the Coin Sword are almost always from the reign of the Qianlong Emperor (1736-1795 A.D.). The reign of Qianlong was considered to be one of the most powerful and prosperous periods in China. Due to the massive amount of international trade taking place, China experienced a wonderful time of peace, and the nation enjoyed tremendous wealth.

It is also thought that Coin Swords made with coins of Qianlong's grandfather, the Kangxi Emperor (1662-1723), are even more effective in driving away evil influences. This is because the Kangxi Emperor reigned for a full 60 years (the complete cycle of the 10 Heavenly Stems and 12 Earthly Branches), and his name means good health and prosperity.

Traditionally, the Coin Swords were hung at the heads of beds, so that the magical protective presence of the Emperor, under whose reign the coins represent-

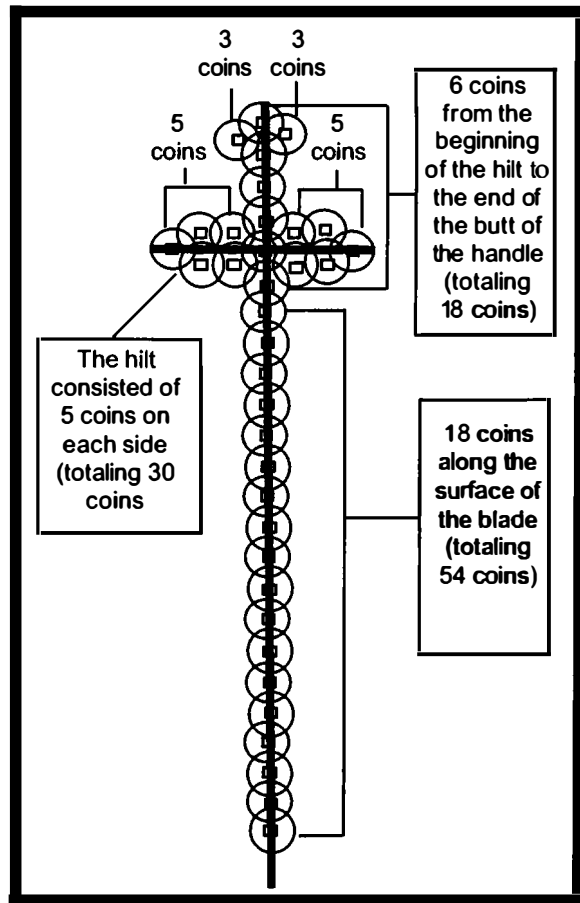


Figure 1.180. The Daoist Coin Sword

ed, effectively kept away all ghosts and evil spirits. The magical Coin Swords were used primarily in houses or rooms where persons have committed suicide, or suffered a violent death. Sick individuals also used the special swords in order to hasten their recovery.

When studying the Chinese coin, the circumference of the coin represents the canopy of Heavenly energy that surrounds the Earth and expresses itself as the cycle of timelessness, having no beginning or end, symbolizing eternity. The square (fang) center representing the Earth is left empty and represents the infinite space (Wuji) of the Dao, from which all things on Earth manifest (Figure 1.179).

The magical Coin Sword was traditionally 3 coins thick. It consisted of 18 coins along the surface of the blade (totaling 54 coins); there were 6 coins from the beginning of the hilt to the end of the handle (totaling 18 coins); and the hilt consisted of 5 coins on each side

(totaling 30 coins) and 1 coin on each side of the butt of the handle (totaling 6 coins). The total number of coins signified the magical number of 108 (Figure 1.180).

All of the coins are held in place by means of red silk cord. The red tassels, red threads, and sometimes a woven red net (used to entrap the demon) are used to decorate the Coin Sword. Frequently, a red cloth is wrapped around the Coin Sword's hilt.

Traditionally, when first constructing a magic sword (Coin Sword or Peach-wood Sword), it was first dedicated to a specific celestial deity. The sword was then consecrated in the name of the type of magic it was supposed to represent (e.g., a Thunder Magic Sword, to be used in exorcism).

When not in use, the magic Coin Sword was carefully stored in a safe location. After performing the appropriate ritual, the Coin Sword was placed inside a silken cloth and then kept under the altar.

THE COIN SWORD AND FENG SHUI

In modern times, the Coin Swords are used in Feng Shui practice as powerful weapons against evil spirits and demonic influences. Traditionally, the tip of the coin sword is placed to face either the window or entry way of a particular room in which the Daoist priest wished to protect. It is also believed that the Coin Sword can be used to attract money if suspended above the head of the bed or office desk (always facing from right to left).

Coin Swords come in a few sizes, but the most powerful have 108 coins tied together in red cord. The larger Coin Swords are useful for protecting businesses, shops, factories, and for more authoritative applications. The smaller versions are better suited for small rooms and office spaces.

EXAMPLES OF FENG SHUI PRACTICE

Chinese coins are one of the essential ingredients used in the practice of Feng Shui. They are seen as the most potent symbol of wealth, especially when tied with yellow, red, and gold thread.

Because they were originally the idea of imperial advisors, ancient coins are seen as powerful emblems of attracting wealth, endless fortune, and prosperity.

The circle of each coin represents the shape of Heaven while the square represents the shape of Earth. When used by humans, they represent the combined powers of "Heaven, Earth, and Man."

Each Chinese coin has a Yang side (with four Chinese characters stamped according to current reign of emperor) and a Yin side (with 2 characters). In the placement of a Coin Sword, the Yang side should always be used facing up.

According to modern Daoist tradition, the following are some examples of how to use the Coin Sword in Feng Shui practice:

1. Never hang the Auspicious Coin Sword directly in front of you. Hang it on the wall behind or beside your desk (preferably in Northwest or West wall). This placement is used to protect you against and Sha Qi (Killing Energy) directed towards you from business rivals and other adversaries.

Make sure that you have your back positioned towards a solid wall. This is used as a powerful symbol of protection, directed against corporate backstabbing (i.e., new managers on the rise).

2. Display the Auspicious Coin Sword behind you in your room or general office to counter gossips and office politics. This placement is used to ward off office enemies that may seek to harm your career.

3. Hang the Auspicious Coin Sword on the wall in your living room. Make sure that the tip of the sword is slanted downward, pointed towards the front door. This placement is used to neutralize any bad Qi entering into your home, and is also used to protect your family members from harm caused by people with evil intentions.

4. In "Flying Star Feng Shui," the Auspicious Coin Sword is used as an effective antidote to ward-off the evil influences of the malignant "#5 Yellow Star" and the "#2 Black Star."

The #5 Yellow Star is known as the "Disaster Star." It is responsible for instigating fights, accidents, and death. Placing the 9 Emperors Coins (i.e., the first nine Qing Dynasty Emperors) in the affected sectors of the house can be used to dilute the progression of these malignant energies.

The #2 Black Star is also known as the "Sickness Star," responsible for bringing illnesses and all types of ailments to the occupants of the house.

5. When using a Coin Sword in Feng Shui practice, it is best to energetically cleanse the sword using incense, incantations and a sounding gong (or singing bowl) once a year (traditionally on the first day of the Chinese Lunar New Year).

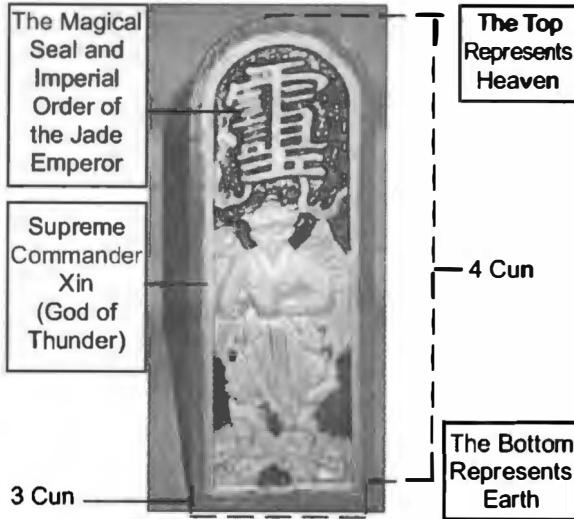


Figure 1.181. :Heavenly Emperor's Command Block" (Back Side) Black Warrior

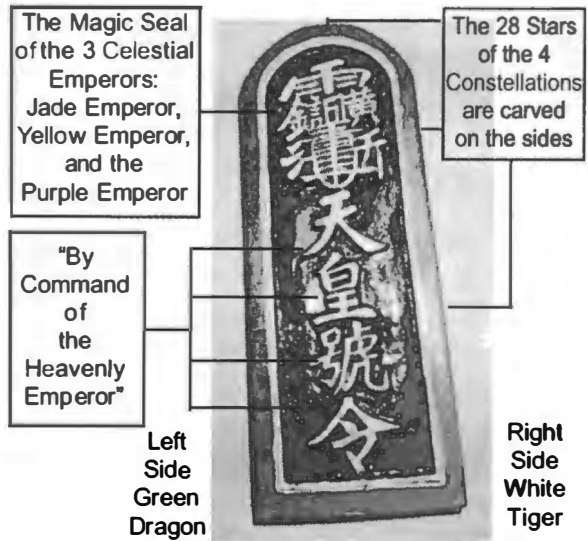


Figure 1.182. "Heavenly Emperor's Command Block" (Front Side) Red Phoenix

THE LING PAI (COMMAND BLOCK)

The Command Block (Ling Pai) is sometimes known as "The Calling of the 10,000 Spirits" (Zong Zhao Wan Ling), "The Imperial Decree Block" (Chi Ling Pai), "The Command of the Five Thunders" (Wu Lei Ling), and "The Thunder Command Block" (Lei Ling Pai).

The Command Block originated from the "Tiger Talisman," and was used in ancient China for giving orders to the imperial armies. The concept of using magical Command Blocks for summoning the Celestial Martial Generals was originally taken from this ancient military model.

The ancient Daoist *Book of Accordance with Spirits* states: "The Command Block was recorded in the *Rites of the Zhou* (1028-221 B.C.), in which an ivory block was traditionally used for arousing armies into action. The copper Tiger Talisman of the Han Dynasty (206 B.C. - 220 A.D.) was round in the upper part and square in the lower part with five characters inscribed on it, and it was shaped like a dewdrop. The back of the talisman was carved with a sitting tiger and an inscription of the following words: "The Tiger Talisman is Made for Summoning Generals."

The modern Thunder (Command) Blocks used in Daoist magic are usually made of wood,

measure 4 cun (inches) long, 3 cun wide, and 8 fen thick. These magical tools are rectangular blocks, constructed with pictures and magical characters carved or cast on all six sides.

On the back of the Command Block, the magical seal carved above the head of the Thunder God is the magical seal of the Jade Emperor, who's power is over the Thunder God (Figure 1.181).

On the front of the Command Block (Figure 1.182), the magical seal carved above the "Heavenly Command" is the magical reproach or rebuke of the Three Celestial Emperors (i.e., the Jade Emperor Yu Qing, the Yellow Emperor Huang Di, and the Purple Emperor Tai Yi).

Because the Command Block contains the magical power of thunder, it should always be placed in a vertical position, with its base rooted on the Earth and its rounded top pointed towards the Heavens.

In magic rituals, the priest's right Sword Fingers hand embraces the Thunder Block with his thumb positioned over the image of the Thunder God. This makes it easy for the priest to imagine infusing with the celestial power of the Thunder God. The edge of the Thunder Block is slammed down onto the Earth Altar when issuing celestial

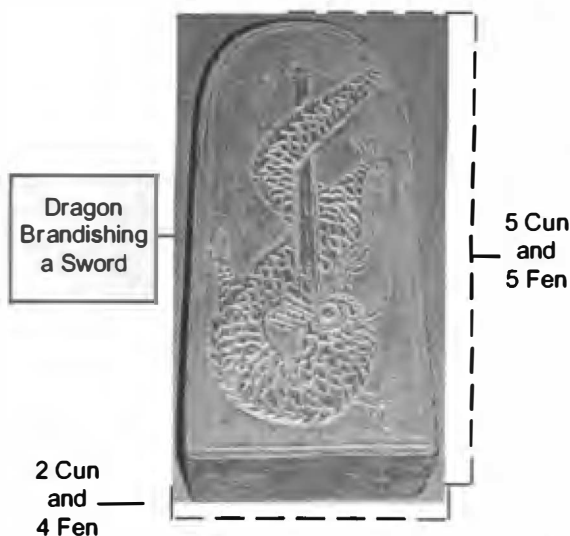


Figure 1.183. "Five Thunders" Command Block
Back Side: Black Warrior (Xuan Wu)



Figure 1.184. "Five Thunders Command Block"
Front Side: Red Phoenix (Zhu Qi)

commands. This striking action is used to alert, summon, and command the 36 Generals of the Thunder Department, whose duty is to administer help to those within the human realm and the underworld.

The Upper Clarity Numinous Treasure Golden Book of the Great Achievement of Aid and Salvation of the Ming Dynasty (1368 - 1644 A.D.) contains an illustration and text of the Five Thunders Command Block. On the back of the picture is a carving of a dragon brandishing a sword (Figure 1.183). On the front side of the Command Block are the talismanic characters of "the Five Thunders Command" (Figure 1.184). This ancient text further states that, "the correct Command Block is constructed out of jujube wood that has been struck by lightning. It is five cun and five fen long, two cun and four fen wide, and five fen thick. It is gathered only on auspicious days and is made according to ancient Daoist traditions.

When facing the front of the Thunder Block, the left side is called the Qing Long, and represents the celestial power of the Green Dragon. The right side is called the Bai Hu, and represents the celestial power of the White Tiger. The front



Figure 1.185. The Names of the Twenty-Eight Stars of the Four Constellations are carved on the sides

of the Thunder Block (containing the command characters) is called the Zhu Qi, and represents the celestial power of the Red Phoenix. The back of the Thunder Block (containing the picture of the Thunder God) is called the Xuan Wu, and represents the celestial power of the Black Warrior (Turtle/Snake). All four celestial powers are circled by the names of the Twenty-Eight Stars of the Four Constellations, which are engraved on its four sides" (Figure 1.185).



Figure 1.186. The Fu Hu Jue (Turning and Protecting Hand Seal) used to pick up the Command Block

THE SECRET METHOD FOR ACTIVATING THE MAGIC POWER OF THE COMMAND BLOCK

The following secret ritual is used by Daoist priests in order to energetically activate the magical power of the Command Block.

Before the Daoist priest can use the Command Block, he must first magically activate it using the Qing Ling Mo Nian (Invite and Command without Reading) Incantation. This special incantation is spoken silently while moving the Thunder Block over the Earth Altar incense smoke. The magical ritual used to activate the Command Block is described as follows:

- While standing in front of the Earth Altar, take a sip of the Holy Water.
- Exhale and spray the Holy Water as a cloudy mist, above the Earth Altar.
- Next, purify your hands within the incense smoke three times. This is accomplished by placing your hands within the incense smoke and then rolling your hands towards your body three times.
- Next, form the Fu Hu Jue (Turning and Protecting Hand Seal) and pick up the Command Block (Figure 1.186).

Note: Certain Daoist sects use the One Hundred Cranes Double Hand Seal in order to hold the Command Block over the incense smoke. In this hand seal, the ring finger of right hand clasps the index finger of your left hand, and the ring finger of left hand clasps the index finger of your right hand. Both little fingers straighten up. The thumbs and middle

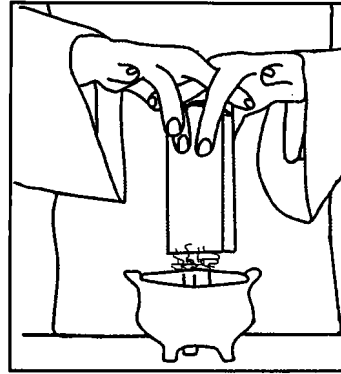


Figure 1.187. The One Hundred Cranes Double Hand Seal is sometimes used to pick up the Command Block

fingers of both hands point downward and hold onto the Command Block (Figure 1.187).

- Then, place the Command Block over the incense smoke and stir it for three complete rotations in a clockwise direction.

While stirring the Command Block within the incense smoke, silently recite the following Qing Ling Mo Nian Incantation:

**“The Supreme Jade Emperor
Commands and Changes
his bodily image and form!**

**As he sits,
He intimidates 10,000 Immortals!
He summons the Celestial Soldiers
from all 6 Directions!**

**All of the Thunder Court Officers
and Thunder Generals,
hear me call attention to perform,
and quickly move!”**

- Next, stir the Command Block for three complete rotations in a counter-clockwise direction.
- After completing the three counter-clockwise rotations, in order to activate the magical power of the Command Block and invite the Celestial Immortals down to Earth, the priest will draw the following secret talisman within the incense smoke. (Figure 1.188). This secret activation seal expressed the celestial command to “Grasp hold of all Lawbreakers and Criminals!”

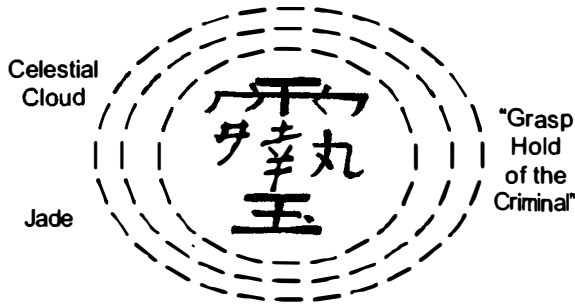


Figure 1.188. Draw the following magical talisman seal within the incense smoke to activate the magical power of the Command Block and invite the Celestial Immortals, Generals and soldiers to the altar.

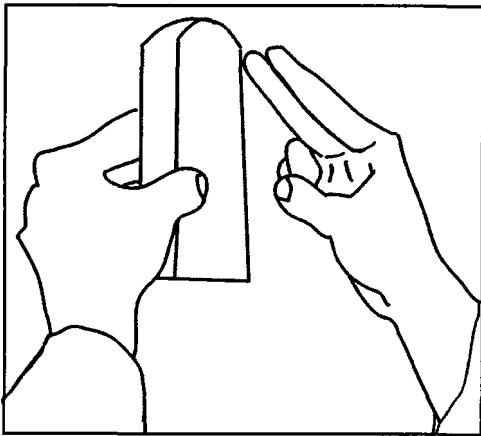


Figure 1.189. The Yang Sword Hand Seal used to energetically activate the Command Block

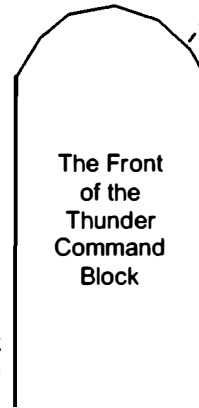
- Then, hold the Command Block with the thumb, middle, and ring fingers of your left hand. The index and little fingers are kept straight. Your right hand will form the Sword Finders Hand Seal and touch the top (head) of the Command Block (Figure 1.189),
- Next, write the following magical Thunder Characters onto the Command Block according to the following pattern (Figure 1.190):

Top (Heaven): On the top of the Thunder Command Block, write the following secret Magic Seal: "Golden Breath!"

Bottom (Earth): On the bottom of the Thunder Command Block, write the following secret Magic Seal: "Receive!"

Write at the Top of the Command Block (Golden Breath)

On the Back Write (Bind and Strike)



Left Side of Command Block (Changeless Sun)

Right Side of Command Block (Moon Flesh)

Write at the Bottom of the Command Block (Receive)

Figure 1.190. The Secret Thunder Command Seals used to energetically activate the Command Block

Back (Black Warrior): On the back of the Thunder Command Block, write the following secret Magic Seal: "Bind and Strike!" This special Magic Seal is used for "Commanding Thousands of Immortals!"

Left Side (Green Dragon): On the left side of the Thunder Command Block, write the following secret Magic Seal: "Changeless Sun!" This special Magic Seal stands for the Yang celestial powers of the Sun.

Right Side (White Tiger): On the right side of the Thunder Command Block, write the following secret Magic Seal: "Moon Flesh!" This special Magic Seal stands for the Yin celestial powers of the Moon.



Figure 1.191. Yang Days (1st-3rd-5th-7th, etc.)
The Celestial Master Zhang Daoling

Front of
Command Block
(Yang Days)
(Head Shaman)

雷
矣頁

Front of
Command Block
(Yin Days)
(Head Consent)

雷
原頁



Figure 1.192. Yin Days (2nd-4th-6th-8th, etc.)
The Thunder Ancestor (Lei Zu)

The Front
of the
Thunder
Command
Block



Figure 1.193. Zhenwu (Perfected Warrior)
The Dark Warrior God of the North

雷
金迷

Front of
Command Block
(Zhen Wu)
(Hidden Golden
Essence).

雷
濟

Front of
Command Block
(Zi Wei)
(Purple Qi
Cutting Through)



Figure 1.194. The Zi Wei Star
Taiyi Zhenren

Front (Red Phoenix - Yang Day): On the front of the Command Block, on a Yang day, write the following secret Magic Seal (Figure 1.191): "Head Shaman!" This special Magic Seal stands for the celestial powers of Celestial Master Zhang Daoling.

Front (Red Phoenix - Yin Day): On the front of the Command Block, on a Yin day, write the following secret Magic Seal (Figure 1.192): "Head Consent!" This special Magic Seal stands for the celestial powers of the Thunder Ancestor (Lei Zu).

Front (Zhen Wu): On the front of the Command Block, you can also choose to write the following secret Magic Seal (Figure 1.193): "Hidden Golden Essence!" This special Magic Seal stands for the celestial powers of the Perfected Warrior Zhen Wu (the Dark Warrior God of the North).

Front (Zi Wei): On the front of the Command Block, you can also choose to write the following secret Magic Seal (Figure 1.194): "Hear A Mighty River Cutting Through!" This special Magic

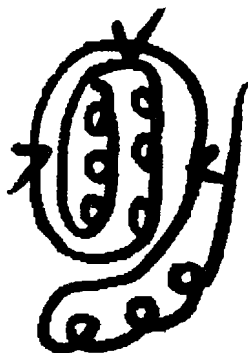


Figure 1.195. The Golden Light Seal Character used to energetically seal the Command Block

Seal stands for the celestial powers of Zi Wei. Zi Wei is the ancient name given to Polaris (the Celestial Pole Star) and Purple Palace of Taiyi Zhenren, from which the Big Dipper rotates.

- Then, in order to cover, contain and seal the magic imprinted from these Thunder Seals, you must use your right hand Sword Fingers and write the secret Golden Light Seal Character over the Thunder Block (Figure 1.195).
- Next, the priest will move to the left side of the Earth Altar, and immediately slam the edge of the Command Block down onto the Earth Altar in order to “shake the wind,” and get everyone’s attention.

It is important to note that the South-East corner is used in order to draw the celestial power into the human realm (the Wind/Xun Trigram area). Gate of Xun (the Xun Trigram area) is considered to be the “Command” spot, used by all Daoist priests for summoning the celestial powers of the Thunder Generals and Marshal General Deng (the Supreme Commander of the Five Thunder Gods). In this magical ritual, the Daoist priest stands with his or her back to the Heaven’s Door (Qian), and faces the direction of the Human Door (Xun), proclaiming the invitation to all of the Thunder Generals.

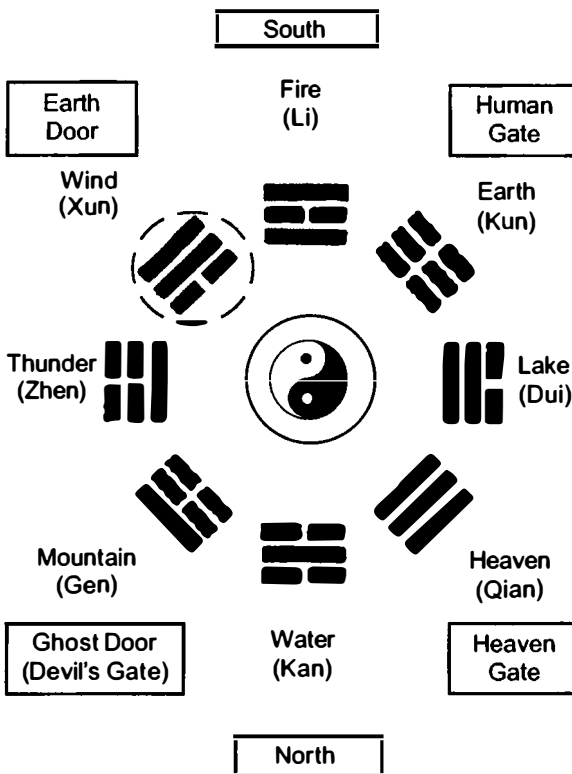
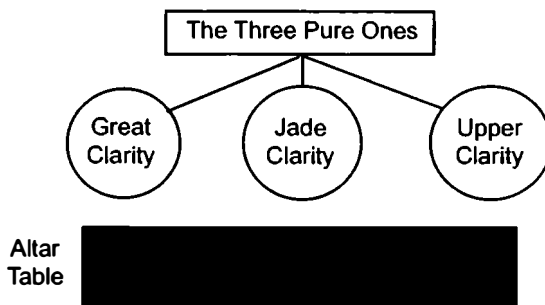


Figure 1.196. The Gate of Xun (the Xun Trigram area) is considered to be the “Command” spot, used by all Daoists priests for summoning the celestial powers of the Thunder Generals and Marshal General Deng (The Supreme Commander of the Five Thunder Gods). In this magical ritual, the Daoist priest stands with his back towards Heaven’s Door (the Qian Trigram area) and faces the Human Door, addressing the Heavens at the direction of the South-East corner in order to draw celestial power into the human realm (the Xun Trigram area).



Figure 1.197. Holding the Command Block and Writing Magic Characters

- After slamming the Command Block on the Earth Altar, the priest will face the left side of the Earth Altar. Raising the Command Block upwards, in a 45 degree angle towards the Heavens (still in his left hand), the priest now addresses the summoned Thunder Immortals, directing their attention towards following specific orders of apprehending and destroying evil (Figure 1.197).
- When using the Thunder Command Block for purification and removing evil, the priest will walk the Postnatal Bagua Star Stepping Pattern (refer back to Figure 1.196) clockwise, starting from the Qian (Heaven) Trigram and ending at the Xun (Wind) Trigram.
- While at the Xun position, the priest will write the following magic character in the air (Figure 1.198), representing the Divine Golden Yellow celestial power of the Heavenly Emperor.
- Then, the priest will seal the magic symbol with the Golden Light Seal Character (refer back to Figure 1.195).

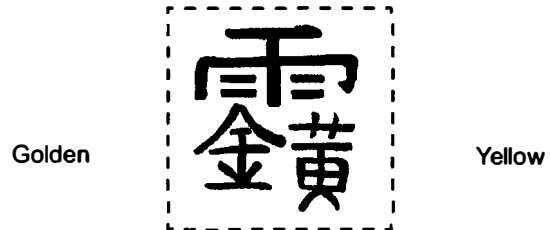


Figure 1.198. The Magic Golden Yellow Seal of the Heavenly Emperor (used to pull the Qi of the other Elements into the center of the magic talisman)

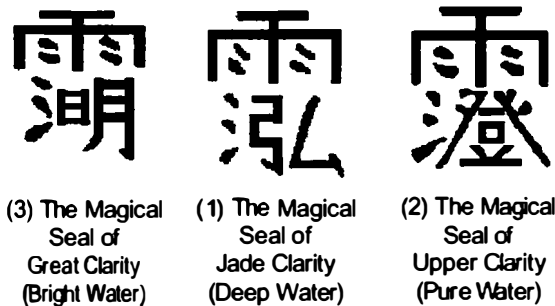


Figure 1.199. The Magic Seals of the Three Pure Ones

- Next, continuing clockwise from the Xun (Wind) Trigram back to the Qian (Heaven) Trigram, the priest will write the following three magic seal characters (Figure 1.199), representing the celestial power of the Three Pure Ones. Then, the priest will seal the magic symbol with the Golden Light Seal Character (refer back to Figure 1.195).

WRITING MAGIC CHARACTERS WITH THE COMMAND BLOCK

In order to remove any form of unclean spirit or energy, the priest will use his right hand sword fingers Hand Seal to hold on to the Command Block, and purify the altar area. This special magic ritual is accomplished by having the priest perform the "Walking the Gen (Mountain Trigram - North-East) Direction" Star Stepping (also known as the "Seal the Ghost Door" Star Stepping and the "Sealing Off the Altar" Star Stepping).

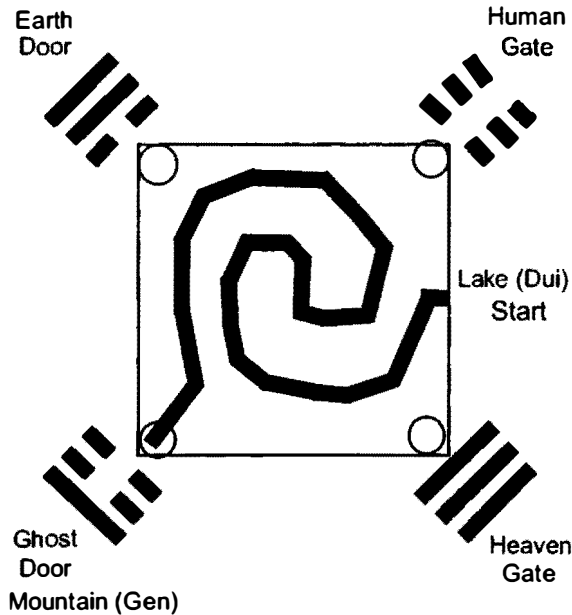


Figure 1.200. The priest walks from the Dui (Lake) Trigram to the Gen (Mountain) Trigram in order to close and seal the Ghost Door

When performing this important Star Stepping method, the priest will proceed as follows:

- The priest will begin by stepping from the Dui (Lake) Trigram to the Gen (Mountain) Trigram in the following Taiji (Yin and Yang) pattern (Figure 1.200).
- Next, the priest will write the following magic incantation in the air with the Thunder Command Block:

“I have the Official Command to Destroy the Ghosts!”

- Then, the priest will silently say the following incantation:

“I have the Official Command to Seal the Ghost Route and Seal the Ghost Door!”

- Finally, the priest will face the direction of the Moon and write the following in the air with the Command Block:

“Old Dragon!”

SPECIFIC FUNCTIONS OF THE COMMAND BLOCK

The ability to influence nature by means of gathering the Heavenly Light and Fire was considered to be a central part of most ancient Daoist magical traditions. As a magical tool, the Thunder Block allows the Daoist priest to summon the Spirits of Thunder. Therefore, the use of Thunder Blocks and Lightning Talismans is an essential part of all Daoist magic and is believed to be one of the most effective means of countering the use of Black Magic.

In order to use the celestial power of Thunder Magic, a Thunder Block must first be constructed out of peach, date, or jujube wood.

When Daoist priests perform magic rituals, they often strike the Thunder Block violently on the ritual altar. At the same time, the priest speaks incantations in the name of the Heavenly Spirits or Celestial Masters, and gives specific orders to:

- Magically summon the wind and rain
- Dispel evil spirits and control ghosts
- Invoke spirits and Marshal Generals to descend to the ritual altar and escort the souls of the dead through the Gate of Life

When not in use, the Command Block is traditionally kept in an embroidered bag and stored in the altar area.

In traditional Zheng Yi Daoism, one of the first requirements of a Daoist disciple is to activate the spiritual power of the following Command Blocks:

- The Heavenly Emperor’s Command Block
- The Five Thunders’ Command Block

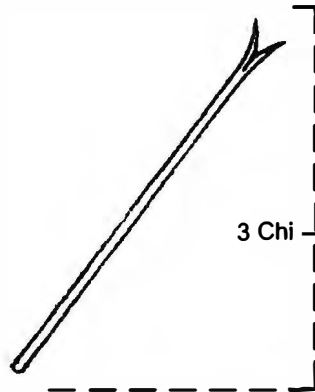


Figure 1.201. The Steel Forked Spear

THE STEEL FORKED SPEAR

The Steel Forked Spear or Fire Fork (Huo Cha) is generally three chi (feet) long, and is used to offer different things at the altar (e.g. burning a short red candle and writing magic fire seals in the air above the altar, burning talismans over the altar, etc.). The ancient Daoist believed that the steel forked spear acted like a lightning rod, and that it conducted divine light and illuminated the priest's altar (Figure 1.201).

In certain Daoist Rituals, sometimes items such as magical talismans and special requests are written onto yellow paper, folded, and then fastened onto the Steel Forked Spear. The Steel Forked Spear is then placed into the candle flame (or smoldering altar incenses). As the paper catches fire, the requests are released into the spirit world via the smoke. After the paper has been consumed, the Steel Forked Spear along with the ashes of the burned paper are then placed onto the Altar Tray.

It is interesting to note that the fork had been used in China long before the chopstick; a bone fork has been discovered by archaeologists at a burial site of the early Bronze Age Qijia Culture (2400–1900 B.C.), and forks have been found in tombs of the Shang Dynasty (1600–1028 B.C.) and subsequent Chinese dynasties.

In ancient China, the fork was originally used for fishing. The primitive fish-catching fork unearthed in the ruins of Banpo Village near Xian in Shaanxi Province has a joint at the end of the handle for fixing a rope. When the fork is thrown out, the fork could be brought back by pulling on the rope.

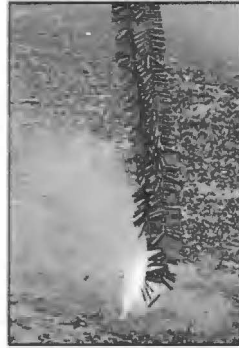


Figure 1.202. Firecrackers



Figure 1.203. Nian

THE FIRECRACKER

In the Han Dynasty (206 B.C.-220 A.D.) firecrackers, known as "Bian Pao," were made by tossing green bamboo into a roaring fire. This interaction between the Water, Wood (Wind), and Fire Elements produced a loud boom (observed as the powerful sound of thunder), and was therefore used in certain village exorcisms to frighten away evil spirits.

This ancient method of warding off evil spirits has eventually evolved into the use of firecrackers, set-off during the festive season. Firecrackers are usually strung on a long fused string so it can be hung down (from Heaven to Earth). Each firecracker is rolled up in red paper (red is traditionally used to ward off evil spirits), with gunpowder in its core. Once ignited, the firecrackers, usually strung together by the hundreds, let out deafening explosions, used to scare away evil spirits (Figure 1.202).

According to Chinese mythology, a Nian (who looks like the Chinese Lion) is a beast that lives under the sea or in the mountains (Figure 1.203). Once each spring, on or around Chinese New Year, it comes out of hiding to attack and eat people, preferably children. Being an animal-spirit, the Nian are reportedly afraid of loud noises (the sound of thunder), and fear the color red (blood).

The Chinese Lion Dance is known to have originated from the legend of the Nian's attack on a village. The tradition of firecrackers and red robes found in many Lion Dance portrayals originated from the plans the villagers had in which drums, plates and empty bowls were hit, red robes were worn, and firecrackers were thrown, causing loud banging sounds to scare away the Nian.



Several Magical Incantations
Used to Dispell Evil Spirits

Figure 1.204. The Ruler of Heaven

THE TIANPENG CHI (THE RULER OF HEAVEN)

The Ruler of Heaven (Tianpeng Chi), is sometimes called "The Measure of the Law" (Fa Jing), Heavenly Law Ruler, and the Command Ruler. It is a long, black, cubed "measuring" stick used to summon the Celestial Martial General Tianpeng (Figure 1.204). The Celestial Martial General Tianpeng is one of four marshals whose duty is to exorcise evil spirits. He is the deification of the Air Element that arrives from the East (Figure 1.205).

The Ruler of Heaven is considered to be a very powerful magical tool, that has existed in China since ancient times. The *24 Zheng Yi Meng Wei Jing Lu* states that the Ruler of Heaven employs the collective powers of eight celestial powers for removing evil and escorting souls into the Underworld. The names of these eight celestial powers are describes as follows:

- **San Guan:** The Three Immortals in charge of Heaven, Earth, and Water
- **Tai Shang Lao Jun:** The Immortalized Laozi
- **San Huang:** The Three Celestial Emperors (The Jade Emperor, the Yellow Emperor, and the Purple Emperor)
- **Lei Gong:** The Thunder God
- **Dian Mu:** Electric Mother
- **Feng Bo:** Uncle Wind
- **Yu Si:** The Immortal of Rain
- **General Tianpeng:** The Air Element Immortal

In other versions, the Tianpeng Chi is a square stick measuring about 35 centimeters long and 3 centimeters thick. On both sides are written the



Figure 1.205. Martial General Tian Peng

names of Tianpeng Yuan Shuai (Marshal Tianpeng), the Sun, Moon, 28 Star Constellations, the Northern Dipper, and the Southern Dipper.

THE SECRET METHOD FOR ACTIVATING THE MAGIC POWER OF THE RULER OF HEAVEN

The following secret ritual is used by Daoist priests in order to energetically activate the magical power of the Ruler of Heaven.

In traditional Zheng Yi Daoism, one of the first requirements of a Daoist disciple, is to activate the spiritual power of his Tianpeng Chi. One ancient ritual used to magically activate the Magic Ruler of Heaven is as follows:

- When magically activating the Ruler of Heaven, the Daoist priest will form the North Dipper Hand Seal (Figure 1.206) and pick up the magic tool.
- Then, with the Ruler of Heaven securely positioned between both index and middle fingers (Figure 1.207), the priest will inhale three breaths, one breath for each of the Three Realms, Heaven, Earth, and the Underworld.
- Next, the priest will look deep into the ener-

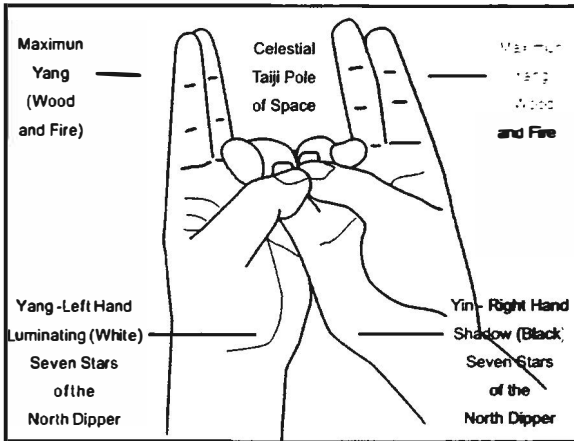


Figure 1.206. The North Dipper Double Hand Seal

getic structure of the Ruler of Heaven, and repeat the following secret sound magical incantation:

“An-Wu-Lun-Jin-Yi-Ah-Na-Bo-Shu-Ye!”

- Having magically opened the energetic matrix of the Ruler of Heaven, with the 10 secret sounds that effect the various realms of the 10 directions, the priest will then close his eyes and imagine his body leaving the “Nine Continents” (i.e., leaving the mundane world), and ascending into the Celestial Realm.
- The priest will now direct his intention on imagining the celestial realms of the Three Pure Ones, Four Emperors, Five Seniors, Six Departments, Seven Originals and Nine Darknesses to gather and magically activate the Ruler of Heaven.
- Then, the priest will say the following magical activation incantation, focusing his attention into the energetic matrix of the Ruler of Heaven:

**“The Heavenly Lord Shows His Presence!”
 “The Ruler of Heaven Commands the Law!
 The Magic of the Ruler of Heaven is so profound,
 it is beyond description!**

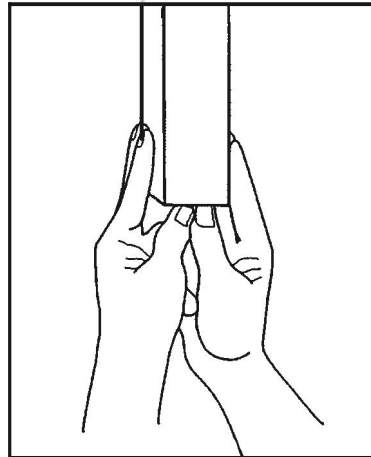


Figure 1.207. Use the North Dipper Double Hand Seal to hold the Ruler of Heaven

**It is honored and respected
 by all of the Heavenly Generals!
 It should be used according to
 the regulations and laws of the Dao!**

**The Ruler of Heaven
 is used to dispel evil
 and save the souls of ghosts!**

**If you use the Ruler and hit someone,
 the powerful sound is heard
 between Heaven and Earth!**

**Its power of transformation
 is unpredictable!
 It can bring order
 to Heaven and Earth!**

**When you use the Ruler,
 your happiness and fortune
 will suddenly be increased!**

**In order to be effective,
 We listen to the 9 Warnings,
 and obey the 9 Abstinences!
 We keep their principles,
 and never forget them!”**

- Then, the priest will write the Golden Light Talisman with his Third Eye in the air, over the Ruler of Heaven (Figure 1.208), and seal the magical incantation within the energetic matrix of the Ruler of Heaven:

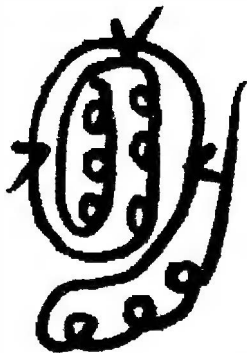


Figure 1.208. The Golden Light Seal Character used to energetically seal the Ruler of Heaven

THE SECRET METHOD FOR INVOKING THE MAGIC POWER OF TIANPENG

At the Tang Court, during the Kaiyuan Period (713-742 A.D.), the famous Daoist priest Deng Ziyang was invited to attend the imperial court. Master Deng was known for his ability to assemble divine troops onto his altar, under the leadership of Marshal General Tianpeng.

According to ancient teachings, Tianpeng was included in a group of Daoist Spirit-Guardians known as the Four Saints (Figure 1.209): Tianpeng, Tianyou, Yi Sheng and Zhenwu. These powerful exorcistic guardians were known as Celestial Marshals, responsible for protecting the Daoist priests and teachings, and were worshipped as demon-suppressing deities in the Upper Clarity (Shangqing) sect at the Mao Shan monastery.

The violent form and wrathful image of Marshal Tianpeng is sometimes depicted with three faces and six arms, holding the Sun, Moon, a bell, a disk, a sword, and a halberd. Other times he is depicted as having 2 heads and 4 arms, holding a bell, magic seal, axe, and spear (Figure 1.210).

During the Six Dynasties Period (222 - 589 A.D.), the Shangqing Daoist of Mao Shan included within their secret training scriptures a special magical incantation known as the Star Celestial Beacon, used to invoke the exorcistic god Tianpeng.

SUMMONING MARSHAL GENERAL TIANPENG

This important magical incantation is one of the most effective methods used in ancient China to invoke the powerful spirit warriors of the North-



Figure 1.209. The Daoist Four Spirit Guardians
 Top Left: Marshal Tianpeng
 Top Right: Marshal Tianyou
 Bottom Left: Marshal Yisheng
 Bottom Right: Marshal Zhenwu

ern Emperor's "Exorcist Court." Specifically used in magic ritual for removing demonic entities, this powerful incantation, containing 36 stanzas, was sometimes known as "Bei Di Sha Gui Zhi Fa" ("The North Emperor's Methods for Killing Demons").

Because its opening lines focus on **invoking** the magical protective powers of Marshal General Tianpeng, in ancient China this special incantation was commonly known as "The Tianpeng Incantation."

This special magical incantation describes various members of the exorcist pantheon that Marshal General Tianpeng is assigned under. Each member of the Northern Emperor's "Exorcist Court" is fully equipped to deal with demon aggression in his own specialized way.

This magical incantation was considered to be so effective that, by the time of the Tang Dynasty (618-907 A.D.), a set of 36 magical talismans had been created in order to complement each of the original 36 stanzas. Each of these special 36 talismans were said to be a gift from "Shang Di" ("The Supreme Emperor" - "Tai Shang Lao Jun") and corresponded to either a fierce guardian, or to a group of warrior deities, all acting as spirit guardians and protectors of the Daoist monasteries and priests.

According to the ancient writings of the *Declarations of the Perfected Ones*, Marshal General Tianpeng is a fierce demon-slayer, as well as the right-hand warrior of the North Emperor. He can be summoned to the altar via repeating the following magical incantation:

**"Tianpeng, Tianpeng!
Killer-Youth of
the Nine-Primordials!**

**Overseer of
the Five Ding Spirits,
Northern Duke of the Lofty Ladle,
Eight Transcendents,
Seven Governors,
and the Most High!**

**Completely Purge Evil!
Devour Devils
and consume Ghosts!
Toss their bodies to the wind!**

**Blue of tongue,
and green of tooth!
The four-eyed ancient
valiant Celestial Strongman!
Tower in the South,
Keep evil from that quarter!**



Figure 1.210. One of the many Wrathful Forms of Marshal General Tian Peng

**Allow the Celestial Cavalry
with lances ready,
to soar upwards,
to restrain and subdue
the North!**

**Assign three hundred thousand infantry,
to be on guard,
about my Nine-walled fortress!
Drive the Corpse-Ghost,
one thousand miles away!
And abolish all evil omens!**

**Should any worthless demon,
Dare to come and show itself;
Let the powerful Celestial Guardian
Come with his Great Axe,
To catch and seize,
chop off its head,
and sever all its limbs!**

**The Flaming Monarch,
will crackle its blood!
The Northern Dipper,
will roast its bones!
The Four Luminaries,
will snap its skeleton!
And the Ape of Heaven,
will wipe out its entire clan!**

**When my Spirit-Sword
falls a single time,
All demons scatter in disarray!**

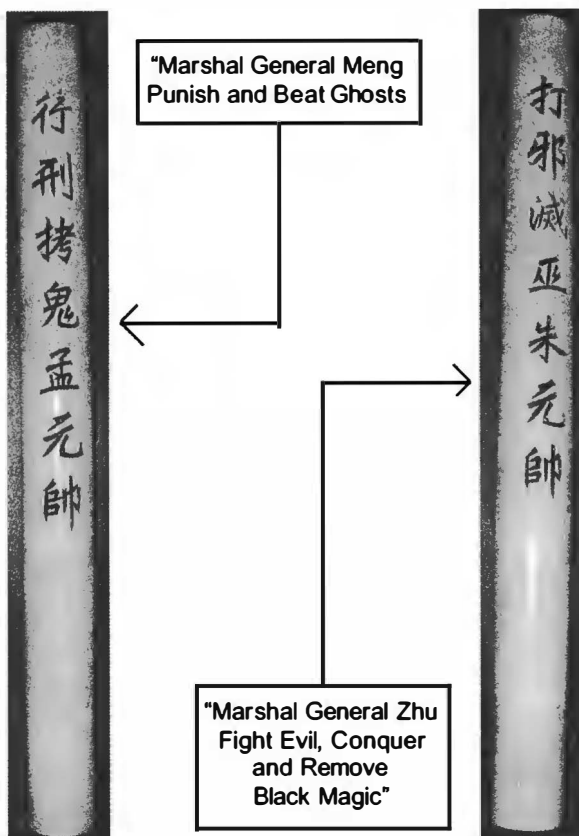


Figure 1.211. The Daoist Ghost Beating Stick

THE DA GUI ZHANG (THE GHOST BEATING STICK)

The Da Gui Zhang (Ghost Beating Stick) is made of peach blossom wood. The Ghost Beating Stick is 3 feet long, and is used to cure diseases and heal insanity (Figure 1.211).

The Ghost Beating Stick employs the magical powers of Marshal General Meng to punish and beat ghosts, and Marshal General Zhu, to fight evil, conquer and remove black magic.

Marshal Meng (also known as Meng Yuan Shuai and Meng Jiang Jun), is one of the 36 Celestial Generals that assisted "The Emperor Lord of Dong Yue" (Dong Yu Da Di) and "Xuan Tian Shang Di" in subduing demons and warding-off of negative spirit entities (Figure 1.212). According to ancient teachings, before Marshal Meng received his celestial post, he was a Magistrate Constable, in charge of looking after prisoners.



Figure 1.212. Marshal General Meng

In traditional Zheng Yi Daoism, one of the first requirements of a Daoist disciple, is to activate the spiritual power of his or her Da Gui Zhang (often known as the Peach Wood Beating the Ghost Stick)

The Ghost Beating Stick can be best used in front of the Altar of Law for interrogating evil spirits and demons. It has the ability to drive away demons and evil spirits, who cannot withstand its magical power.

In order to use this magical tool in exorcism, the priest will purify the altar space, present offerings to the Three Pure Ones and Thunder Court, and then proceed as follows:

- First, the priest will have the patient sit in a chair, with his back towards the Southern direction.

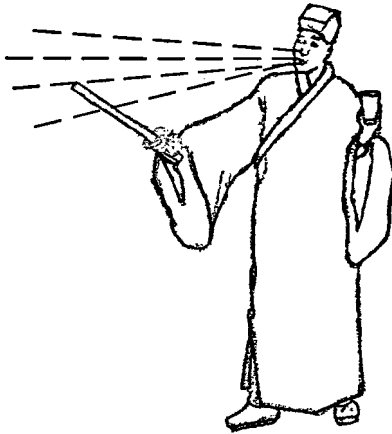


Figure 1.213. The Daoist Ghost Beating Stick

- Next, the priest will take the Ghost Beating Stick from the Earth Altar and hold it above the patient's head.
- The priest will then take a sip of Holy Water, inhale Celestial Qi from the Eastern direction, and secretly say the following magical incantation:

**"The first hit,
Opens Heaven's Door!**

**The second hit,
and thunder strikes!**

**The third hit,
and people have no life!**

**The fourth hit,
malicious dogs
and evil ghosts disappear!**

**I act under the order
of Tai Shang Lao Jun!
Quickly, Quickly
In accordance with Imperial Law
It is Commanded!"**

[This special magical incantation used in Daoist magic rituals to drive away evil spirits. When using this special incantation, the priest can also choose an area where evil qi is prevalent, or quarreling is common. If the Ghost Beating Stick is not available, the priest may sometimes replace it with a magic bag of activated salt and rice.]



Figure 1.214. Write the "Talisman for Expelling Demons" over the patient's body

- Next, the priest will exhale, and spray the Holy Water and Breath Incantation above and over the patient's head and body (Figure 1.213).
- Then, the priest will immediately write the following magical seal, used for binding evil spirits, within the sprayed mist as it falls over the patient's body (Figure 1.214).
- Now, the priest will imagine and feel a beam of divine light suddenly vibrating and extending from within the core of the Ghost Beating Stick, illuminating the entire energetic matrix of the Ghost Beating Stick.
- The priest can now remove the evil spirit from the patient's body by slapping the Ghost Beating Stick on the Earth Altar table, and immediately point the tip towards the patient's body. If an altar table is not available, the priest will stomp his back right foot onto the Earth to energetically activate the Ghost Beating Stick, and immediately point the magic stick towards the patient.
- As the tip of the Ghost Beating Stick points towards the patient, the priest will imagine a surge of white light suddenly shooting out of the top of the Ghost Beating Stick and entering into the patient's body, surrounding, enveloping, and binding the evil spirit.
- Next, the priest will turn the stick towards the right (clockwise), and visualize the energy ball shrinking, enveloping, and binding the spirit entity.
- The priest will then pull the spirit entity out of the patient's body, and either whip the tip of the Ghost Beating Stick upwards, towards the celestial realms of the Heavens; or downwards, towards the Underworld, deep within the confines of the Earth, described as follows:



Figure 1.215. The Mystical Island of Penglai

Towards the Celestial Realm of the Heavens: If the spirit entity is a confused, disembodied ghost that needs to “move-on,” the priest should whip the tip of the Ghost Beating Stick upwards, towards the Celestial Bridge (the tip of the Big Dipper points towards the Celestial Bridge). This action assists the spirit entity in entering into the various realms of Heaven, and allows the spirit-guardians and teachers to escort the confused soul onto its future incarnations.

Towards the Underworld, Deep within the Earth: If the spirit entity is an evil spirit and needs to return back to the Hell Realm, the priest should whip the tip of the Ghost Beating Stick downwards, towards the core of the Earth, and visualize the various realms of the Underworld opening to receive and incarcerate the evil spirit.

THE MYSTICAL ISLAND OF PENGLAI AND THE ORIGIN OF THE DA GUI ZHANG

Ancient Chinese legend says that the Ghost Beating Stick came from “Peng Lai Island” (the Island of the Immortals). Penglai Island is said to be opposite the northeast bank of the East China Sea (Figure 1.215). It has a circumference of 5,000 li and is particularly famed for being the “big tie” used by the Emperor of Heaven to tie up the Nine



Figure 1.216. The Mushrooms of Immortality

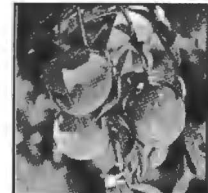


Figure 1.217. The Peach Tree of Immortality



Figure 1.218. The Immortals live on Penglai Island

Heavens. It is believed that when the mythical Emperor Yu finished regulating the rivers, he came to Penglai Island in order to worship the Jade Emperor on the northern hill.

Penglai island epitomizes bliss, because this is where the legendary mushrooms of immortality grow (Figure 1.216). The immortal peach tree, which blossoms only once every three thousand years, and whose sacred fruit bestows immortality onto whomever eats it, is also found on Penglai Island (Figure 1.217). The dwellings of the Ba Xian (Eight Immortals) on this Island of the Immortals (Figure 1.218) are made from pure silver and gold. It is also here that one will find the fountain of the elixir of life.

The island cannot be reached by the ordinary boats of mortals. It can only be reached by those with “feet as light as feathers.” Many expeditions were sent in search of the island but none were successful. The ships either capsized or were driven off in another direction, or the island itself sank into the sea before the very eyes of the crew.

THE COMMAND FLAG

In ancient China, **Command Flags** *Ling Qi* were used in order to gather soldiers and move troops into combat. In Daoist sorcery, the **Command Flag** is used to summon and command the celestial Thunder Generals and the celestial army.

The Command Flag is constructed of black silk with a yellow character that says "order" or "command" in the center (Figure 1.219). It has yellow edges constructed like clouds (the Thunder Generals descend to Earth in the clouds) which surround the flag. The flag is 2 chi (feet) long and 1.8 chi (feet) high. It rests on a pole that is 3.3 chi (feet) long. The pole represents the priest's center core Taiji Pole, and the 3 points of the flag represent the Yang, Fire aspect of the Heavenly Command.

The Command Flag gathers its magical power from the North Star, the Five Elements, and the Celestial Generals, and can be used to command 10,000 Immortals. Traditionally, it takes three to five days of performing magical rituals before a Daoist priest can use the Command Flag.

As a moving object, the three sided Daoist Command Flag symbolizes Yang energy and attracts Qi. Because the Command Flag is so powerful, it is commonly used to remove evil spirits and demons, and also has the authority to kill.

There are several types of Command Flags used in Daoist sorcery, with colors ranging from white, blue, and black. In traditional Zheng Yi Daoism, one of the first requirements of a Daoist disciple, is to activate the spiritual power of his or her magical Command Flag.

THE WHITE COMMAND FLAG

Often known as the White Gathering Thunder Flag, this particular Command Flag has a front, white (Yang) side with a dragon image. The back side of the flag in black (Yin) with the image of the North Star (Big Dipper) located in the center. The Gathering Thunder Flag (White or Blue) is used to gather, summon and command the celestial Thunder Generals and the celestial army.

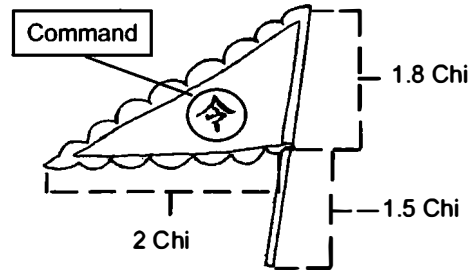


Figure 1.219. The Gathering Thunder Flag

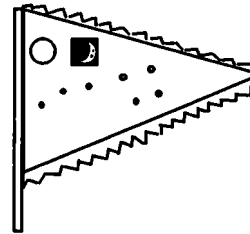


Figure 1.220. The Black Flag, with the images of Sun, the Half-Moon, and Big Dipper Constellation

THE BLACK COMMAND FLAG

According to the secret Daoist writings placed within the *God of Prosperity's Dream Book*, the Black Flag is "a large square of cloth on which was painted the image of the 'Great Ultimate' (the Yin and Yang Taiji symbols), surrounded by the Eight Trigrams. Around the periphery of the flag were painted seven constellations. The Black Flag is also used to avert violent fights that can occur between different gods."

This ancient Daoists texts also states that the Black Command Flag corresponds to the celestial power of the Big Dipper, and that it can be used to gather the supernatural powers of the seven stars of the Big Dipper. One way to make the magical Black Flag is to draw the symbols of the Sun, the half-moon, and the Big Dipper onto a piece of black silk cloth or embroider them on the black silk cloth with red thread (Figure 1.220). Then, place the Black Flag on the West side of the altar room where it will prevent evil entities from entering and disturbing your internal peace of mind.

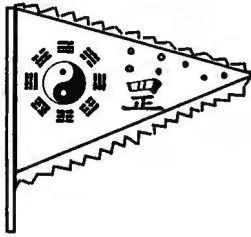


Figure 1.221. The Black Flag, with the images of Taiji, surrounded by the Bagua, the Big Dipper Constellation, and the Chinese Character "Dou."

Another way to make the magical Black Flag is to draw the symbols of the Taiji (Yin and Yang) surrounded by the Bagua (Eight Trigrams). Beside this image, draw the seven stars of the Big Dipper and the Chinese Character "Dou," which is the name of the constellation (Figure 1.221).

Sometimes, the priest will create a special "Bagua Talisman Black Flag," used for powerful exorcisms. This special Black Flag is constructed with eight special exorcistic talismans, placed according to Yin and Yang trigram energetic patterns, surrounding the ever changing celestial powers of Yin and Yang, described as follows (Figure 1.222):

- Zhen - Thunder - Yang
- Dui - Mist/Lake - Yang
- Qian - Heaven - Yang
- Li - Fire - Yang
- Gen - Mountain - Yin
- Xun - Wood/Wind - Yin
- Kun - Earth - Yin
- Kan - Water - Yin .

SPECIFIC FUNCTION OF THE BLACK FLAG

An evil sorcerer's attacks can cause the Daoist priest undue supernatural stress, which could in effect neutralize the power of his or her rituals. The Daoist priest can counter this evil force in several ways. The easiest form of energetic counter is to place the Black Flag in the altar room.

Whenever you use the Black Flag, it will bring about whatever you desire. The Black Flag can be used to divert disasters and to punish cruel spirits. If the Black Flag is placed on the Earth Altar (also known as "the Altar of Law"), then thunder and lightning will come.



Figure 1.222. Bagua Talisman Black Flag (With 8 Protective Magic Talismans) Used to subdue ghost and remove evil spirits

The Black Flag should only be used in cases of extreme conditions, and as a last resort. It is considered to be very powerful and should not be taken lightly. According to the *Laws of the Blue Heavens*, any violation of the Black Flag is considered to be a serious offence. One ancient incantation used to magically activate the Magic Command Flag states:

"The Martial Generals, Thunder Generals, and all of the Immortal Spirits gather when summoned by the Command Flag!

If you use the Black Flag to summon the Wind, the Wind will come!

If you use the Black Flag to summon the clouds, the clouds will come!

If you use the Black Flag to summon sunshine or rain, the sunshine or rain will come!

**If you use the Black Flag to summon the Thunder Generals, The Thunder Generals will come!
If you use the Black Flag to summon the Immortals, the Immortals will come!**

**“With the power of the Black Flag,
you can follow death
through the Nine Gates of the Underworld!
Evil spirits and demons
will all run away
when they see the Flag!**

**So powerful is the Flag
that evil spirits and demons will hide
if they hear the flapping of the Flag!”**

THE SECRET METHOD FOR ACTIVATING THE MAGIC POWER OF THE COMMAND FLAG

The following secret ritual is used by Daoist priests in order to energetically activate the magical power of the Command Flag.

When using the magical Black Flag to invoke the supernatural power of the Celestial Generals to destroy evil, the ancient Daoists often recited “the Incantation for Opening the Flag.” This special incantation focuses on summoning the assistance of the Celestial Generals of the Thunder Agency.

- In order to use the Command Flag, the Daoist priest will first perform magical rituals for several days, in order to gather incredible amounts of Qi within the Magic Circle.
- Then the priest will open the flag and invoke the Celestial Generals of the Thunder Agency, while speaking the following incantation:

**The Valiant Generals
of the Five Thunders!
And the Fierce Generals
of the Fire Chariot!**

**Soar up to the Heavens
and down to the Earth!
Drive thunder, wind, and clouds!**

**Open the flag to promptly invoke
the thousands of celestial warriors!
Command them without delay!**

**Quickly, Quickly
In accordance with Imperial Law
It is Commanded!”**

- As the magic incantation is spoken, the priest will twirl the Command Flag counter-clockwise for 3, 5, 7, or 9 (Yang) rotations.

- As the magical power increases with each rotation, the priest will suddenly whip the flag towards the location and area of a demonic entity, discharging a powerful wave the celestial energy. This is similar to striking the spirit entity with a lightning bolt.

THE MAGIC COMMAND FLAG AND SPIRIT MEDIUM POSSESSION RITUALS

Magic Flags are traditionally used to mark special trails that lead to a Tongji (Possessed Spirit Medium) Ceremony. According to ancient Daoist teachings, the special flags that are considered to be powerfully charged with spirit-force include, “the Five Colored Flags of the Armies of the Five Directions,” “the Black Bagua (Eight Trigram) Flag,” and the Tongji (spirit medium) personal standard flag. When performing a magic ritual for benign-possession, the Tongji will wave magic flags in order to summon the Heavenly soldiers to battle evil demons lurking about the area.

In ancient Daoist magical practice, it is taught that the spiritual powers of the celestial army, at the command of the Tongji, is contained within the large black Bagua flag. This incredible celestial power is believed to be emblazoned within the magic symbols of the Eight Trigrams.

The black flag represents the magical powers of the celestial army attached to the particular deity of the temple. The Tongji of the temple is considered to be the main general of this powerful army. Therefore, the flag itself is considered to be sacred, and it is sometimes worshipped with special offerings of incense, spirit money, and food.

THE TONGJI’S PERSONAL FLAG

When performing magic rituals, the Tongji’s black flag is traditionally carried by a vanguard at the head of Tongji processions. Every Tongji also has his personal standard flag. This special flag is a small triangular Command Flag, embroidered with the name of the possessing god and the Chinese ideograph “Ling” (“Command”). Another term used for this special flag is the “Dragon Flag,” because the Tongji’s personal flag has a decorative border resembling a dragon’s fins.”

Note: A Tongji (“youth diviner”) or Jitong (“divining youth”) is a Daoist spirit medium,

oracle, or shaman. He or she is a person believed to have been chosen by a particular Shen (god or spirit) as the earthly vehicle for divine expression. When these Daoist spirit-mediums are possessed by deities, they give advice, perform exorcisms and healing, and amazingly mutilate themselves to demonstrate supernatural power.

It is important to note that the ancient Chinese differentiate the magical powers of a Wu (a shaman, healer, and spirit medium who gains control of forces in the spirit world) versus the magical powers of a Tongji, who appears to be entirely under the control of forces in the spirit world. The Tongji are believed to be warrior gods, who serve their congregation by doing battle with evil forces that cause illness and misfortune. This fighting stance is performed in a sensational theatre-of-pain where mediums self-mortify. They pierce their bodies with skewers and spears and cut themselves with swords.

SPECIAL TYPES OF MAGICAL FLAGS

The construction and design of each magical flag is specific to its magical purpose. The flags may be long or short, broad or small. They can measure three, five, seven, or nine feet in length.

In magic rituals, the priest may be required to hang one, five, nine, or twenty-eight flags, depending again on the type and number of celestial deities summoned to the altar table.

Each of the flags are specifically designed according to the situation at the time of production. For example, some flags such as the Ghost Banner are made for deceased persons, and used during funeral processions. These special flags are designed to move the spirits, turn the Hun Souls, and save the living. Banners and streamers are also used by certain immortals and saints, and carried by their disciples as identifying signs. These special types of banners are described in the ancient Daoist scriptures and manuals.

There are also special flags of the Nine Heavens and flags of the Three Ways. The Three Ways (or "three destinations") refer to three different forms of Hell: the Hell of Fire, the Hell of Blood, and the Hell of Knives.

In Daoist magic, specialized flags are also made for spirit possession, for persons who have fallen ill, for traversing dangers, for diminishing catastrophes, for dissolving dangers, for extending the years and prolongation of life, for personal protection, etc.

In ancient China, an individuals home traditionally had flags for effecting good luck, and for extending and increasing advantageous conditions. This ancient custom included special flags designed for extending the individual's years and the preservation of old age, flags for cultivating the individual's lifetime and enhancing the calculation of the individual's span of life.

Much thought and detail was placed into the design of these magical flag. They were all traditionally hung up on long beams in the main hall of the house, or to the left and right sides of special holy scriptures and magical icons. Sometimes the flags were hung along the side-walls of the houses, halls, yards, parlours, and wherever religious veneration was being offered.

According to ancient Daoist teachings, there are 21 types of magical flags, listed as follows:

- The flag threaded with gold
- The flag threaded with jade
- The flag threaded with pearls
- The flag threaded with silver
- The flag threaded with silk embroideries
- The flag threaded with woven cloth
- The flag threaded with varied floss silk
- The flag threaded with all sorts of gauze
- The flag with various ornamentations
- The flag with engraved patterns
- The flag knitted with silk threads
- The flag made with dense knots
- The flag made with ornaments of clouds and vapors
- The flag with extraordinary writing forms
- The flag made of threads
- The flag made in one pure color
- The flag made in intermediate colors
- The flag with pictures done in silk knitting
- The flag with pictures and characters
- The flag made in the five colors
- The flag made in the nine colors

FLYING THE DAOIST TEMPLE BLACK FLAG

Since ancient times, Daoist temples have always hung “Temple Flags,” used to represent the magical powers of various celestial deities. When a Black Flag is observed fluttering in the air at a particular Daoist temple courtyard, it symbolizes that the temple is under the magical protection of a particular celestial guardian deity. For example, the entire Celestial Court of Exorcist General Zhenwu (also known as “The Highest Emperor of the Mysterious Northern Heaven” “The Dark Warrior,” and the “Perfected Warrior”), follows the magical banner of the Northern Seven Star Black Flag. Zhenwu’s Celestial Exorcistic Court contains a list of powerful celestial generals, who are under the command of the Perfected Warrior. This list includes Marshal General Zhao, Marshal General Guan, Marshal General Ma, and Marshal General Wen (Figure 1.223). When the Magical Banner of the Northern Seven Star Magical Black Flag is flown in the courtyard, all evil spirits and demonic beings know that the powerful exorcistic generals of the Perfected Warrior inhabit, protect, and oversee the spiritual energy generated within this particular monastery.

According to Grand Master Sheng, besides representing the protective banner of a certain celestial deity, the black temple flag also has several other functions, described as follows:

INVOKING THE SPIRIT TROOPS

The Black Flag is sometimes used in order to invoke the celestial deities to act as mediators between the Daoist priests and other spirit entities. One popular method used in order to quickly invoke the celestial deities into the altar room using the Black Flag, is described as follows:

- First, light an incense stick, kowtow three times, and then pray while facing the Black Flag.
- Next, place the incense stick above the black flag. The priest will traditionally insert and leave the incense stick somewhere within the vicinity of the top connecting segments of the flag pole.
- Sometimes magic talismans are used for special invocation or consecration rituals. During these special rituals, the magic talismans (like the incense sticks) are also attached to the flags.
- When performing this magical ritual, certain priests will also prepare three fragrant cups

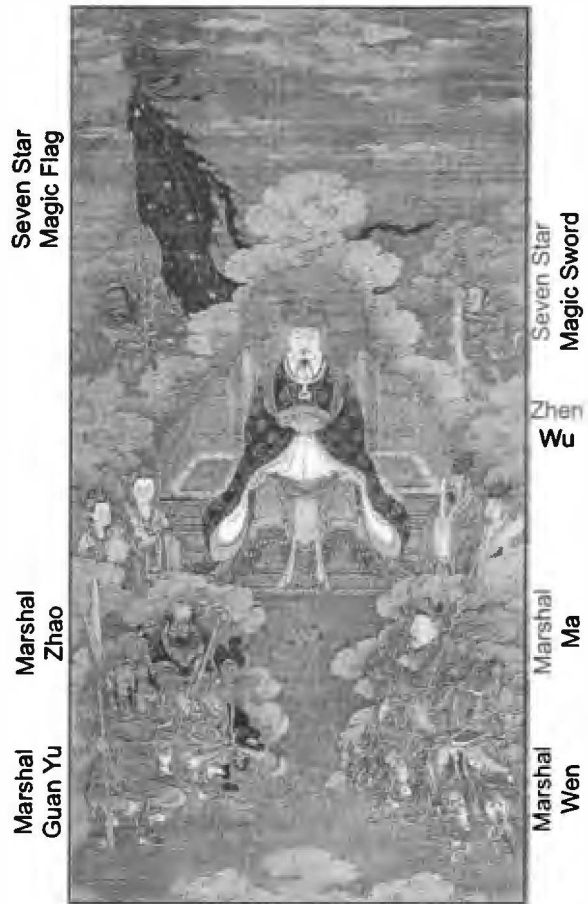


Figure 1.223. Zhenwu and His Celestial Court Follow the powerful magical banner of the Northern Seven Star Black Flag.

of tea. The tea is presented as special offerings to the celestial deities.

PROTECTION

The Black Flag is sometimes used for the installation of the Five Spirit Armies Barracks. In ancient times, when a Daoist altar or temple was originally set up, there would be a special invocation from the senior priest to the spirit realm. The senior priest would request the temples dedicated deity to send Five Spirit Armies Barracks, and positioned them in order to protect the altar. The location of the Five Spirit Armies Barracks represented the five cardinal positions of front, back, right, left, and center. These five spirit army troops serve similar functions in both guarding the temple and conducting reconnaissance.

According to the specific type of magical rituals, the invoked spirit armies could originate from either the Celestial realm, or from the Underworld. Each specific type of spirit army that was invoked required a special type of paper to be placed and installed on top of the Black Flag. For example:

- **The Invocation of the Celestial Spirit Army:** The installation of five-colored paper strips (Green, Red, Yellow, White, and Black) on top of the Black Flag, denotes the invocation of the Heavenly troops Five Spirit Armies Barracks.

This popular method replaces the ancient Daoist technique of installing Five Spirit Flags, and enshrining the heads of the five army generals for invocation rituals. The Five Spirit Flags are described as follows:

The White Spirit Flag: Is used to invoke the magical powers of the Celestial Troops.

The Red Spirit Flag: Is used to invoke the magical powers of the Thunder Gods.

The Yellow Spirit Flag: Is used to invoke the magical powers of the Ten Great Generals.

The Green Spirit Flag: Is used to invoke the magical powers of the Guardian Troops. Some Daoist priests also use the color green to invoke the magical protective powers of the Six Jia and Six Ding Spirit Generals.

The Black Spirit Flag: Is used to invoke the magical powers of the Underworld Troops.

- **The Invocation of the Underworld Spirit Army:** The installation of Spirit Money on top of the Black Flag, denotes the invocation of the spirit troops from the Underworld Five Spirit Armies Barracks.

According to Grand Master Sheng, the best type of spirits to invoke from the Underworld as a temple guard, are the souls from memorial temples, the ones that are dedicated as martyrs and heroes. The next best type of Underworld spirit guard to invoke would be a wandering ghost or the spirit of someone's ancestors.

CONSTRUCTING THE BLACK TEMPLE FLAG

When constructing the temple black flag, both the bamboo pole and black cloth must be purified and empowered in a ritual before using it. Because the black temple flag is considered to be a powerful spiritual tool, the energizing or em-

powerment ritual of the flag is believed to be the most important step in the process of making the flag, as it often determines the degree of magical power contained within its energetic structure.

Traditionally constructed out of a rectangular or triangular black cloth, the black temple flag sometimes contains magic charms used for invocation or purification, written onto the black cloth. However, some black temple flags only have the Chinese word "command" on it.

In certain Daoist temples, after the black temple flag has been constructed, it is then placed onto a bamboo pole. When placing the Black Flag on top of a bamboo pole, it is not necessary for the priest to strip all the bamboo leaves away from the pole. During the ceremony, the leaves can thrive on the spiritual energy generated from the magical ritual.

EMPOWERING THE BLACK TEMPLE FLAG

After constructing the black temple flag, it must either be dedicated to the magical powers of a specific celestial deity, or magically empowered through a special ritual used to bind and contain a specific type of spirit guardian.

One source of energy that can sometimes be used by temple priests in order to empower the Black Temple Flag, is to utilize the spirit of a young, strong individual, who has recently died in an accident. Such a newly deceased soul is usually considered to be vivacious and still full of potential. The secret method of acquiring and binding the spirit of a newly deceased soul to a black temple flag is described as follows:

- First, the priest must have the opportunity of getting to the scene of a fatal accident.
- Next, the priest must be able to acquire the victim's blood onto seven pieces of Gold Foul Talisman Paper.
- Then, the priest must place the seven pieces of Gold Foul Talisman Paper onto his altar table and begin to chant the "Soul Invocation" Incantation. This special incantation must be recited every night at the Zi Earthly Branch (i.e., the "seed" or "beginning" time, between 11:00 p.m. and 1:00 a.m.). The "Soul Invocation" incantation is as follows:

**“Ghost Spirit,
Ghost Spirit,
Ghost Sees Ghost,
I now empower you
to follow me!**

**Report any impending
fortune or disaster,
as well as all visitors,
to me!**

**Help me with
spiritual divination,
and quickly return to me
when I command!**

**Quickly, Quickly follow this order,
as an Official decree
of Tai Shang Lao Jun!”**

- After forty-nine days of making offerings to the newly departed soul, the seven pieces of Gold Foul Talisman Paper are then burned, while the black temple flag that is to be magically empowered is then moved back and forth above the talisman fire.

LEADING THE SPIRIT TROOPS

The Black Flag is sometimes used as a vanguard, for moving the spirit troops in front of a religious procession. For example, in a religious procession, when a deity is taken out of a temple and carried in a sedan (i.e., a covered chair, borne on poles by two men), the path of the parade will be energetically and physically “swept” and led by the black temple flag. The main purpose for the use of the black temple flag is to chase away all evil spirits, so they do not interfere with the procession of the deities. During the procession, one can often observe a priest or senior disciple waving the black temple flag back and forth in front of the statues of the gods.

It is important to note that, whether a Black Flag is placed in front of or behind a temple, it is extremely important that the priest keep the surrounding area clean. Additionally, all “unclean” individuals are strictly forbidden to touch the black temple flag.



Figure 1.224. “Presenting The Flame”

MO QI (POLISHING THE FLAG)

The following ritual (Polishing the Flag) focuses on one of the duties of the Command Flag. This particular ritual was established in the Zheng Yi branch of Daoism from the Ling Bao (Magical Treasure) tradition.

This ritual originated from the Yin Section of the ancient Daoist book *Ling Bao Ji Lian* (Nurturing and Growing the Magical Treasure). Its purpose is to follow the order of “Tai Yi Jiu Min” and break into the floating Ghost Mountain of the Earthly Hell “Feng Du,” enter into its eighteen chambers, and release any good spirits that may have been captured by mistake.

When performing the “Polishing The Flag” ritual, the Daoist priest will execute the “Presenting The Flame” application of the flag, described as follows:

“PRESENTING THE FLAME”

- The right hand holds the flagpole and extends the flag forward several feet from the body, while the left hand holds the end of the flag at the very tip, placed behind the body on the upper left side.
- It is important that the disciple hold this posture while running forward (Figure 1.224).

After completing this ritual, the Daoist priest will humbly accept the appreciation from the Celestial Master for his or her sacrifice and heroic deed.

Because of this sacrifice and contribution to humanity (breaking into the floating Ghost Mountain of the Earthly Hell), the Daoist priest can now accept the praise of the Ancestral Master, and is now allowed to enter into the celestial realms of Heaven.

THE GHOST BANNER

The Ghost Banner or Funeral Banners (Yangfan Zhaohun) is a long, narrow, tapering flag, traditionally carried at the top of a pole (Figure 1.225). In ancient China, it was commonly used as a standard streamer for any individual of influence or for a temple. It was sometimes carried by a mounted military unit to mark a rallying point, especially in battle.

Because of the 4 edged points contained within the borders of this long rectangle flag, the banner is used to represent the realm of the Underworld, death, Yin, and Water. This is why, in Daoist Magic, the Ghost Banner is traditionally used for calling up ghosts and for releasing souls from suffering.

When holding the Ghost Banner, the priest will use his left White Tiger Hand Seal (i.e., a closed fist with an extended thumb) when grasping the wooden pole. The priest's right hand will also form the White Crane Hand Seal while holding the banner's tail (i.e., with the thumb and middle finger). Whenever the priest speaks magic incantations or imagines magic characters infused into the Ghost Banner, he will always form these two hand seals. When the priest is calling up souls, he will step from the Kun (Earth Door) Trigram to the Gen (Ghost Door) Trigram and quietly imagine the image of the Heavenly Eastern God Tai Yi (The Heavenly Lord of Salvation From Misery) appearing inside the Ghost Banner.

HISTORY OF THE GHOST BANNER

The Ghost Banner or Magic Streamer is one of the Magical Instruments (Faqi) frequently used in the rituals of Fasts and Offerings. According to the *Great Law of the Numinous Treasure of the Upper Clarity (Shangqing Lingbao Dafa)* of the Southern Song Dynasty (420-478 A.D.), there were only two kinds of streamers in early Daoism, namely the "Streamer for Removing Spirits" (Qianshen Fan) and the "Streamer for the Return of Light" (Huiyao Fan).

In the Sui Dynasty (581-618 A.D.) and Tang Dynasty (618-907 A.D.), Daoist streamers were already of grand scale. According to the *Conducting the Pervasive Mystery Numinous Treasure Three Grotto Rituals and Commandments for Worshipping (Dao Dongxuan Lingbao Sandong Fengdao Kejie Yingshi)*, "There are altogether 21 kinds of Streamers:

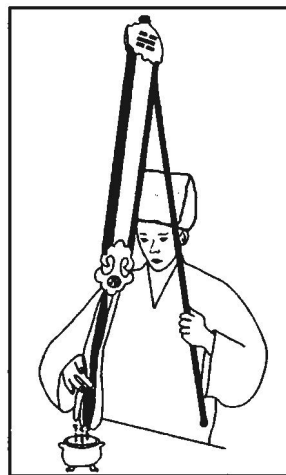


Figure 1.225. "Purifying the Ghost Banner"

- The first kind is made with gold,
- The second with jade,
- The third with pearls,
- The fourth with silver,
- The fifth with silk,
- The sixth is woven,
- The seventh is made with motley brocade,
- The eighth with various kinds of gauze,
- The ninth with colored silk,
- The tenth with filament,
- The eleventh is woven with silk,
- The twelfth is made of miscellaneous filaments,
- The thirteenth is like rosy clouds,
- The fourteenth has writings on it,
- The fifteenth is made of threads,
- The sixteenth is made of silk of uniform color,
- The seventeenth is variegated,
- The eighteenth is made of figured fabrics,
- The nineteenth is drawn with characters,
- The twentieth is in five colors,
- The twenty-first is in nine colors.

The streamers are either constructed in long or short, broad or narrow design. They are either three chi, five chi, seven chi, nine chi, one zhang, or two zhang long, or measure one shou, two shou, ten shou, one hundred shou, one thousand shou, or ten thousand shou.

Different streamers are made for different occasions. For example:

- **For Funerals:** For people who have died, there are streamers for moving spirits, for transforming souls, for saving souls, streamers of the Nine Heavens, and streamers of the Three Ways, etc.
- **Healing:** There are streamers for treating disease, saving people from misfortune, for eliminating catastrophes, for getting rid of misfortune, for prolonging life, for longevity, for protection, etc.
- **Protection:** There are streamers for the security of families, there are streamers for leading to good fortune, for prolonging auspiciousness, for attaining longevity, for protecting long life, for hoping to achieve old age, for increasing life spans, etc.

Each Streamer is skillfully constructed and either hung on long rods in the court beside sculptures of deities, or within corridors and temples where offerings are placed.

In the Ming Dynasty (1368-1644 A.D.), the different types of Streamers became more complex. In the *Upper Clarity Numinous Treasure Golden Book of the Great Achievement of Aid and Salvation (Shangqing Lingbao Jidu Dacheng Jinshu)*, there appeared not only the Streamer for removing spirits and the Streamer for the return of light, but also Streamers for vowing, controlling souls, and for salvation. There also included Streamers for celestial deities such as the Black Mystery (Qingxuan), of the Great Oneness (Taiyi) of Heaven, and for summoning the Perfect Men and Spirits.

According to the commentary of the *Great Clarity Jade Book of the Heavenly Emperor's Highest Dao (Tianhuang Zhidao Taiqing Yuze)* by Daoist Master Zhu Quan of the Ming Dynasty, Streamers at that time mostly had lotus leaves as their tops and lotus flowers as their seats. Today streamers are still ornamented in this way in the Ritual Space (Tanchang).

MAGICAL FUNCTIONS OF THE GHOST BANNER

According to the *Great Law of the Numinous Treasure of the Upper Clarity*, "At the beginning of a fast, in the vacant space near the altar, a long rod is set up and the streamer flies. This is performed before reporting to the deep Heaven and all the celestial spirits. The Streamer is hung so that the mundane world and the Underworld see it, together with the ghosts and spirits, who watch from far away."



(The Celestial Spirit of Virtue)

(The Celestial Spirit of Harmony)

(The Celestial Spirit of Enlightenment)

Figure 1.226. The Inner Secret Names of the Three Heavens should be written with the left hand.



(Bright Water)

(Deep Water)

(Pure Water)

Figure 1.227. The Secret Names of the Three Heavens should be written with the right hand.

- **The Streamer for Removing Spirits" (Qianshen Fan):** As for constructing a Magic Streamer for Removing Spirits, according to early Daoist teachings, "The streamer should be constructed out of red silk fabric, that is seven chi or forty-nine chi long. The seven magic stars of the Big Dipper are to be drawn clearly at the top of the streamer, and the name of the streamer should be written on the body of the streamer with red cinnabar and special herbal ointment.

The Inner Secret Names (Neihui) of the Three Heavens should be written with the left hand (Figure 1.226), and the Secret Names (Yinhui) of the Three Heavens should be written with the right hand (Figure 1.227).

When the souls of the dead see the streamer, they can purify their sins and their transformed spirit can move to the Southern Palace."

- **The "Streamer for the Return of Light" (Huiyao Fan):** As for constructing a Magic Streamer for the Return of Light, "it is made of white and yellow silk fabric, twenty-four or forty-nine chi long, and with the complete name of the Immortal of Black Mystery written on it.

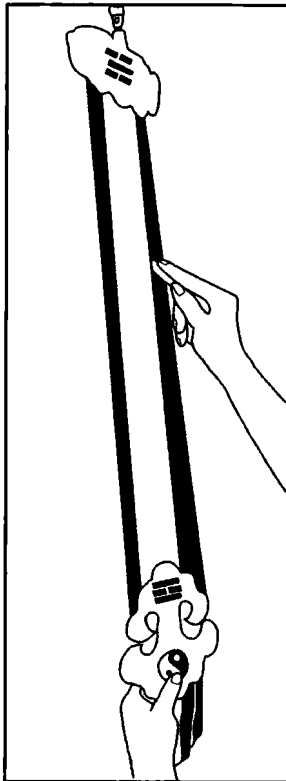


Figure 1.228. "Activating the Ghost Banner"

With the left foot, one writes down "Supreme Subtlety Banner for the Return of Yellow, Wuying's Streamer for Controlling Spirits," and with the right foot, one writes down "Summoning Ghosts in the Mansion of the Long Night, Saving Souls which Attain Life Again."

With the left hand, one writes down "The Boundless and Infinite Fengdu;" with the right hand, one writes down "The Golden Light of Merits." Hang the streamer on a long rod below the altar. The streamer should fly with the wind.

When the souls of the dead of the Ten Directions see the banner and think of converging to it, their past sins will be eliminated in time, and even their sufferings and misfortunes in the human world may be removed. Their names will then become registered in the Southern Palace, the various hells will be opened, and the souls of the dead will be reborn."

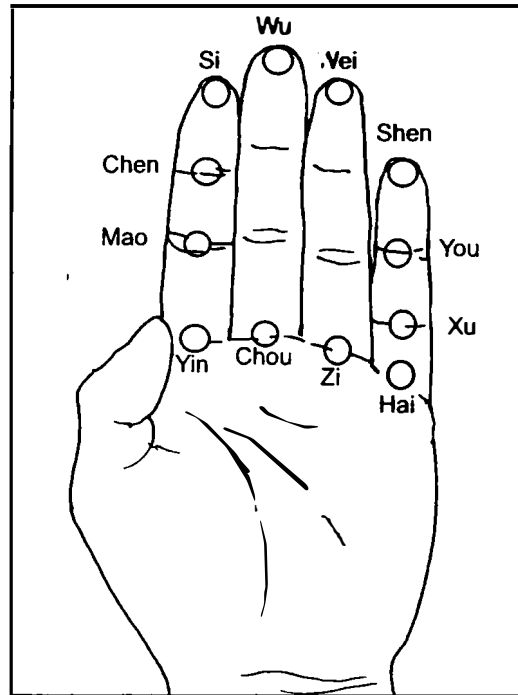


Figure 1.229. "The 12 Earthly Branch Points"

THE SECRET METHOD FOR ACTIVATING THE MAGIC POWER OF THE GHOST BANNER

The following secret ritual is used by Daoist priests in order to energetically activate the magical power of the Ghost Banner (Figure 1.228).

- First, in order to magically activate the Ghost Banner, the Daoist priest will begin the ritual by saying the following incantation:

**"The Hun Souls Return,
and come to my Banner!"**

**With the blessings of
the North Dipper Immortal Tian Peng
and the Black Warrior Xuan Wu!**

**So that all souls and ghosts
are not blocked,
By virtue of this Golden Talisman,
the souls will come to my Banner!"**

- Then, the priest will press the 12 Earthly Branch Points on his left palm, in the following order: Zi-Chou-Yin-Mao-Chen-Si-Chen-Mao-Yin (Figure 1.229).

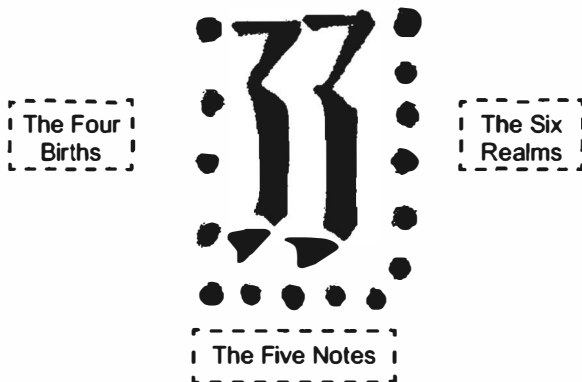


Figure 1.230. "The Magic Character Seal for the Ghost Banner"

- Next, the priest will silently say the magic sound "An," while touching the root of the thumb on his right hand, with his index finger.
- Then, the priest will silently say the magic sound "Ju," while touching the middle of his thumb on his right hand, with his index finger.
- Next, the priest will silently say the magic sound "Han," while touching the tip of his thumb on his righthand, with his index finger.
- Then, the priest will tap the Ghost Banner with the tip of his right thumb to transfer Qi and "awaken" the Shen of the Ghost Banner.
- Next, the priest will pick up the Command Block with his right hand, and write the following Magic Character Seal at the bottom of the Ghost Banner (Figure 1.230). This special magical pattern reveals the secret teaching of the completed Yin (dead), surrounded by the various forms of spiritual maturation and development, represented by 15 small black circles.
- After writing the magic seal, the priest will focus his attention, and meditate onto the six main points designed at the top seal of the Ghost Banner. These six important points (also positioned to the right of the Magic Character Seal) represent the spiritual matrix of the Six Realms: The God Realm, Demigod Realm, Human Realm, Animal Realm, Hungry Ghost Realm, and Hell Realm.
- Next, the priest will focus his attention onto the four elongated corners of the middle of the Ghost Banner. These four corners (also



Figure 1.231. "The Magic Activation Seal for the Ghost Banner"



Figure 1.232. Draw the Taiji Symbol on the bottom of the Ghost Banner

- positioned to the left of the Magic Character Seal) represent the energetic matrix of the Four Births: The Egg, Womb, Moisture, and Transformation. The priest will focus his attention and meditate onto the four main points within the middle of the Ghost Banner.
- Then, the priest will focus his attention and meditate onto the five main points designed at the bottom seal of the Ghost Banner. These five important points (also positioned to the bottom of the Magic Character Seal) represent the resonant matrix of the Five Notes:
Gong: Earth Element - Spleen - ("C" Note),
Shang: Metal Element - Lungs - ("D" Note),
Jue: Wood Element - Liver - ("E" Note),
Zhi: Fire Element - Heart - ("G" Note) and
Yu: Water Element - Kidneys - ("A" Note).
- Next, the priest will write the Magic Activation Seal onto the Ghost Banner (Figure 1.231).
- Then, the priest will focus his attention and energetically draw a Taiji Symbol on the bottom of the Ghost Banner (Figure 1.232).

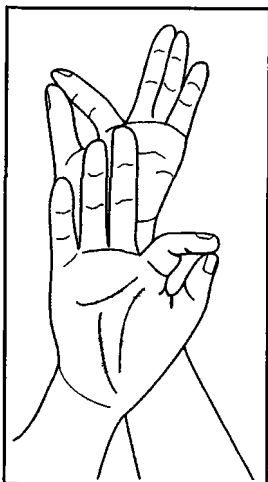


Figure 1.233. "The Magic Bridge Hand Seal"

- After completing the Taiji Symbol, the priest will roll his eyes up to the Crystal Chamber, press his upper pallet with his tongue, and exhale three breaths onto the Ghost Banner. The Ghost Banner is now magically Activated and can be effectively used in the magic ritual.

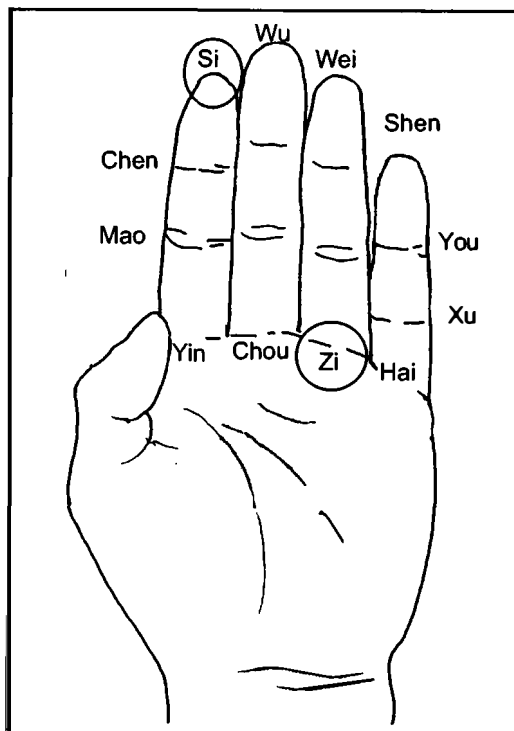


Figure 1.234. "The Si and Zi Earthly Branch Points"

COMMANDING THE GHOST BANNER

The following secret ritual is used by Daoist priests in order to energetically command the magical power of the Ghost Banner.

- First, the Daoist priest will begin the ritual by forming the Magic Bridge Hand Seal, with both of his thumbs pressing the Si Earthly Branch Points (Figure 1.233).
- Next, the priest will hold the Ghost Banner with his right hand, and press the Zi Earthly Branch Point with the thumb of his left hand (Figure 1.234).
- Then, the priest will form the Heaven Dipper Double Hand Seal (Figure 1.235), in order to increase the energy in the altar area, and "spread the Dao and expand its magical power." When applying the Heaven Dipper Double Hand Seal, the priest will press his tongue against the upper palate, inhale, and gather Taiji Red Qi (Fire Element Qi of the Four Directions) from the air.

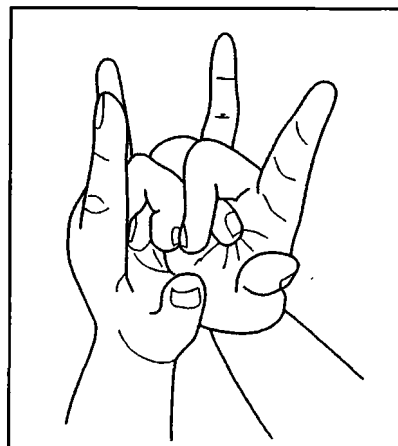


Figure 1.235. The Heavenly Dipper Double Hand Seal

- Next, the priest will take the Command Block in his right hand, meditate on the image of the magic seal of the Heavenly Lord of Saving Souls From Suffering forming within his Third



Figure 1.236. The Heavenly Lord of Saving Souls
From Suffering Magic Ghost Seal

Eye area (Figure 1.236), until it transforms into characters of golden light. The secret magic seal can be translated as: "The Spirit of the Interconnecting Net, that flows out of the mist!"

- Then, the priest will energetically write the magic seal of the Heavenly Lord of Saving Suffering onto the Ghost Banner (Figure 1.237).
- Then, the priest will silently say the following magic incantation:

**"The Ghost Banner Represents
the Official Command
of the Jade Emperor!
To call the souls of the dead,
to go to Zhu Lin*!**

**I act under the Order of Heaven,
to save the suffering souls!
As my Pan Palm waves,
Ghosts and Immortals Act!**

**Quickly, Quickly
In accordance with Imperial Law
It is Commanded!"**

[* Zhu Lin is one of the 36 Caves where the immortals live. Along the journey to these special caves, the immortals must go through 3 destinies and 5 Sufferings.]

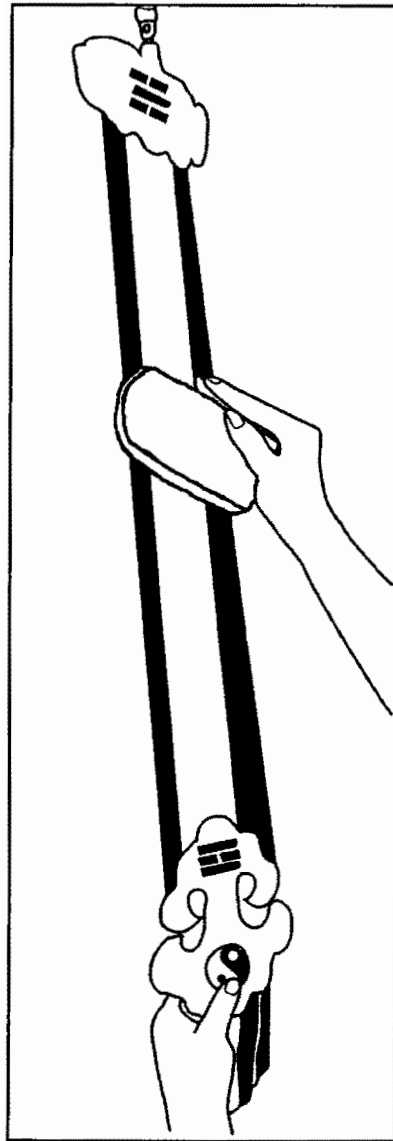


Figure 1.237. "Activating the Ghost Banner"

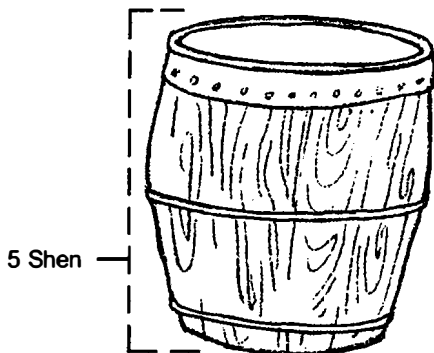


Figure 1.238. The Rice Container

THE RICE CONTAINER

There are many different sizes of rice Containers, depending on the Daoist sect. The Five Shen (liter) Rice Container is constructed of wood with a metal strip on each end and a small strip in the middle which is dyed brown to match the wood (Figure 1.238). In certain magical ceremonies, a rice container is used as an energetic medium (or prison) in which to capture and imprison demons and evil spirits. Rice is considered to be an energetic purifying agent, and the bucket symbolizes a "metal well."

In magical rituals, when a priest begins the process of chasing, capturing, binding, and imprisoning the demon in the Rice Container, he will start by writing the character "Prison" in the rice with his Treasure Sword (Figure 1.239) while repeating the following magical incantations:

**"Celestial Prison Thunder Immortal,
Earth Prison Thunder Immortal, and
Fire Prison Thunder Immortal!
The Jade Emperor has decreed,
The Underworld must take this order
And immediately act upon it!**

**It now depends upon the
Thunder General Palace and General Zhu,
to beat and defeat evil and witchcraft!
All of the creatures upon the Earth
Respect Upper General Wen!
Quickly receive and assemble for me
the Big Dipper, the Wind, and the Bright Qi!**

Next, the priest will repeat a second magical incantation stating:



The Chinese character "Yu" ("Prison") translates as "Words between fighting dogs"

Figure 1.239. "Capture And Construct The Prison"

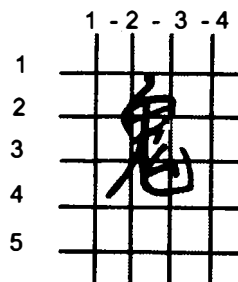


Figure 1.240. Creating the magic bars in order to imprison the ghost/demon

**" Let the waters of the Earth
move against their current
and flow into this prison!"**

Then the priest will trap the evil spirit or demon in the Rice Container by drawing the character "ghost/demon" inside the rice with his magical sword (Figure 1.240). Bars are then constructed to imprison the demon. Either five horizontal and four vertical lines (in months that contain 30 days) or four horizontal and five vertical lines (in months that contain 29 and 31 days) are used to construct the prison bars. When used in exorcism to protect a man, the strokes are made with five horizontal and four vertical lines. When used in exorcism to protect a woman, the strokes are made with four horizontal and five vertical lines.

When constructing the nine magical lines, the priest will secretly repeat the following Nine Character Incantation:

"Lin-Bing-Dou-Zhe-Jie-Chen-Lie-Zai-Qian!"

Which translates as: "May all those who control warriors be my vanguard!"

In this particular ritual, the Daoist priest will also use the magical sword to press the demon down into the pit by additionally tracing with his sword a magical symbol composed of the character for "demon" underneath the character used for "mountain." Then, after speaking another incantation, the priest "fixes" the demon in place by planting his sword upright in the Rice Container. After speaking two final incantations, the priest uses the right Sword Fingers Hand Seal to write the character "quickly" in the center of his left palm. Next, the priest claps both palms together, steps back, takes a sip of Holy Water, forms the Double Thunder Block Hand Seal, spins counterclockwise, stomps his back right foot, sprays the Holy Water, and simultaneously thrusts both palms at the Rice Container. All of these actions are performed in one motion. Finally, three sticks of incense and two red candles are immediately planted into the Rice Container, and the priest's magical seal of authority is energetically drawn over the rice in order to add additional weight in keeping the demon confined.

In the magical ritual known as "Sealing the Altar," the Daoist priest also uses a magical sword to seal the altar area against demonic disruption. In order to accomplish this task (so that the altar may be constructed), the priest uses the magical sword to chase a demon who has entered the altar space through the Ghost Door (also known as the "Ghost Gate" or "Demon Gate") located in the North-East corner. The priest charges after the demon several times with his magical peach-wood sword, nearly running the evil spirit through. However, when this technique proves insufficient, the priest stares angrily at the demon and then takes the altar cup from the altar table and sprays Holy Water at the demon. This technique succeeds in driving the demon into the northeast corner (the location of the Ghost Door).

There, at the Ghost Door, the priest places a Rice Container in which he writes the Chinese character "demon" with the magical sword. The demon is then imprisoned by drawing a magical net in the Rice Container with the magical sword. The priest then further imprisons the demon by drawing the Chinese character for "mountain," over the demon. The priest then finally confines the demon by planting his magical sword upright in the Rice Container.

Subdued at the Ghost Door, in the northeast corner, the demon is now converted into a guardian of the altar's most vulnerable corner.

HISTORY OF RICE AND RITUALS

Rice is the staple food and main source of calories for millions of Chinese people. It is one of the oldest of food crops, and was first domesticated in the region of the Yangtze River valley. One of the earliest mention of rice dates back to 2800 B.C. when the emperor established a ceremonial ordinance for the planting of rice that would later be used by the royal physicians for healing purposes.

Since ancient times, when the rice harvest is collected, a small fraction of the best part is dedicated to the gods, and placed on the altar at the temple. This rice is considered to be sacred. It is said that if anyone eats this rice, they will be immediately afflicted with curses and will begin to lose all sense of mental stability (i.e., become crazy).

Rice is also directly associated with prosperity and fertility, hence the custom of throwing rice onto the bride and groom at weddings.

Rice is sometimes used in special Daoist magic rituals to feed Hungry Ghosts and Wandering Ghosts (also known as Lonely Ghosts). The following magic incantation is an example of an incantation traditionally spoken to energetically activate the rice before it is presented to the Hungry Ghosts. In this special ritual, the Daoist priest will hold a rice container using the White Crane Hand Seal and silently say the following secret incantation:

"The Magic Food of the Heavenly Lord!"

Next, the priest will swallow his saliva and direct its energy to flow into his Lower Dantian.

Then, the priest will turn towards the Ghost Gate and activate the Three Mountains Hand Seal. With his feet in the shape of a "Ding" ("T") stance, the priest will use his thumb to press the Zi, Hai, Xun, You, Shen, and Wu Earthly Branch Positions on his left hand and say the following magic incantation:

**"I use the Jade Hand Seal
to Open the throat of the ghosts,
and offer these grains of rice
to feed the Lonely Ghosts!"**

THE FA YIN CHOP (THE LAW SEAL)

The Daoist Magical Seals (Dao Yin) are considered to be a form of scripture en miniature (Figure 1.241). Representing divine orders, they work in combination with esoteric amulets and secret incantations. So important was the Seal that an ancient Daoist saying states, "Gain or loss will all depend on if you have possession of and use the Seal or not."

According to ancient Daoist texts, the Law Seal (also known as the "Big Bridge") is one of the priests magic tool that is engraved in the Heavenly Books (it is hidden in the Jade Book and placed inside the Golden Room). One ancient incantation used to magically activate the Magic Seal states:

**"The Law Seal is engraved,
in the Heavenly books!
It is "hidden in the Jade Book,
and is placed inside the Golden Room!**

**It is kept as long
as the Heavens and Earth lasts!
It establishes the standards
of the Law of Dao,
from which we abide!"**

**This Magic Seal is issued
by the King of Heaven!
All of the Martial Generals use the Seal,
to drive off or remove demons,
allowing humanity to live a normal life!**

**The Seal can also be used
to help transform demons
into better souls!**

**If you use the Seal against a demon,
the demon will be defeated!
If you use the Seal against the mountain,
the mountain will crumble!
If you use the Seal against the water,
the water will dry up!"**

USING THE MAGIC SEAL

The Seal is given to Daoist disciples to keep. They are encouraged to use it carefully, and not be negligent or make mistakes in handling its power. If the disciples makes such mistakes, the consequences are placed on his head alone.



Figure 1.241. The "Yang Ping Zhi Du Gong Yin"
(The Magical Tool of Yang Balance Capital Workers' Seal)

All of the Spirit Soldiers are commanded to follow the order of the Seals and swear allegiance to those who wield its power. This allegiance is done in order to keep the promise and covenant of the Seal. Therefore, the disciple must be honest and sincere when using the Seal. Although the disciple may experience all kinds of difficulties, the Seal will endure forever and be passed on to future generations.

Magical seals are never to be used casually. When the Daoist priest uses the seal to stamp any talisman he is not allowed to talk and must be in a solemn state of mind. If used carelessly and without respect, the seal will lose its magical power.

ORIGIN OF THE MAGIC SEAL

Chinese seals have a history of more than three thousand years. Early seals were related to the making of inscriptions on ritual vessels, while later seals were used as a means of certifying and validating documents. The *Interpretations of the Terms* states, "seals are tokens, so they are used for finalizing things in order to authenticate them. Seals are also things to rely on, and they are used as evidence for delivery."

During the Spring and Autumn period (770 - 476 B.C.) and the Warring States period (475 - 221 B.C.), seals were used to not only certify approval, but eventually were used to differentiate specific ranks, becoming symbols of power and icons of status for its owner. For example, seals used by individuals with authority in a particular state or province were called "Imperial Seals" and those seals used by individuals under imperial rule were simply called "seals." The *Ancient Rituals of the Han Dynasty* states:

- “The seals of Dukes are made of gold with camel-shaped loops and are called Xi;
- The seals of Counts are made of gold with tortoise-shaped loops and are called Yin;
- The seals of Prime Ministers and Generals are made of gold with tortoise-shaped loops and are called Zhang;
- The seals of two-thousand dan Middle Officials are made of silver with tortoise-shaped loops and are called Zhang;
- The seals of one-thousand, six-hundred and four-hundred dan Officials are made of copper with nose-shaped loops and are called Yin.”

After the Song Dynasty (420 - 478 A.D.), seals were classified into gold seals, gold-plated seals and silver seals. *The Inscriptions on Seals* written by Ge Xuan of the Jin Dynasty (265 - 420 A.D.) states that seals can “win the trust of other countries and take sundials as their model. The inscriptions on the seals are clear and concise.”

In the later dynasties, the Daoist magical seals were made out of wood, copper, or jade.

Traditionally, the seals were part of the outfit worn by the Daoist priest, who carried them on his belt. After many years, the Daoist master would consent to reveal or pass on to the worthy disciple the constitution of his magic seals and the way in which they were constructed.

It is said that when the ancient Daoist Zheng Yi tradition divided the regions of Ba and Shu into several Daoist orders, the first Celestial Master Zhang Daoling used the “Seal of the Chief Official of the Yangping Daoist Order,” which functioned as the seal of the government offices. From that time on seals began to be used in rituals of Fasts and Offerings in the Southern and Northern Dynasties. The types and content of magical seals gradually grew in number with the increase in the types of rituals. The “Chapter on Seals of the Numinous Treasure” in *The Upper Clarity Numinous Treasure Golden Book of the Great Achievement of Aid and Salvation* of the Ming Dynasty (1368-1644 A.D.), verifies 46 types of magical seals that are often used in rituals. These famous seals include the “Seal of the Great Magician of the Numinous Treasure,” and the “Seal of the Mysterious Altar of the Numinous Treasure,” etc.

The art of seal making eventually developed along the lines of painting and calligraphy, and the seal became an indispensable item for ancient Daoist scholars, writers, calligraphers, and painters. Magical seals bearing the secret names or icons of certain Daoist sects were sometimes used as signets identifying the calligraphers of magical talismans and painters of esoteric graphs. These secret seals helped the initiates to verify the item’s authenticity.

SPECIFIC FUNCTIONS

In Daoist rituals, Magical Seals serve two primary functions:

- One function is communicating with the spiritual realm. Magical Seals represent the authority of a specific deity or Celestial Master. They empower the Daoist priest with the power to control the Elements (i.e., wind and rain), dispatch the Celestial Generals, exorcise evil, subdue demons and monsters, and redeem the spirits of the dead.

The Great Law of the Numinous Treasure of the Upper Clarity, written by Jin Yunzhong of the Southern Song Dynasty (420 - 478 A.D.) states, “In ancient times, men and ghosts had their respective habitations, and Yin and Yang were not mixed. Thus the function of Dao was only found in cultivating perfection and refining one’s nature in order to ascend to immortality. Since the medieval times, the perfection of one’s true nature has been treated with less and less proper respect, and the study of the true way of the Dao continues to be concealed day by day. The evil and the false have become popular, thus causing disorder. Therefore magical skills were recommended to rectify these maladies, and petitions were presented in order to express mankind’s sincerity. Magical seals were then transmitted to mankind as evidence of this union. The aim of using the magical seals was to suit the human world; that is to say, necessary adjustments were made to assist mankind in understanding the efficacy of the Dao.”

The “Mother and Son” seal is an example of a complex seal, allowing the Daoist priest to utilize two magical seals (Figure 1.242). The

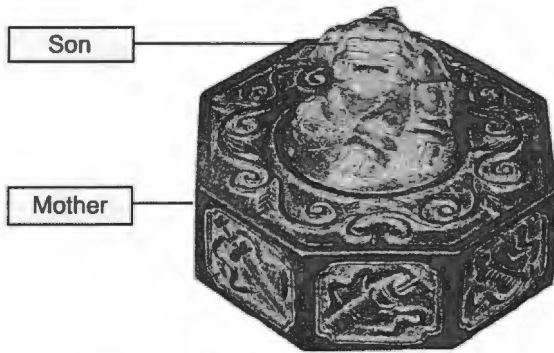


Figure 1.242. A "Mother and Son" Seal

obvious outside (or mother) seal and a second (hidden) seal located inside of the mother seal were combined in order to increase the magical power and complexity of the seal.

The "Seal of the Great Magician of the Numinous Treasure," is an example of a magical seal that is affixed to the documents (petitions) used in Daoist magical rituals, thus allowing their energetic form to ascend to Heaven and descend to Hell. This magical seal is used to inform both parties (Heaven and Hell) as to the intention and goal of the ritual.

The Great Law of the Numinous Treasure of the Upper Clarity written by Jin Yunzhong of the Southern Song Dynasty (420-478 A.D.) says that the seal of communication "is used for expressing sincerity to patriarchs." The General Seal of the Divine Tiger "has its name taken from the seven Jade Maidens and is only used for sealing the streamer for calling back souls."

- Another function of seals is to control the body and mind of those who cultivate Dao. *The Highest Mysterious Origin Great Skills of the Jade Hall of the Three Heavens* states, "conducting skills with seals is for controlling the body and mind. People of later ages have no such knowledge, so they waste their minds and efforts. The ancients affixed seals to their minds, and the contemporaries carve seals in wood. One makes magical seals to establish one's religious position, holds seals during religious ordination, and affixes seals to find a final settling place. One is dependent on wooden seals before enlightenment, and on mind seals after



Figure 1.243. Examples of Secret "Magic Seal" Patterns

enlightenment. Therefore, if Heaven has seals, the three rays are bright; if man has seals, his spiritual room is pure and bright."

SPECIAL MAGIC SEAL PATTERNS

In ancient China, hand and finger gestures were commonly used in shaman magic rituals. These expressive invocation rituals required the shaman to use finger gestures, body movements, and unique hand symbols during tribal dance in order to summon powerful spirit entities.

As Chinese pictographs became Chinese characters, the ancient shaman's fingers gestures were later used to create special esoteric power icons and secret magic image writings. As each dynasty flourished, these complex "finger icon" images and movements began to grow into a system of Magic Seal Patterns and esoteric finger movements.

Eventually, Hand Seals began to incorporate the mysterious elements of ancient stories, and the elegant hand movements and intricate Magic Seal Patterns used by the ancient Daoist priests that were drawn in the air above the altar began to resemble the esoteric dance movement patterns performed by the ancient shamans (Figure 1.243). Instead of a shaman moving his or her body in intricate stepping patterns around the tribal fire to summon various gods and spirit entities, the movements of the priest's hands were now used in order to imitate these important ancient dance patterns.

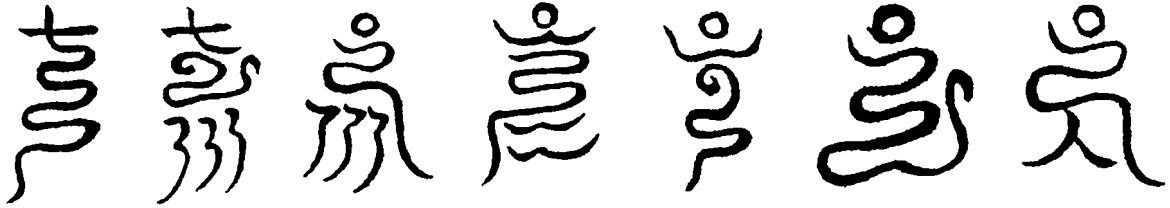


Figure 1.244. Examples of the Daoist Priest's Personal Seal (also known as the "Heart Seal")

The more intricate the dance movement, the more elaborate the hand movement and finger gestures.

After the Daoist priest was taught how to draw a secret magical seal pattern, it was important that he energetically activate it. In order for it to be energetically activated, the magic seal pattern had to progress through four stages of magical construction, described as follows:

- **Draw the Magic Seal:** The priest was first taught how to draw the magic seal. While drawing the esoteric image, it was important that the priest feel and experience the purpose and function of the sacred form and magical geometry written within each line and curve of the seal's esoteric energetic pattern.
- **Imprint the Magic Seal:** Next, the priest was taught how to imprint the magic seal. This was accomplished by understanding the seal's energetic function, design, and purpose, and then applying the secret hand seals and incantations used to magically activate the seal. This firmly established the priest's ability to imagine, believe, and experience the energetic application of the magic seal as true and effective.
- **Dedicate the Magic Seal:** Next, the priest was taught how to dedicate the supernatural powers of the magic seal to a specific divine authority. It was through this celestial authority and power that the magic seal maintained its effectiveness within the natural world.
- **Test the Magic Seal:** The magic seal it must be tested and the value of its magical application authenticated through consistent effective application.

THE DISCIPLE'S PERSONAL "HEART SEAL"

According to the *Three Mountains Drop of Blood Alliance*, there are 24 Seals used by Daoist priests in the Zheng Yi Meng Wei tradition. These 24 Magic

Seals (also known as the "Heart Seal") pertain to the ancient 24 Daoist Monasteries, Mountains, and Counties located in the Cheng Du Province, and were originally organized by the first Celestial Master Zhang Daoling (Figure 1.244).

The Daoist priest's "Heart Seal" traditionally refers to the ancient teachings about the origin of the Thunder Deity's relationship with the priest's magical lineage. Ritual inscriptions of Heart Seals constitute esoteric messages, designed to remind the Thunder Deity of his obligations to obey the summons, and to respectfully persuade or coax him to accept to the Daoist priest's "Divine Authority."

These small, personal, talismanic seals magically combine the energies of Heaven and Earth, and are graphically represented as wisps of vapor and clouds. Although this personal talismanic seal is small, it is considered to be extremely powerful and energetically alive. Ancient Daoist writings state, "If the energy of this seal is thrown to the Earth, when it hits the ground it gives off the force of a thousand pound weight. It divides the Yin from the Yang and receives its instructions from the Celestial Immortals. It is also intelligent, and can distinguish the difference between things that are auspicious and evil. Yin and Yang are in different worlds, therefore it is very difficult to communicate between the two worlds. However, this cherished little talismanic seal allows the priest to magically bridge the gap and communicate with both worlds."

The Daoist disciple is encouraged to use his or her magical Heart Seal carefully. According to Zheng Yi teachings, after the disciple receives his or her personal Heart Seal, all safety and danger, happiness and difficulty will depend on the magical function of this ancient talismanic tool.

According to ancient Daoist tradition, the disciple's Heart Seal is chosen according to the year of

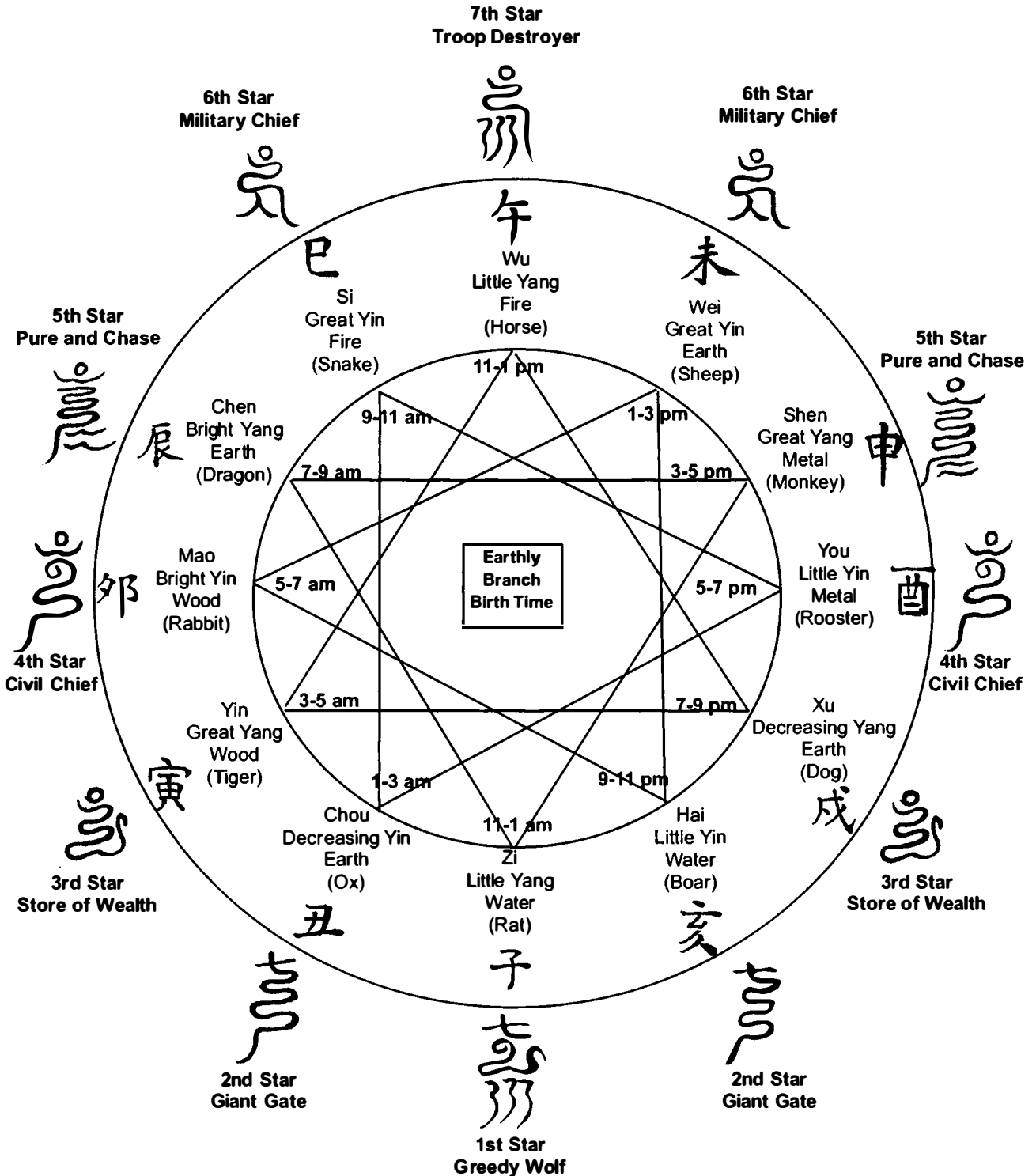


Figure 1.245. The Chart of the Twelve Earthly Branches Birth Hour

his or her birth; and the disciples “Emergency Seal” is chosen according to the hour of his or her birth (Figure 1.245). In Daoist magical rituals, the disciple’s Emergency Seal is used in conjunction with his or her Heart Seal in order to summon the powerful Celestial Marshal Generals to remove demonic entities.

MAGICAL SEALS AND DAOIST PRIESTHOOD

As Daoist priests, we are traditionally marked with a Celestial Magic Seal in our external energy fields by the Spirit of the Divine (or Holy Spirit). This special marking occurs via the Celestial Court, due to the special mandate of the Jade Emperor (i.e., the God of Heaven and Earth). This special magical seal of priesthood is a form of “spiritual consecration,” used to separate the disciples from the uninitiated, and will forever remain within our energy fields, acting as a beacon of our spiritual lineage. The mark of this special magical seal is needed so that the guardians, healers, and teachers/guides of our lineage can recognize and assist us in our personal spiritual growth (Figure 1.246).

Similar in effect to the construction of a magical talisman, the Celestial Magic Seal is energetically constructed out of various components and mediums of magical resonance. For example, the Celestial Magic Seal can be constructed out of various colors of light, sounds, tones, pitches, and words of power, as well as the esoteric supernatural energies of the various Three Realms.

Each Celestial Magic Seal has an Earth (Jing: Essence), Man (Qi: Energy), and Heaven (Shen: Thought and Feeling) energetic component to its esoteric construction. This allows the magical seal to have a deeper level of influence within the disciples spiritual life.

Traditionally, we are given this special magical seal as a form of spiritual consecration when we become ordained as Daoist priests. It allows us to mark our personal magical tools, talismans, and charms, as well as our personal disciples and the patients that we treat.

Although this special magical seal is superimposed within our energetic field, it is also important to note that, in this same manner, a sorcerer of black magic can misuse the ability to construct

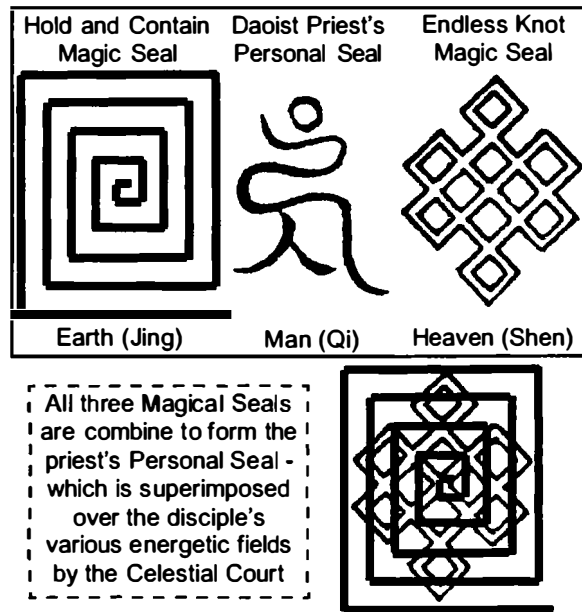


Figure 1.246. Example of a Magical Seal Patterns used to mark the energetic fields of a Daoist Disciple

and insert a magical seal in order to overshadow and adversely effect the body, energy, and mind of a victim (see “Magical Seals and Black Magic”).

Throughout ancient China, Daoist priests have always used magical seals in order to mark and secure the personal safety of their disciples. As previously mentioned, the magical imprinting and spiritual marking of a disciple happens automatically by the Celestial Court, whenever an initiated disciple begins down the road to enlightenment, under the careful tutelage of an ordained priest.

Additionally, according to ancient teachings, when a disciple of esoteric magic enters into any form of private training in order to become an ordained priest, he or she is also magically imprinted with their teacher’s personal magical seal. This magical seal remains within the students energetic fields and serves as a warning to all who encounter the disciple that he or she belongs to and is cared for by a specific master and is under the protection of the various guardians of that magical lineage.

The reason, function, and purpose of this magical “branding,” is to allow the guardians and teachers of the specific magical lineage to recog-

nize, guide, teach, and protect their own (i.e., to raise and protect the true disciples that belong to the specific spiritual lineage, because they are destined to teach and promote that magical system).

Without this special magical seal, the individual is considered to be an "outsider" by the spiritual guides and teachers, and is only allowed to comprehend the lowest levels of magical instruction.

After the disciple takes the "oath of ordination," he or she is then provided with their own, personal magical seal (see *Magical Tools And The Daoist Altar* book). The new magical seal, is then used to energetically mark any and all of the new priests future disciples.

Because the magical covering and protective seal acts as a beacon, resonating within the disciple's energetic fields, it can sometimes be seen by psychics, priests, and sorcerers of other magical traditions. This magical seal is similar in effect to a policeman's badge, which informs all onlookers that this individual is authorized by the powers of the state to enforce the law. Additionally, because of the nature of this job, if you attack a police officer, you will immediately receive the full punishment of the law and severe retribution of the entire judicial system.

The spiritual consecration of the Celestial Magic Seal marks the disciple's soul, and connects it into a stream of spiritual consciousness, that becomes an inseparable part of the individual. Once the disciple is woven into a stream of magical consciousness, his or her personal magical talents are added into the stream, in order to effect change and maturation of the consciousness as a whole. Whenever that particular spiritual stream is about to change, the disciple will become a vessel for that change to occur within his or her own world.

If the disciple quits, leaves, or is kicked-out of the magical lineage, usually the influential power of the magical seal is automatically disconnected and immediately shut down. Once this happens

there is an energetic shift within the ex-disciple, and the "mantle" of magical influence that previously guided and protected the individual is removed. The ex-disciple usually loses interest in the previous magical teachings and eventually moves on with their life towards other goals. Once this happens, the spiritual consecration and the Celestial Magic Seal will go dormant. And, if the spiritual authority and magical powers of the lineage seal continues to be unused in this life, it can inevitably re-emerge later during another incarnation.

People tend to carry these magical seals from lifetime to lifetime, waiting for the veil to be removed so that they can "see again." Sometimes, when suddenly reawakened and magically activated, the individual will remember the spiritual consecration of their original magical line.

Unlike an initiation (i.e., the spiritual acceptance into a magical family), the serious commitment of a spiritual consecration experienced within the priest's ordination passes through all of the individual's lives. The disciple becomes aware of the constant nudges, voices, and gentle guidance to follow the divine will.

Once this type of awakening occurs, the disciples Ming Yun (Destiny) is reconnected to his or her De (Virtue), and everything in life will seem to speed up. Additionally, there are certain rules and codes of conduct that the spiritually consecrated priests are expected to uphold and maintain. Any deviation from these high moral standards will tend to be dealt with quickly.

The benefits of the spiritual consecration are many. The priest becomes a part of a huge collective consciousness, and is able to reach out and connect to all of the other priest within that magical lineage. He or she is then able to draw upon the various priest's knowledge, insight, wisdom, strength, and esoteric skills contained within that magical line.



Figure 1.247. The Dao Jing Shi Bao Seal



Figure 1.248. The Thunder Court Seal (Yang Seal)

THE DISCIPLE'S MAGIC SEALS

In traditional Zheng Yi Daoism, one of the first requirements of a Daoist disciple, is to activate the spiritual power of his or her magical Thunder seals. These magical seals are described as follows:

THE DAO JING SHI BAO (POWER OF THE DAO MASTER TREASURE) SEAL

This is one of the most powerful magical seals used in Zheng Yi Daoism. It is traditionally constructed out of camphor wood and used in magical rituals to officially stamp, activate, and empower the magical talisman, seal Lu envelopes, and command letters (Figure 1.247).

This magical seal is sometimes referred to as the "Outside Seal" or "Official Seal," because it is officially used to seal the outside envelope of the Daoist priest's Lu certificate.

This magical seal is composed of three celestial powers derived from three celestial immortals known as the "Three Clarities (Three Purities)."

The ancient teachings state that, "as the one true power transforms into three magnificent powers, so too does the energy of the Dao transform into the Three Clarities, all of which are contained within the esoteric characters of this magical seal." The Three Clarities are described as follows:

- **Yuan Shi Tian Zun (Jade Clarity):** This special deity is called the "Original Respected Celestial Immortal," and is also known as the Dao Bao (the "Treasure of the Dao").

• **Ling Bao Tian Zun (Upper Clarity):** This special deity is called the "Spiritual Treasure respected Celestial Immortal," and is also known as the Jing Bao (the "Treasures of the Classics").

- **Dao De Tian Zun (Great Clarity):** This special deity is called the "Virtue of the Dao Respected Celestial Immortal," and is also known as the Shi Bao (the "Treasure of the Master").

LEI TING DU SI (THE THUNDER COURT SEAL)

This seal is responsible for influencing and controlling the good and bad energy of the Human Realm. Its celestial characters are used to summon and dispatch the Celestial Martial Generals and it is also used on magical talismans in order to scare away ghosts and spirit demons. It is traditionally used by the Daoist priest for sealing Report papers, when sending official reports and specific request to the Celestial Court.

This magical seal is also used for awarding specific rank to the Daoist Disciples via the Lu certificates, and is sometimes referred to as the "Inside Seal." It is sometimes referred to as the "Yang Seal" because it is traditionally used in ceremonies to assist the spirits of the living, and is used for sending Reports to Heaven and to the Thunder Court. (Figure 1.248).

THE SECRET METHOD FOR ACTIVATING THE MAGIC POWER OF THE THUNDER SEAL

The following secret ritual is used by Daoist priests in order to energetically activate the magical power of the Thunder Seal.

When consecrating and magically activating any Thunder Seal, it is important for the priest to choose one of the six Bing days, when a thunder storm has occurred, and the Qi of Thunder is still active and resonating within the Earth.

- During the night, beneath the pivot of the Big Dipper, construct an altar tablefacing the seven stars of the Big Dipper (i.e., the Gang Stars).
- Next, place an altar dish containing a fresh fruit offering (plums, peaches, jujubes, apricots, and/or walnuts) onto the altar table. Although the fruit should be seasonal, the offerings presented to the Thunder Gods during this magic ritual should never contain pomegranates, water-chestnuts, lotus roots, sweet cane, or black cucumbers.
- Then, place six cups of tea and six cups of wine onto the altar table, and also present them as offerings.
- Light three incense sticks, kowtow three times, and look up toward the pivot of the Big Dipper.
- Begin to repeatedly offer your utmost respect and highest regard when addressing the Commissioner of the Dipper and Secretarial Receptionist, and speak the following magical incantation:

**“This evening,
your disciple---(Daoist Name),
Burns incense and respectfully performs
the Great Method of the Five Thunders!
In order to infuse its magical powers
into the Divine Seals!
To be jointly used to employ
the divine Thunder Emissaries!**

**I do not dare to act alone
on my own authority!
I reverently submit my request to the
Commissioner of the Dipper
and Secretarial Receptionist,
to the Commissioners of the Waterways
at the right and left sides!**



Figure 1.249. Gold Paper

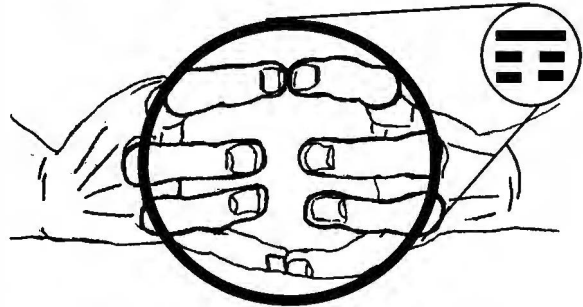


Figure 1.250. Ancient Daoist Hand Seal for Gen (Lesser Yang, Mountain, Tranquil and Quiescent, Steady, Heaviness, Resistance, and Solid Stability). This Hand Seal is used by the Daoist Priest to create stillness and peace of mind. This Trigram is also used to facilitate deeper states of spiritual quiescence

**To the Lads of Jade Perfection!
To the Lower Memorial Processors
of the Five Thunders who attend to
all magic amulets and talismans!
And to the Palace Guards
who are in charge today!**

**I reverently submit my wish
that you all descend,
riding your carriages
as to receive and be pleased
with my humble rite of veneration!”**

- Again kowtow three times, pour more wine, and burn three more incense sticks.
- Next, burn 12 pieces of Gold Foil Spirit Money and 12 paper cloud-horses and present them as offerings (Figure 1.249).

- With both hands, form the “Gen Trigram Hand Seal (Figure 1.250), and silently say the following magical incantation:

**“Heaven has assisted me
in getting the special seal wood
on a Bing day!
Radiance of Thunder,
Transform life!**

**Pivot of the Dipper,
let your magic power descend!
Change and let work the Five Phases!
The Eight Trigrams may be
magically penetrating all around!
The Nine Provinces may be
in a state of awe!
The Water Department may be
the controlling agent,
And the Fire Monsters must
dissolve their outer forms!**

**I wish to have
the Divine Breaths
descend and float,
Spreading everywhere
within the Nine Realms of Purity!**

**Quickly, Quickly
In accordance with Imperial Law
It is Commanded!”**

- Then, having silently spoken the magical incantation, concentrate and place your imagination onto seeing and feeling all of the celestial deities that you addressed descending from the Heavens to the altar table. Imagine and feel their Perfect Breaths coming close to and surrounding your body.
- Next, inhale all of these Perfect Breaths, and blend them within your Yellow Court. Focus and combine these magical breaths with your own purified virtues.
- Then, exhale the combined Perfect Breaths as “One Qi” and feel the energy penetrate the very core of the magic seal. The Thunder Seal is now magically activated (Figure 1.251).

After completing the magic ritual, take the Thunder Seal back cover it with a golden-



Figure 1.251. The Thunder Court Seal (Yang Seal)

yellow silk cloth and bring it to a quiet room for safe keeping. It is important that you do not allow women (i.e., menstruating women, or women who have just given birth less than a month), dogs, or chickens to see it.

You must only use the Magic Thunder Seal according to the rules and laws of the Daoist sect that you were trained.

SECRET INCANTATIONS FOR TAKING OUT THE MAGIC THUNDER SEAL

The following secret incantation is spoken by the priest when uncovering and removing the Magic Thunder Seal from its sacred resting place:

**“Fire Bells in the Palace!
Your scorching brightness combines
and penetrates everywhere!**

**Five Thunders of the Five Regions!
Let your radiance descend
and arouse the Wind!**

**Might of Heaven!
Terrify the Four Regions,
and all evil forces
will extinguish their tracks!**

**Quickly, Quickly
In accordance with Imperial Law
It is Commanded!”**

SECRET INCANTATIONS FOR USING THE MAGIC THUNDER SEAL

The following secret incantation is spoken by the priest using the Magic Thunder Seal:

**“August Emperors of Heaven!
Do issue your orders
to behead the wicked spirits
and extinguish the cruel ones!**

**The Divine Seal
is stamped down right away!
And the Wind and Fire
becomes immediate and insistent!**

**Quickly, Quickly act,
as this is the law and order
of the Superior God Emperors!”**

After speaking the magical incantation, take the Breath of Thunder and blow it onto the Thunder Seal. The Breath of Thunder is considered to be the “Highest of the High Heaven,” and will be half-blue (Qi from the East) and half-red (Qi from the South).

Inhale these two breaths into your Yellow Court, and then exhale them onto the magic Thunder Seal (Figure 1.252).

As you exhale, concentrate, imagine, and feel a powerful radiant fire, extending over a distance of 10,000 feet. Above (within the Heavens), this Holy Fire connects to the pivot of the Dou Constellation (the stars of the Big Dipper). Below (within the Earth), this Holy Fire flows into the magical etched patterns of the Thunder Seal.

As you concentrate, imagine and feel the powerful radiance of the lightning of the Five Thunders shaking and echoing Heaven and Earth.

SECRET INCANTATIONS FOR TAKING BACK THE MAGIC THUNDER SEAL

The following secret incantation is spoken by the priest when covering and placing the Magic Thunder Seal back into its sacred resting place:

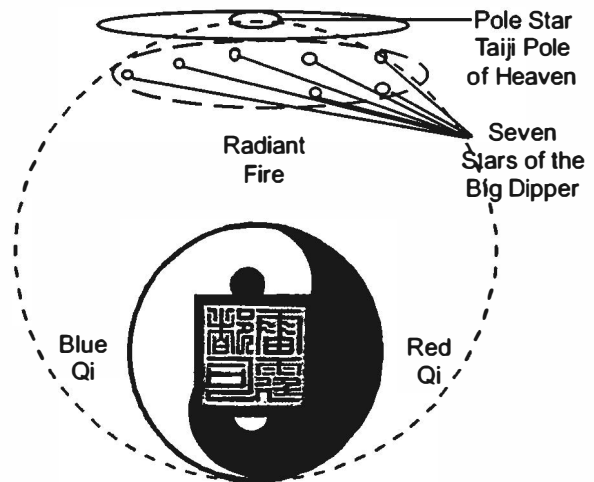


Figure 1.252. The Breath of Thunder

**“Divine Seal!
Do return to the Xun (Wind) Direction!**

**Jade Lads!
Do return to your Heavenly Palaces!**

**All you Celestial Officials!
Do guard your positions!**

**When you receive my summoning,
you must all follow suit!**

**Quickly, Quickly
In accordance with Imperial Law
It is Commanded!”**

- Then, having spoken the magical incantation, wrap up the magic seal in a golden-yellow silk cloth and bring it to a quiet room for safe keeping. Let the Thunder Officials and Generals have control over it as before.

Remember, if you are not performing magic rituals, you must not take the seal out of its protective covering!



Figure 1.253. The Prenatal Qi 10,000 Spirits Immortals Thunder Seal (Yin Seal)

THE YUAN SHI YI QI WAN SHEN LEI SI (PRENATAL QI 10,000 SPIRITS IMMORTALS THUNDER) SEAL

This seal is responsible for influencing and controlling the spirits of the Underworld via the Thunder Court. There are two administrative branches of the Immortal Thunder Court, both are under the rule of the Thunder God, who authorizes the power and influence of this particular magical seal. This seal is used for helping a spirit or ghost transition to the celestial realm from the Underworld and Earthly realms. It is also used for exorcism.

This magical Seal is sometimes referred to as the "Yin Seal" because it is traditionally used in magical rituals to assist the spirits of the dead (Figure 1.253).

THE ZHENG YI MASTER'S EXORCIST SEAL

Another popular seal used for Exorcism was written in the *Zhengyi Fawen Xiuzhen Zhiyao* (*The Essentials of the Practice of Perfection, According to the Zheng Yi Ritual Canon*). This special chapter in the Daoist Canon originates from a Tang Dynasty (618-907 A.D.) compendium. It was based on secret teachings of miscellaneous magical practices and healing methods. Included in this ancient text are diagnosis and exorcistic treatments (Xiangjin) by means of a special magic seal (Figure 1.254).

Based on the magic seal's ancient esoteric design, it contains the following secret information imprinted within its energetic matrix:

- **The Seven Stars:** The Seven Stars of the Northern Dipper (Beidou) are positioned on the right side of the chop. The life of each person is governed by one of the stars of the North Dipper, depending on when they were born, and is responsible for an individual's Root Destiny (Ben Ming).
- **The Six Stars:** The Six Stars of the Southern Dipper (Nandou) are positioned on the left side.

The ancient Daoists believed that the Southern Dipper was in charge of life, and the Northern Dipper was in charge of death.

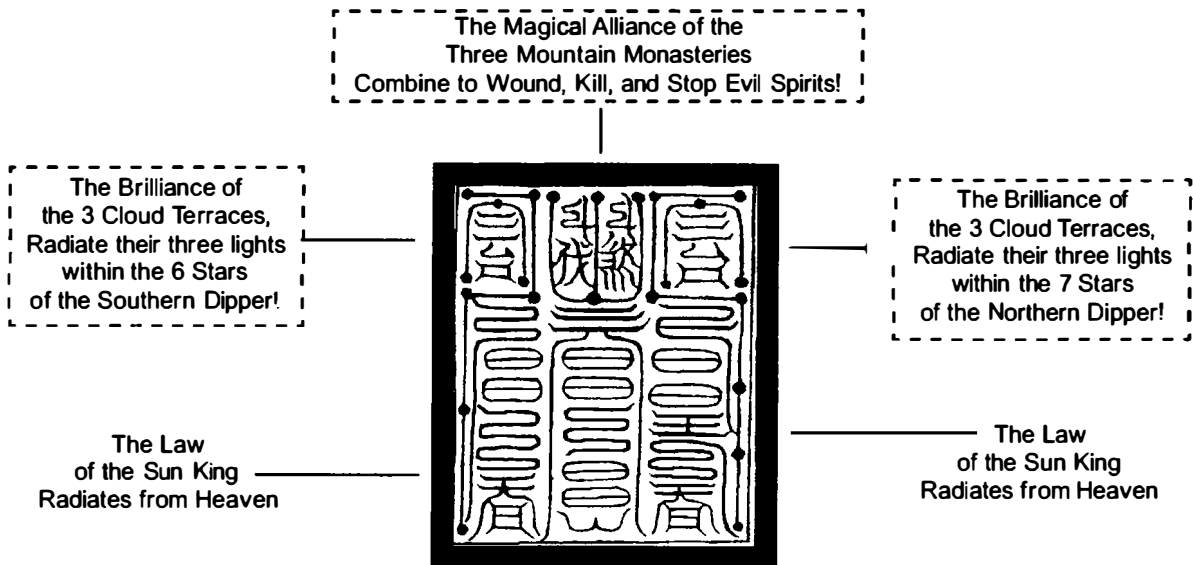


Figure 1.254. Zheng Yi Master's Exorcist Seal

- **The Two Mountains: The Chinese character for “Mountain” (Shan)** is located at both the top center and bottom center of the magic seal.

At the top, the Mountain character is positioned in between both the Northern and Southern Dipper Stars. Inside the “four point directions of the Mountain character, is the ancient Chinese characters for “Wound, Kill, and Stop Evil.”

At the bottom, the Mountain character is positioned in between the right and left ancient characters for Heaven (presented over the ancient character for Sun). Both magical scripts are designed to represent the celestial powers and divine light of the Sun God (Figure 1.255).

- **The 10 Suns:** The Chinese character for Sun (Ri) is positioned 10 times (10 Directions) throughout the magic seal. It is used to represent the powerful celestial light radiating within the 10 Directions of Space (i.e., the eight directions of the Bagua, plus the zenith and nadir directions).
- **The Three Terraces:** The words and diagrams for the Three Terraces (San Tai) Constellation is positioned in the upper left and right corners, inside both dipper bowls. Traditionally, the Three Terraces are located near the Northern Dipper (Big Dipper), in what the ancient Daoists considered to be the most important part of the Heavens; and were believed to be directly linked to the Jade Emperor and The Three Pure Ones. According to ancient Daoist tradition, the Three Pure Ones are the most powerful emanations of the Dao, and rule over the highest three celestial realms.

PRECAUTIONS AND CARE FOR THE SEAL

According to ancient Sui Dynasty (581-618 A.D.) texts, when using this special magical seal for healing or exorcism, the seal was not impressed onto special metals, silk cloth, talisman paper, magic clay, or sand. Instead, the Zheng Yi Master’s Exorcist Seal was applied directly onto the physical body of the patient.

Because this magical seal is special, after using it, the priest was instructed to bathe it in fragrant hot water, wipe it dry with a new cloth, and place it out of sight in a special box.

The Zheng Yi Master’s Exorcist Seal should never be brought into a household where there is mourning, where a woman has just given birth,



Figure 1.255. The Sun God Shen Yi

or into a place where there is blood, raw flesh, milk, or any type of filth from the six domestic beasts (i.e., horse, ox, goat, pig, dog, and fowl).

USING THE EXORCIST SEAL TO IN ORDER TO REMOVE GHOSTS AND EVIL SPIRITS

1. According to the ancient text, if the priest is asleep and should suddenly be frightened by a dream, or suddenly shaken by an unusual loud banging sound, he should immediately arise and call out in a loud voice the following magical incantation:

**“You Seven Guardian Spirits of the House,
Director of Destinies,
and Lord of the Hearth!”**

**How have you permitted,
rude and vulgar demons to strike
at a Descendant of the Yellow Emperor?**

**Quickly apprehend them,
and commit them to the Office of Prison,
to be punished for their crime!”**

After speaking out the magical incantation, take the Zheng Yi Master’s Exorcist Seal and hang it over the door to your bedroom, and return to bed. Within a few moments, you will hear the sounds of whipping and torture.

Note: In ancient China, the “Six Spirits of the Household” were as follows: Stove God, Door God, God of the Kitchen Door, God of the Well, Earth God, and Goddess of the Latrine.

2. If a person is suddenly struck by the flying ghost of an evil cadaver, is a victim of demonic hereditary infestation (i.e. from alcoholic parents), suffers from chronic faintness and has pains within the heart, seal him over the heart with the Zheng Yi Master's Exorcist Seal and it will immediately stop.

3. If a person utters "demonic speech" incessantly, immediately place the Zheng Yi Master's Exorcist Seal onto his heart according to the magical ritual and it will stop at once.

4. If a person is walking along a country road, has traveled into the mountains, deserts, swamps or wetlands, is crossing a lake or traversing a river, if he suddenly sees any type of dangerous predator (i.e., wolves, tigers, bears, etc), or if such animals attack any of the six domestic animals (i.e., horse, ox, goat, pig, dog, and fowl), let him seal their tracks with the Zheng Yi Master's Exorcist Seal, and the predators will run 30 miles away.

5. If a person is in the water, and he is attacked by turtles, fish, dragons, poisonous snakes and all forms of crawling things, make an impression with the Zheng Yi Master's Exorcist Seal onto clean yellow clay, throw it into the water, and the beasts will die.

6. If male or female slaves run away, press the Zheng Yi Master's Exorcist Seal into their footprints and they will return.

7. If a person is suddenly struck by Evil Qi, becomes unconscious, or while walking suddenly feels his limbs struck as if pierced by a needle or knife, immediately take the Zheng Yi Master's Exorcist Seal into your right hand, inhale from the East and hold your breath. Then, press the magic seal onto the painful spot and then on the heart, and repeat the following magical incantation:

**"Shadow Breaths Depart!
Right Breaths Remain!"**

USING THE EXORCIST SEAL FOR HEALING

According to the Daoist ancient text, *Zhengyi Fawen Xiuzhen Zhiyao*: "For saving lives in peril of death, there is nothing better than magic seals. In ancient times, Fan Li practiced this, and caused mountains to crumble, rivers and seas to flow backwards, spirits to tremble with fear, and thunderclaps to resound. With magic seals, one can



Figure 1.256. The Priest will hold the Water Cup and Magic Sword

melt metal and polish jade, restore vital breath, and bring back the Hun to reanimate corpses! How much more easily then can one heal the sick!"

True Writs, esoteric talismans, and magic seals are dynamic symbols of transformational power. According to Daoist Master Li Daohua, when a priest performs an exorcism using the magic seal, he must also incorporate Breath Incantations and magic Hand Seals.

Unfavorable Symptoms

According to "the Art of Using Magical Talismans and Spells," from the *Three and Five Divine Transcendents of Right Unity*, if the patient's physical symptoms are bad and not susceptible of cure, then the priest should visualize the various celestial spirits descending into his body, on behalf of the patient.

- Next, the priest should circulate the Five Vapors within his own body, say a short healing incantation, and then apply the magic seal to the patient's body three times.
- After three more applications, nine in total (i.e., morning, noon, and night), if the patient does not show any change, it means that his life is finished and he cannot be cured.

Favorable Symptoms

According to "the Art of Using Magical Talismans and Spells," from the *Three and Five Divine Transcendents of Right Unity*, if the patient's physical symptoms are favorable, then the priest should proceed to treat them.

- The priest will begin by first spraying water in order to eliminate impurities and to purify the area.

- Next, the priest will hold the Holy Water Cup in his left hand and the Magic Sword in his right hand (Figure 1.256).
- With the Magic Sword and Holy Water Cup placed opposite each other, the priest will place his back towards the direction of the current "Ruling" 28 Star Constellation of the Month, and face the Year Breaker Star (the "Year Breaker Star" direction is opposite to the Ruling Star direction, and is based on the same concept of Earthly Branches clashes).
- Next, the priest will imagine and visualize that he is standing in front of a powerful Perfect Official, dressed in a dark vermilion robe. This celestial deity is 19 feet tall, and wears a special Lu (Spirit Register), set inside a Nine-Phoenix Hat.

In his mouth, the deity takes in celestial water and sprays it as a mist, in front of his body, over the patient, and throughout the altar room. The mist is brilliantly radiant, shining vermilion red as the rising Sun.

- With the Magic Sword and Holy Water Cup still placed opposite each other, the priest will now visualize the Seven Stars of the Big Dipper descending above his head, with the end star of the Dipper handle resting inside the cup of Holy Water.
- Next, the priest will say the following magical incantation, used to energetically activate the Holy Water:

**"I respectfully request
the Spirit-Essences of the
Northern Dipper's Seven Stars
to descend into this water!**

**So that all noxious demons
quickly leave and depart,
ten thousand miles away!**

**If you do not leave,
I will decapitate and kill you,
and deliver you over
to the White Youth of the West!**

**Quickly, quickly, obey this command,
in accordance with
the Statutes and Ordinances!"**

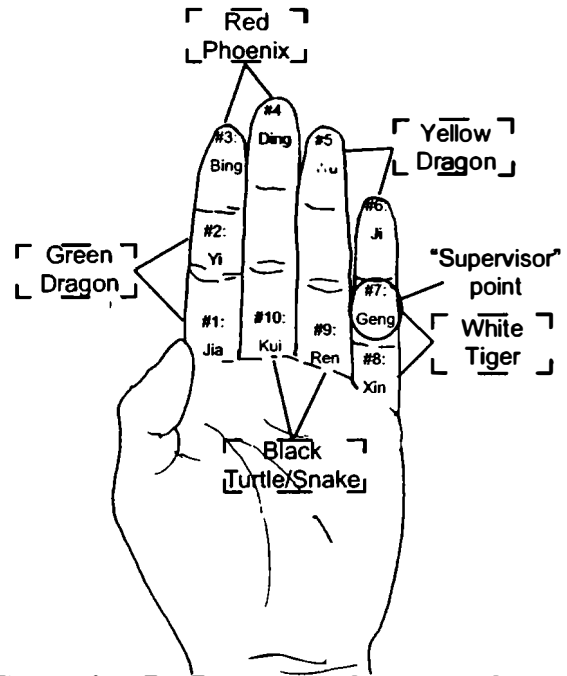


Figure 1.257. The Ten Heavenly Stems Hand Seal.

- After speaking the incantation, the priest will take a sip of the Holy Water, and spray it in each of the 5 Directions (East, South, West, North, and Center).
- Then, the priest will spray the Holy Water onto the patient, and return the magic sword and Holy Water to the altar and take up the Exorcist Seal.
- While standing 10 feet away from the patient, the priest will press the "Supervisor" phalanx (i.e., the second segment of the little finger) on his left hand (Figure 1.257); while simultaneously placing the Zheng Yi Master's Exorcist Seal against his own heart with his right hand.

According to the ancient Daoist *Book of Spell-binding*, pressure applied to this "Supervisor" point on the priest's left hand will instantly summon celestial spirits to furnish him with information concerning his patient.

- While standing and facing the Ruling Star direction, the priest will visualize himself transforming into a celestial immortal, with the Heavens positioned over his head and standing on the Earth with his feet.
- Next, the priest will visualize a five-colored cloud of vapor covering his entire body.

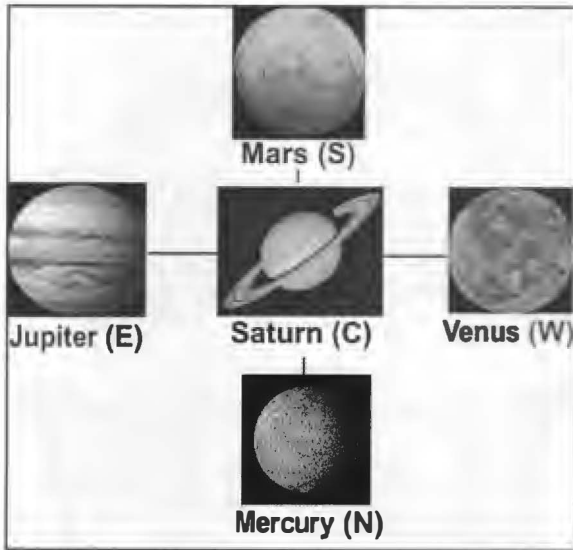
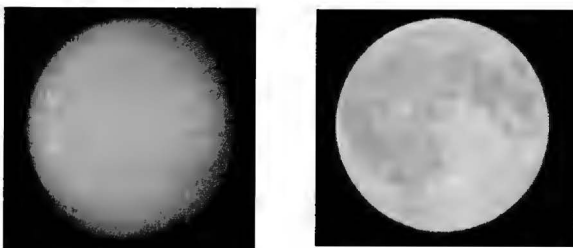


Figure 1.258. The Five Planets are positioned one foot above the priest's head



The Sun (Left Eye) The Moon (Right Eye)

Figure 1.259. The Sun and Moon are positioned 9 inches in front of the priest's face

- Over his head, the priest will visualize the Five Planets, each in its proper place, a foot away from his head (Figure 1.258).
- In front of his face, the priest will visualize the Sun positioned on the left, and the Full Moon positioned to the right. Both celestial planets are positioned nine inches away from the priest's face (Figure 1.259).
- Next, the priest will visualize a Red Phoenix hovering over the top of his head, a Green Dragon is positioned towards the left side of his body, and a White Tiger is positioned to the right side of his body. Beneath his feet are the Eight Trigram patterns positioned onto the



Figure 1.260. The Red Phoenix, Green Dragon, White Tiger, Eight Trigrams and Black Tortoise surround the Daoist priest's body

- back of the Divine Black Tortoise (Figure 1.260).
- To the left and right of the priest stand the Celestial Jade Youths and Celestial Jade Maidens (i.e., the spirit messengers of the gods), who are responsible for magically activating the Zheng Yi Master's Exorcist Seal, and placing it into action.
- The priest will now exhale and visualize the Five Colored Perfected Breaths, the size of the strands of thread, leaving his Five Yin Organs (Liver-green, Heart-red, Spleen-yellow, Lungs-white, and Kidneys-black) and exiting his body through his mouth.
- The priest will imagine the Five Colored Perfected Breaths ascending 18 feet above his head, and circling three times.
- Next, the priest will visualize the three little men in his Liver, dressed in blue/ green robes

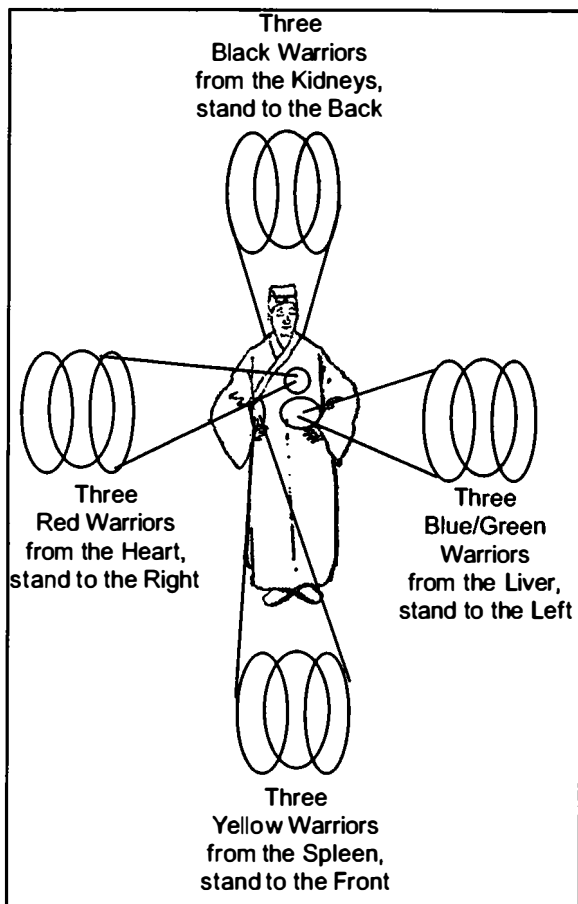


Figure 1.261. The 12 "Little Men" from the various internal organs, leave the priest's body and form a protective barrier.

with blue/green caps. The three little men exit the priest's Liver and stand to the left of his body. Each of the little men holds a magic sword in their left hand and a war hatchet in their right hand.

- Then, the priest will visualize the three little men in his Heart, dressed in red robes with red caps. The three little men exit the priest's Heart and stand to the right of his body. Each of the little men holds a magic sword in their left hand and a war hatchet in their right hand.
- Next, the priest will visualize the three little men in his Kidneys, dressed in black robes with black caps. The three little men exit the priest's Kidneys and stand to the back of his body. Each

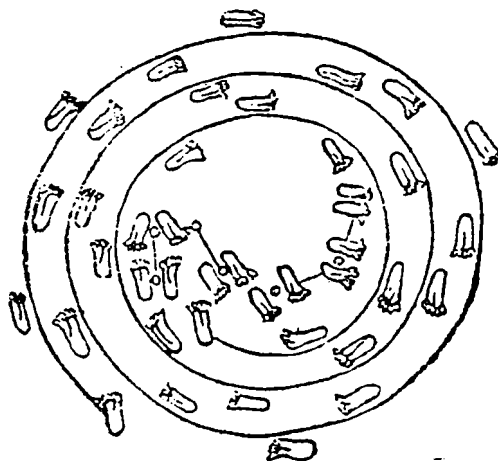


Figure 1.262. The Perfected Official performs the "Steps of Yu"

- of the little men holds a magic sword in their left hand and a war hatchet in their right hand.
- Then, the priest will visualize the three little men in his Spleen, dressed in yellow robes with yellow caps. The three little men exit the priest's Spleen and stand to the South (i.e., the front of the body). Each of the little men holds a magic sword in their left hand and a war hatchet in their right hand (Figure 1.261).
- Next, the priest will visualize the Seven Stars of the Big Dipper hovering above his head, with the star at the end of the handle pointing at the spot where the patient feels the pain.
- Then, the priest will imagine and visualize the previously mentioned 19 feet tall Perfect Official, dressed in a dark vermilion robe and wearing a Nine-Phoenix Hat, mounted upon the red radiant vapors of the Sun.
- The priest will imagine and visualize the Perfect Official performing the Steps of Yu (Figure 1.262) with the Zheng Yi Master's Exorcist Seal in his right hand.
- After completing the Steps of Yu, the Perfected Official presses the Zheng Yi Master's Exorcist Seal onto the patient's heart one time.
- Then, the Perfected Official presses the Zheng Yi Master's Exorcist Seal onto the patient's Yellow Court, and then onto the place where the patient feels the pain.

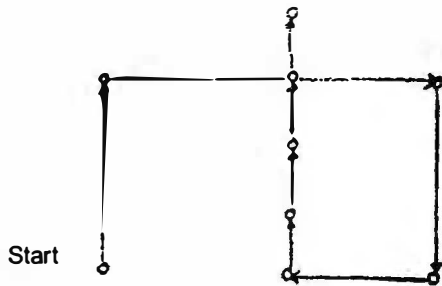


Figure 1.263. "Nine Palace Star Stepping"



Figure 1.264. The "Bells of Heaven"

- As the Perfected Official presses the Zheng Yi Master's Exorcist Seal onto the place where the patient feels the pain, the priest will visualize the toxic vapors coming out of the patient's body and rushing away.
- After a few minutes, the priest will concentrate and direct his attention onto his own body. Then he will inhale, hold his breath and perform the Nine Palace Star Stepping, bringing him in front of the patient (Figure 1.263).
- Next, the priest will exhale his breath onto the patient and say the following magic healing sounds:

"Xi" - "Xi" - "Xi"
"Ta" - "Ta" - "Ta"
"Chi" - "Chi" - "Chi"

- Next, the priest will ring the "Bells of Heaven" six times, this is used for Summoning the Celestial Guardians (Figure 1.264).
- Then, the priest will strike "Heaven's Stone Chimes" six times, this is used for Subjugating Evil Spirits (Figure 1.265).
- Next, the priest will say the following magical incantation:



Figure 1.265. "Heavens Stone Chimes"

**"I have the Spirit Seal
of the Emperor of Heaven!
When you seal a mountain,
it turns into a lake!
When you seal a stone,
it turns into Earth!
When you seal a tree,
the tree withers and dies!**

**When you seal the Earth,
the Earth splits!
When you seal wood,
the wood breaks!
When you seal fire,
the fire goes out!
When you seal water,
the water dries up!**

**When you seal above,
it penetrates below!
When you seal before,
it penetrates behind!
When you seal left,
it penetrates right!**

**When you seal malignant ghosts,
the ghosts perish!
When you seal pain,
the pain stops!
When you seal sickness,
sickness disperses!
When you seal demons,
the demons flee!**

**This magic seal overcomes the symptoms,
and eliminates knotted breaths!
It banishes afflictions,
and punishes Ghost-Infection!**

**May they all flee away
of their own volition,
and the True Spirits
take up their abode in you!
Quickly, quickly, in accordance with
the Statutes and Ordinances of
Tai Shang Lao Jun!"**

- Then, the priest will immediately inhale from the East, hold his breath, and bring down the Zheng Yi Master's Exorcist Seal, pressing it onto the patient's physical body.

It is important for the priest to hold his breath for a long time. Only after he has raised the magic seal and stepped back from the patient's body, should he again begin to inhale.

- Next, the priest will say the following ritual announcement and statement of magical intent:

**"The man (or woman) _____,
born in the _____ year, _____ month,
_____ day, and _____ hour,
in his (or her) present life
is troubled by _____,
and requests that I,
your servant _____ cure it!"**

**Therefore, your servant respectfully requests,
the General of the Three Divisions,
the General Who Operates the Magic Seal,
the General Who Cures Illness,
the General Who Destroys Disease-Ghosts,
and the General Who Arrests Devils,
to all accompany the magic seal,
cure the illness, and save this person
from the ailments within his (her) body!**

**Quickly, quickly come!
Now, with the seal of the
Yellow Emperor's Emblem of Transcendence:**

**I seal the heart -
Remove it from his heart!
I seal the stomach -
Remove it from his stomach!
I seal the liver -
Remove it from his liver!
I seal the lungs -
Remove it from his lungs!
I seal the kidneys -**

**Remove it from his kidneys!
I seal the spleen-
Remove it from his spleen!
I seal the head -
Remove it from his head!
I seal the back -
Remove it from his back!
I seal the breast -
Remove it from his breast!
I seal the waist -
Remove it from his waist!
I seal the hand -
Remove it from his hand!
I seal the foot-
Remove it from his foot!**

**Quickly, Quickly
In accordance with Imperial Law
It is Commanded!"**

- Each time the priest applies the magic seal, it is important that he recite this announcement and statement of magical intent. After the specific area has been treated, the priest will lift the magic seal and hold it facing the patient's heart. Then, the priest will say the following magical incantation:

**"Demons of the South,
Demons of the North,
Demons of the East,
Demons of the West,
and Demons of the Center!**

**Demons of the Earth,
Demons of the Spirit Ghosts,
Demons of the Man-Ghosts,
Demons of the Woman Ghosts,
Demons of
the Sunken Corpse-Ghosts,
and Demons of
the Toxic Ghost-Infestations!**

**All who face the magic seal die!
All who meet the magic seal perish!
Quickly come forth!
Quickly come forth!"**

- Now, the priest will immediately bring the magic seal down onto the area of pain, and leave it on the patient's body.

- The priest will then say the **previous magical incantations** two more times **all the way through**. Only after having said the entire announcement and statement of **magical intent** three times should the priest remove the Zheng Yi Master's Exorcist Seal.
- After performing this magic ritual, the priest should have the patient swallow two (for women) or three (for men) magical talismans (Figure 1.266).

It is important to note, that whenever using magical Breath Incantations in order to cure any type of illness, it is important for the priest to always visualize the Perfected Breaths of the Ten Directions gathering into the treatment area, when reciting the magical spells.

Additionally, before performing the magic ritual, it is important for the patient to not consume any of the five sharp-flavored herbs (i.e., anise, cinnamon, star anise, cloves, and ginger) for three days prior to the ritual.

The patient should also avoid eating the flesh or meat of any of the animals of the Twelve Earthly Stems (i.e., the 12 Chinese Zodiac Animals: rat, ox, tiger, rabbit, dragon/carp, snake, horse, goat/sheep, monkey, rooster/chicken, dog, and pig). Also included in this list of things to avoid are all shellfish, wine, and fresh meat. Only a very small amount of dried deer meat is acceptable.

Only after this special fast has been carried out can the priest apply the magic seal. If the patient does not diligently follow these important instructions, then placing the magic seal onto his body will cause him harm.

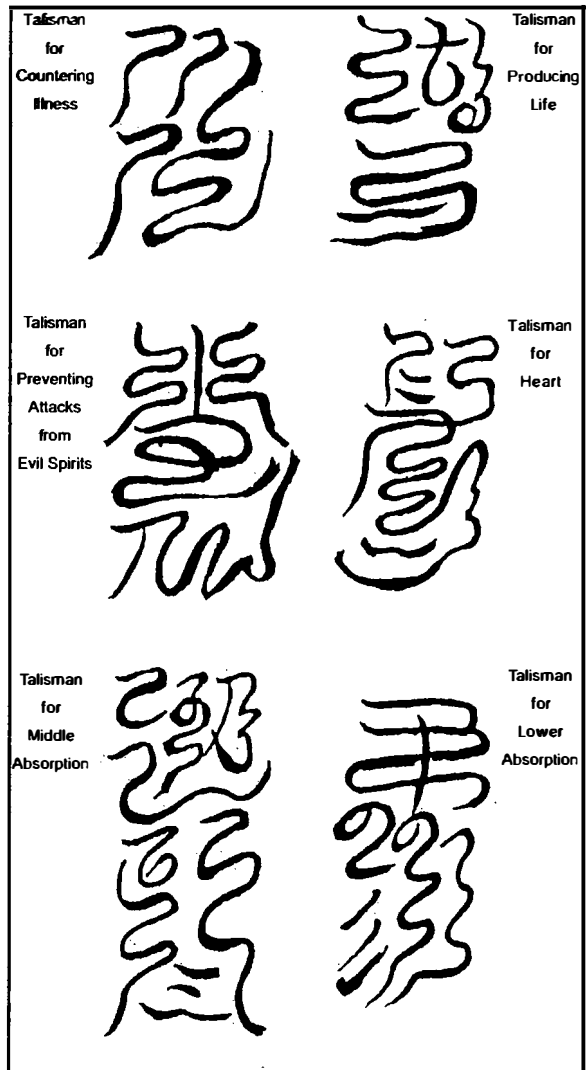


Figure 1.266. Examples of "Healing Talismans"
(See *Daoist Magical Talismans Book*)



Figure 1.267. The Mao Shan Descendents Seal

ADDITIONAL DAOIST SEALS

The following are popular Zheng Yi Seals used in Daoist Magic. These special seals include:

- Heart of the Mother Star Seal (Xin Zhang Seal)
- The North Emperor Earth Master Seal
- The Magical Treasure Big Law Master Seal
- The Gathering of All the Immortals Seal

SHANG QING SEALS

The following are some of the more popular magical seals traditionally used in the Shang Qing (Mao Shan) Daoist sect. These include:

- **The Maoshan Descendents Official Seal:** This special seal (Figure 1.267) is used for awarding specific rank to the Shang Qing Daoist Disciples via their Lu certificates. Therefore it is sometimes referred to as the "Inside Seal."

This special seal is also known as the "Yang Seal," because it is traditionally used in ceremonies to assist the spirits of the living, and is used for sending Reports to Heaven and to the Thunder Court.

LING BAO SEALS

The following are some of the more popular magical seals traditionally used in the Ling Bao (Gezao Shan) Daoist sect. These include:

- **The Ling Bao Heavenly Worthy Seal:** This special seal (Figure 1.268) is used for sealing magic talismans and petitions addressed to Upper Clarity (i.e., to departed ancestors and spirits of the dead). It is also used as the official seal of the Ling Bao sect. The ancient Ling Bao School's

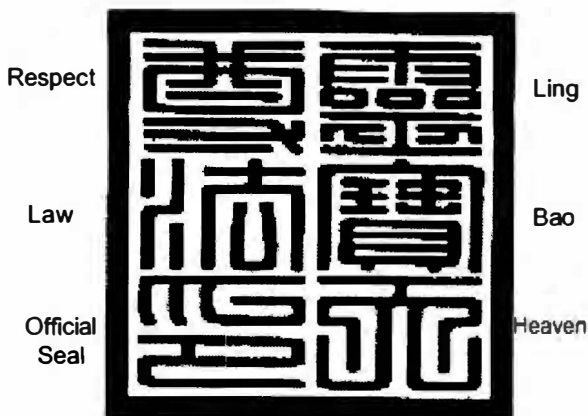


Figure 1.268. The Ling Bao Heavenly Worthy Seal



Figure 1.269. The Magic Seal and Imperial Order (Official Command) of "Tai Shang Lao Jun"

pantheon is similar to the Celestial Master (Tian Shi) and Upper Clarity (Shang Qing) traditions, with one of its most important gods being the deified form of Laozi (Tai Shang Lao Jun).

- **The Tai Shang Lao Jun Seal:** This special seal is known as the Official Seal of the Superior Sage. It is used for sealing magic talismans (Figure 1.269).

When the magical seals are not in use, they are either kept on the altar or wrapped in a golden-yellow silk cloth and placed on top of a high shelf. In certain Daoist traditions, it is strictly forbidden to allow magical seals to be seen by menstruating women, or seen by women who have just given birth less than a month (ritually considered to be impure).

RUYI (“S-SHAPED OBJECT”)

In Daoist religion, the S-shaped Ornamental Object or “Ruyi” symbolizes divine authority and control (Figure 1.270). The two words “Ru Yi,” are translated to mean “as you wish” or “in accordance with your desires.”

Sometimes known as the “S-Shaped Ornamental Object,” the Ruyi is one of the Magical Instruments (Faqi) often used in the Ritual Space (Tanchang) in Daoist temples and rituals of Fasts and Offerings. Considered to contain magical powers, it is used for “pointing the way,” and also for “guarding against the unexpected.”

HISTORY

The ancient Chinese left records about S-shaped Ornamental Objects around the Southern and Northern dynasties. According to the *Casual Records of the Nenggai Studio (Nenggaizhai Manlu)* by Wu Zeng of the Song Dynasty says, “The first emperor of the Qi Dynasty bestowed to Ming Sengshao a Ruyi made of bamboo Root, Emperor Wu of the Liang Dynasty bestowed to crown prince Zhaoming a Ruyi made of Sweet-scented Osmanthus, and the celestial immortals Shi Jilun and Wangdun hold iron Ruyi. These three Ruyi, which are made of bamboo, wood, and iron, are called paw sticks. So the Glossary (Yinyi Zhigui) says that the Ruyi refers to the paw stick of ancient times.

Bones, horns, bamboo or wood are cut into the shape of the fingers and palm of human hand, and the handle can be as long as about three chi. Sometimes when the back itches and the hand cannot scratch the sore spot, an S-shaped Ornamental Object is used to scratch “as one wishes” (Ruyi).

Generally, S-shaped Ornamental Objects were held by people during their “Pure Talk” as an object to help their discussion during the Wei and Jin Dynasties, and it was used as a pointing instrument at that time and in later ages. So the Ruyi was not a specific Daoist invention. The S-shaped Ornamental Object signifies satisfying one’s wishes, and it was originally an article for daily use in ancient China. It began to be used in Daoist temples and rituals of fasts and offerings in the Southern and Northern Dynasties.

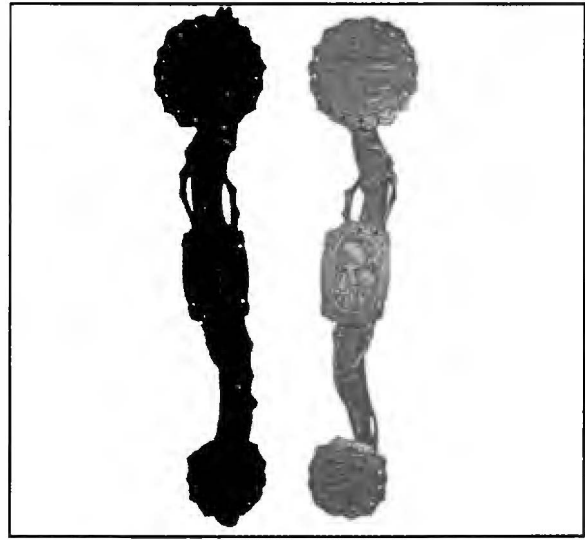


Figure 1.270. Ruyi

Some believe that the Ruyi was originally a short sword, with a sword-guard used for self-defense or for gesturing. However, there is much speculation that the Ruyi may have evolved from being a back scratcher.

The head of the Ruyi is shaped similar to that of the Lingzhi or “fungus of immortality,” and the lotus.

DESIGN AND IMAGE

When used by ordinary people, the Ruyi is believed to be a symbol that conveys good wishes, such as longevity, blessing, good fortune, and prosperity. A typical Ruyi is composed of two parts, The Head and the Handle, described as follows:

- **The Head:** The top or “head” of the Ruyi is carved in the shape of a cloud, a heart, or a specific species of fungus (Ling Zhi, meaning “Magic Mushroom”).
- **The Handle:** The body of the Ruyi is generally constructed as a long handle, with its base either designed in a straight line or constructed in the shape of a flat “S.”

The Ruyi can be made of a variety of valuable materials, such as precious metal (i.e., gold and silver), jade, jadeite, crystal, agate, coral, sandalwood, bamboo, bone, and ivory. During the Qing Dynasty, craftsmen sometimes decorated the Ruyi with in-

This Ruyi Scepter is from the Qing imperial family, with two young dragons playing with a pearl carved on the head panels. The panels are made of carved white jade with dragon patterns. Resting at the center of the head panel is a fine pearl produced off the coast of China's Northwest Heilongjiang province.

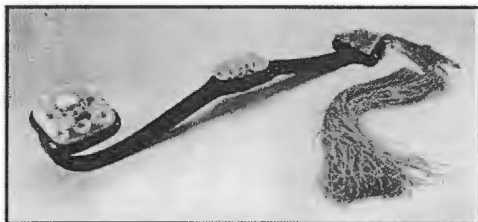


Figure 1.271. Red Sandalwood Three-Panel Ruyi Scepter with Jade Inlays (Zitan Qian Yu Sanxiang Ruyi)

laid pearls, silver, gold, and semiprecious jewels, especially for the imperial family (Figure 1.271).

Certain Ruyi have carvings of the Eight Immortals, Celestial Deities, Bats, Lotus Flowers, Immortal Peaches, Dragons, Storks, or Magical Mushrooms etched along the sides of the handles. The designs vary from simple to elaborate, but invariably the conveyed message is one of good wishes. These messages of good will are portrayed through cultural images such as a "pine and crane" (symbolizing vigorous old age), "immortals wishing you longevity," or a "phoenix and peony" (symbolizing wealth, happiness and prosperity), etc.

No matter how valuable the material or how meticulous the appearance, the Ruyi nevertheless has a humble origin. It was originally known as the "Yangyangnao," meaning "scratching itches," and was used as a household "back scratcher." This scratching stick was about 1.5 feet long, its cloud-shaped head was designed to mimic a human hand with bent fingers, and the long handle was designed to reach the middle of the back. The Ruyi is still used by some people in China today as a back-scratcher. For this purpose, it is usually made of commonplace wood or bamboo and is popularly called "Laotoule" ("old man's joy").

With the passing of time, people gradually appreciated the Ruyi more for its symbolism,

decoration, and aesthetics. During the later Han and early Jin Dynasties (25-316 A.D.), scholars, nobles, and members of the royal household often held a Ruyi during conservations and carried them during social events. This eventually gave the Ruyi the name of "Tanbi," meaning "a stick held during conservation." In the Ming and Qing Dynasties (1368-1911 A.D.), it gradually became viewed as an auspicious and ornate object and valued gift, and it was during this time that it was formally titled "Ruyi" and viewed as a symbol of blessing and good fortune.

The Ruyi was particularly appreciated by the Qing imperial court, and it became a tradition that on important court celebrations (i.e., imperial inaugurations, imperial weddings or birthdays, New Years Day, etc.) nobles, generals, and government officials would present the most elaborate and valuable Ruyi to the emperor. For example, on the 60th birthday of Emperor Qianlong (1700), the ministers presented to him 60 Ruyi of gold. Likewise, on the 60th birthday of the Empress Dowager Cixi (1894), she received 81 Ruyi (the number 9 X 9 symbolizes infinity or an endless long life).

Throughout Qing imperial palaces, the Ruyi could be found placed along the sides of thrones, on the tops of desks, and on the various beds used by the emperor. The Ruyi was also used by the emperor in order to choose a concubine from a number of candidates by pointing the Ruyi at the one who he would spend that night with. During the Qing Dynasty, the Ruyi symbolized not only blessings, but also power and wealth.

The Palace Museum, originating from the Qing imperial collection, possesses about three thousand pieces of Ruyi. The majority of Ruyi in the collection were presented by the Qing emperors' subjects, while some were made by the imperial workshop under imperial order. This is because the presentation of the Ruyi was not considered to be a one-way affair; a Ruyi was often bestowed by the emperor upon his ministers or subjects. There is still a valuable collection of Ruyi in the Mansion of Confucius in Qufu, Shandong. These Ruyi were given by various emperors to the descendants of the great sage.



Figure 1.272. Of the Three Star Gods pictured above:
 * Shou (left) is the Star God of Health and Longevity, and is shown holding a peach wood Dragon Staff in his left hand (representing guidance) and carries the Peach of Immortality in his right hand;
 * Fu (Center) is the God of Blessings and Happiness, and is shown holding a Ruyi over his left shoulder, the symbol of prosperity;
 * Lu (right) is the God of High-Ranking Affluence, and is shown holding his small son Guo Ai while traveling on his way to the imperial court (he is sometimes seen holding a scroll of power).

Several of the Celestial Gods are pictured holding a Ruyi as a symbol of affluence. For example, the Star God of High-Ranking Affluence Lu is always pictured holding a Ruyi over his left shoulder (Figure 1.272).

As a magical scepter, the Ruyi is said to bring protection from gossip, evil, or misfortune. It is also believed to protect against disobedient employees and political back-stabbing (both in the office and at country level).

According to certain traditions, the Ruyi was supposed to help its owner achieve his career and profession related goals by allowing him to gain more power and leadership. Ideally, a Ruyi would be carried as a lucky charm in order to allow its owner to have the authority and leadership he needs at any place or meeting in which he might need it.

DAOIST MAGICAL FUNCTIONS

In Daoist ceremonies, the Ruyi is used like a baton by a high level priest in order to direct the magical ritual.

There were records about the S-shaped Ornamental Object in the Daoist Canon in the Southern and Northern Dynasties. According to *the Conducting the Pervasive Mystery Numinous Treasure Three Grotto Rituals and Commandments for Worshipping Dao* (Dongxuan Lingbao Sandong Fengdao Kejie Yingshi), "Although the S-shaped Ornamental Object is not something badly needed by the Heavenly Lords (Tianzun), it is necessary for male and female Daoist priests to give offerings. It must be ready at all times, and cannot be replaced by other objects."

The *Great Clarity Jade Book of the Heavenly Emperor's Highest Dao* (Tianhuang Zhidao Taiqing Yuze) written by Zhu Quan of the Qing Dynasty says, "The S-shaped Ornamental Object was made by the Yellow Emperor (Huangdi), and was his weapon of choice used to fight Chiyu. The S-shaped Ornamental Object was changed into a stick-shaped weapon by later generations, and held by Heavenly Perfect Men to fight against demons."

Some Daoists compare the shape of the S-shaped Ornamental Object to the Chinese character for "heart" (Xin), saying that the S-shaped Ornamental Object signifies the energy of the heart. They also note that the S-shaped Ornamental Object has three points. The two points at the beginning and the end are cloud-shaped or Ganoderma-shaped, and the central point is round. This implies a trinity, which means that one heart respects three treasures. Hence in the sculptures of spirits in Daoist temples, there is the sculpture of the Heavenly Lords holding the S-shaped Ornamental Object in their hand.

In the Rituals of Fasts and the Rituals of Offerings, when the High Priests (Gaogong) or the Ritual Masters (Fashi) preach in place of the Heavenly Lords, they also hold an S-shaped Ornamental Object in their hands.

ADDITIONAL MAGICAL TOOLS (DAOIST FOLK MAGIC)

The following is a list of additional magical tools used in Daoist sorcery. These particular tools have been used and incorporated in Daoist magical rituals since ancient times. Although frequently utilized, some of these tools are not necessarily seen in traditional "religious" Daoism, but are generally kept secret by the Daoist priest in order to perform special magical practices.

THE MAGIC HORSE TAIL WHISK

The Magical Horse Tail Whisk or Fly Whisk (Fu Zi) symbolizes obedience to the Law of the Dao (Figure 1.273). It also signifies the spiritual direction, guidance, and leadership that a master exercises over his disciples. In ancient China, this magical whisk (also known as the Deer's Tail Whisk) was originally constructed from the tail of the alpha stag, who served as the leader of the herd (Figure 1.274). It was believed that, as the deer followed this stag's tail, so too would the disciples follow the magical teachings and divine authority of the one who carried the whisk. This special type of deer (originally believed to be a Yak) lived in the Ningguta and Usuli River area. It was commonly known as a Sibuxiang (Four Unlikes), because it had a deer's head, an ox's hoofs, a camel's neck, and a donkey's tail. Over time, the Fly Whisk was eventually constructed out of white or black horse hair, and hand braided onto a wooden shaft.

In ancient Daoism magic, the Fly Whisk was sometimes used as a magic weapon in order to create fiery whirlwinds of divine energy. Traditionally carried in the right hand, several Daoist deities are depicted carrying the magical whisk as their primary weapon of choice. Many of the great Daoist masters are also depicted in ancient artwork carrying the magical whisk while roaming the countryside.

The magic whisk was traditionally used by ancient Daoist priests, similar in the way that the Willow Branch was used, to cleanse negative environmental energy, purify filthy items (people, places and things), bestow blessings, and healing illness. It was also used as a powerful weapon in exorcism rituals, because of its ability to increase the

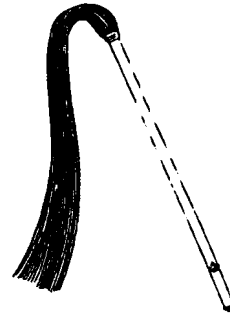


Figure 1.273. The Magic Whisk is a powerful weapon, and can be used to create fiery whirlwinds of Divine Qi.



Figure 1.274. The Deer's Tail Whisk was originally constructed from the tail of the alpha stag.

projected intention of divine energy (i.e., increasing the projected energy times each strand of hair). It is also believed that once the magic whisk becomes empowered with a priest's Ling Shen (Magical Spirit), it could be used in Feng Shui and placed at the main entrance of a home in order to prevent the entry of any malevolent ghost or evil spirit.

In ancient China, a sorcerer could create a powerful magic tool by creating a Human-Hair Whip. The magical tool is created by stealing the long hair off the head of a female corpse that has been exhumed. The long hair (already detached from the skull) is then bound with thread, washed, combed out, and rubbed with coconut oil. A magic incantation is recited over the hair every day for 10 years, until it eventually becomes a powerful magical weapon. The Human-Hair Whip is so powerful it can make ghosts and demons howl in pain. It is said that there is no spirit entity that can withstand its power, and that it could even be used to kill the living. For example, all the sorcerer had to do to kill someone was to say their name and age, and then crack the magic whip. If the victim was within 100 feet, the effects would be immediate.

THE SECRET METHOD FOR ACTIVATING THE MAGIC POWER OF THE HORSE TAIL WHISK

The following secret ritual is used by Daoist priests in order to energetically activate the magical power of the Horse Tail Whisk.

In traditional Zheng Yi Daoism, one of the first requirements of a Daoist disciple, is to activate the spiritual power of his Horse Tail Whisk. Once the Horse Hair Whisk has been dedicated to a specific deity and then magically activated, it can be used in exorcisms to remove ghosts and evil spirits from a house or temple. It can also be used in magic rituals to treat "spirit oppression," and remove certain psychic attacks caused from evil sorcerers using Mind Magic hexes on a victim.

- Begin by standing at the altar table and lighting 3 incense sticks, dedicating them to your personal Celestial Guardian General. Once a Disciple has received his formal Priest Ordination, he is assigned a personal Celestial Guardian General (see "The Priests Magical Register" section). This powerful celestial general is responsible for watching over the priest's personal life, and acts as his guardian and protector.
- Next, burn a magic talisman that has been dedicated to the protective powers of your Celestial Guardian General and written in black ink on yellow talisman paper.
- Circle the burning talisman paper around the Horse Hair Whisk in a clockwise direction 9 times, allowing the ash of the magic talisman to fall onto the Horse Hair Whisk.
- Form two (left and right) Mighty Light Hand Seals (Figure 1.275), pick up the Magic Horse Hair Whisk, and hold it over the three burning incense sticks.
- Then, repeat the following Horse Tail Whisk Magic Activation incantation –

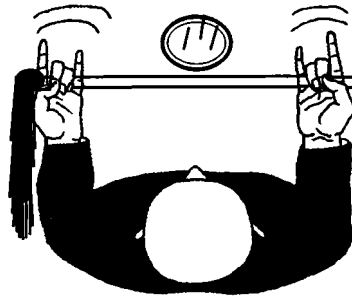


Figure 1.275. The Deer's Tail Whisk was originally constructed from the tail of the alpha stag.

**"The Heavenly One
Has Given Instructions
On the Celestial Methods
Of the Divine Immortal's Whisk!**

**Sweep away the ghosts
of the Three Realms!
Cleanse and Purify
the dust of the world!**

**There is a spiritual method
to this magical sweeping!
Purify the heart,
And the heart becomes tranquil!**

**The Divine Whisk initiates
the following Imperial Command:
"Kill the demonic forms!"**

**Quickly, quickly,
In accordance with Imperial law,
It is Commanded!"**

- Next, stomp your back right foot once, and feel the vibration "Shake Heaven and Earth." This is performed in order to proclaim to all of the realms the Daoist priest's intention for activating and using the magical tool.
- Then kowtow 3 times with your Third Eye positioned over the center of the Horse Tail Whisk.
- The Horse Tail Whisk is now magically activated.

THE MAGIC SNAKE WHIP

The Magic Snake Whip, also known as the "Cleansing Whip" and "Magical Rope," is traditionally used before special Daoist rituals, celebrations, and ceremonies, to cleanse an area where special magical events are going to be held. For example, in the beginning of a magic Tongji possession ritual, the Ritual Master (considered to be the Tongji's Lieutenant), cracks the exorcising Snake Whip several times at the five corners of the ritual space. Traditionally, the magical rope whip is cracked in all five directions (North, South, East, West, and Center), and is used in order to send demons and evil spirits scurrying out of the ritual area. The wooden handle of the whip is carved to resemble a snake, hence the name Snake Whip.

According to ancient Daoist teachings, this special magical whip was the magically transformed Snake Demon that Zhang Gong Sheng Jun subdued. Zhang Gong Sheng Jun (also known as Fa Zhu Gong), is one of the Spiritual Protectors of Daoist Magical Skills.

Officially used during the popular exorcising processions performed during the Sui Dynasty (581-618 A.D.) and Tang Dynasty (618-907 A.D.), the "Whip of Magical Power" was a braided cord, about eight feet in length, tapering towards the end like a snake, and fastened to a handle constructed out of magical peach or willow wood. The scaled head of a snake (sometimes dragon) was carved onto the handle.

The Magic Snake Whip is still used in Daoist Temples today, and is an important magical tool, especially popular in Daoist Folk Magic practices. For example, the Ritual Master (considered to be the Tongji's Lieutenant), cracks the exorcising Snake Whip several times at the five corners of the ritual space. Traditionally, the Magical Rope whip is cracked in all five directions (North, South, East, West and Center), and is used to send demons and evil spirits scurrying out of the ritual area. Traditionally, the Snake Whip is used to control the various spirits and ghosts of the Earthly realm (Figure 1.276), while the Dragon-Head Whip is used to exorcise unruly spirits from the Heavens (Figure 1.277).



Figure 1.276.
Snake Head Whip
(Used to control unruly
spirits of Earth)



Figure 1.277.
Dragon Head Whip
(Used to control unruly
spirits of Heaven)

SPECIFIC FUNCTIONS

The Magic Snake Whip has several important magical functions, described as follows:

- **Cleansing:** It can be used to remove evil spirits and demons from the altar area. And to get rid of unwanted spirit entities.
- **Summoning:** It can be used to call and invite celestial deities down into the mortal realm.
- **Commanding:** It can be used to give commands to both the celestial and terrestrial spirit armies.

It is interesting to note, that this special magical tool is said to represent the powerful green/blue and red snakes used by the most powerful Wu named "Xin," who lived in ancient China within the Deng Bao Mountains. Carrying a powerful blue/green snake in his right hand and a terrifying red snake in his left hand, the reputation of this ancient sorcerer was so great, that it caused all of the Wu to yearly gather within the Deng Bao Mountain area in order to cultivate their magical powers.

In certain Daoist Folk Magic traditions, because this special spirit entity was believed to be an extremely powerful Wu (sorcerer), he is sometimes invoked and worshipped as a "Ghost of Mental Disorder." In its wrathful image, this spirit entity is said to have a large black body with two heads expressing ferocious demonic features.

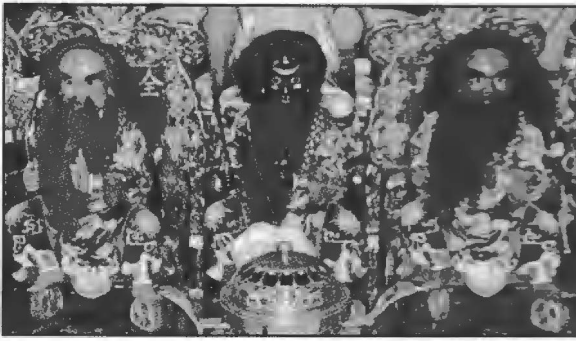


Figure 1.278. Xiao Gong Sheng Jun (Green-Left), Zhang Gong Sheng Jun (Black-Center), Hong Gong Sheng Jun (Red-Right).

THE SECRET METHOD FOR ACTIVATING THE MAGIC POWER OF THE SNAKE WHIP

The following secret ritual is used by Daoist priests in order to energetically activate the magical power of the Snake Whip.

Without being dedicated to the celestial deity Fazhu Gong, imprinted with his magical powers, and then magically activated (Kai Guang), the Magic Snake Whip simply remains nothing more than a normal rope. However, after it has been activated, the Magic Snake Whip transforms into a powerful magical weapon.

Traditionally, during the magical activation ritual, the priest will say a secret incantation, dedicating the use of the magical powers of the Magic Snake Whip for the Dao of the Right, usually under the authority of one of the three following celestial deities: Xiao Gong Sheng Jun, Zhang Gong Fazhu Gong, and Hong Gong Sheng Jun (Figure 1.278).

It is important to note that only celestial gods or deities who have been appointed by Heaven are able to use the Magic Snake Whip upon arrival. Never summon deities of the Underworld or general ranking deities to authorize the use of the Magic Snake Whip.

After choosing a celestial deity to be responsible for the magical powers released through the Magic Snake Whip, the priest will repeat the activation incantation. Each Daoist sect and temple will have its own particular activation incantation for the Magic Snake Whip, the following is one example:

“Incantation to Invoke the Magical Powers of the Magic Snake Whip”

“Bai qing du jiao teng she da sheng zhe
Zhen chang wan zhang guan wu bian!
zhan qi ying xiong tian di dong
Xie mo gui guai jin jing wang!”

Wu hu si hai shen shan qu
Xing gang zuo fa gui shen jing!
Wu feng zu shi fu shui le
Luo sheng gu xiang dao tan qian!

Dang chu fa yuan jiu zhu ku
Jin ri xia tan jiu wan min!
You ren nian chu sheng she zhou
Ri ri shi shi bao an ning!”

Di zi yi xin zhuan bai qing
Jin bian sheng zhe xian wei ling
Shen bing huo ji ru lu ling!”

THE 8 RULES OF THE MAGIC SNAKE WHIP

Once activated, the Magic Snake Whip will represent the celestial power and authority of the Deity Zhang Gong Fazhu Gong (Figure 1.279). Therefore, the Daoist priest who carries and uses this powerful tool must adhere to the following 8 Rules that govern the magical powers of the Magic Snake Whip, described as follows:

1. Ritual priest are taught to never receive or use a Magic Snake Whip that is missing its head. Only the Snake Head (or Dragon Head) can be used to represent the magical powers of the Magic Snake Whip that are transferred to the priest through the celestial deity Fazhu Gong.



Figure 1.279. The Deity of the Magic Snake Whip
"Zhang Gong Fazhun Gong"

Etched on the top of the snake's head should be the image of the Eight Trigrams, representing the Bagua Ya Ding ("Eight Trigrams Pressing Down"). Etched on the snake's throat should be the image of the Seven Stars of the Big Dipper, representing the Qi Xing Feng Hou ("Seven Stars Noble Seal"). When these two special etchings are present, the spiritual power of the Magic Snake Whip will increase tremendously. Without these two special etchings, the whip is consider to be a normal cord whip.

2. When using the Magic Snake Whip, never talk unless it is time to speak certain magical incantations.
3. Always use the Seven Star Stepping Pattern or Big Dipper Star Stepping Pattern while walking.



Figure 1.280. Zhang Gong Sheng Jun Hand Seal

4. When carrying and using the Magic Snake Whip, the right hand will hold the whip, while the left hand must form the Fazhu Gong's Hand Seal, with the middle and ring fingers bent downward, and the index and little fingers pointed towards the sky (Figure 1.280).
5. After releasing the Magic Snake Whip, it is important for the priest to remember to "invite" the whip back immediately, before it makes contact with the ground. Usually after inviting the Magic Snake Whip back, the priest will then make a respectful bow, and kowtow towards the direction that he released its magical power.
6. The Magic Snake Whip is to always be treated with respect, as if it were the Celestial Deity Fazhu Gong himself. Therefore, the priest should never place the Magic Snake Whip onto any type of dirty or unclean surface.
7. When not in use, the Magic Snake Whip should be rolled up (i.e., curled), placed onto the altar table, and an incense stick placed onto the rolled up rope. This is presented as an offering, in order to pay respect to the magical powers of the Celestial Deity Fazhu Gong.
8. No one except a priest should be allowed to touch the Magic Snake Whip.
If anyone neglects and does not take heed to any of these Eight Rules, the person disrespecting the magical powers of the Magic Snake Whip will have to bear the consequences of their actions.

WHITE-CRANE FEATHER-FAN

Fans have been used in ancient China since the Shang Dynasty (1600-1028 B.C.), and at one time were considered to be a sign of the specific rank of a civil servant. In ancient China, the court officials were never seen without their fan, which had been blessed by imperial priests and sorcerers and said to contain special magical powers.

Historically, fans were used as an effective way to shield yourself from bad energy or Evil Qi. In China, ladies carried fans as a form of protection against energies that might seem to be inappropriate or harmful. For example, the sudden encounter of a funeral procession was considered to be bad luck, and immediately extending a fan would shield a woman from the excess Yin energy emanating from the funeral procession. Metal fans were traditionally used to wave away any bad energy that may have been left behind by an angry individual. Sandalwood fans, completely red in color were used to create a protective energy field (aura) around an individual. A golden fan was sometimes used as an amulet for good luck.

Some Chinese deities are depicted with a fan used to drive out evil spirits. The Immortal Zhongli Quan for example, carries a fan that he uses to bring the dead back to life.

In Feng Shui, fans are sometimes used primarily for guiding Qi (i.e., fanning) the energy within the surrounding environment in a desired direction.

In ancient China, fans were originally constructed out of feathers, specifically pheasant, peacock, kingfisher, swan, and crane. The people of Wu are credited as being the first to cut of the wings of birds and use them as fans.

Because the ancient Chinese admired the crane for its untiring strength in flight, a crane's wing fan was sometimes used as a magical amulet to fight against becoming exhausted and tired. The Daoist priest's White Crane Feather Fan was also believed to have the magical ability of reviving the dead (Figure 1.281). According to ancient Daoist belief, the magical power of the crane was associated with Yin and the Water Element. The crane is one of the many ancient Daoist symbols of longevity, wisdom, and immortality, and is sometimes symbolized by a picture of a Daoist priest ascending to the celestial realms on the back of a giant crane. In ancient China, the death of



Figure 1.281. The White Crane Feather Fan

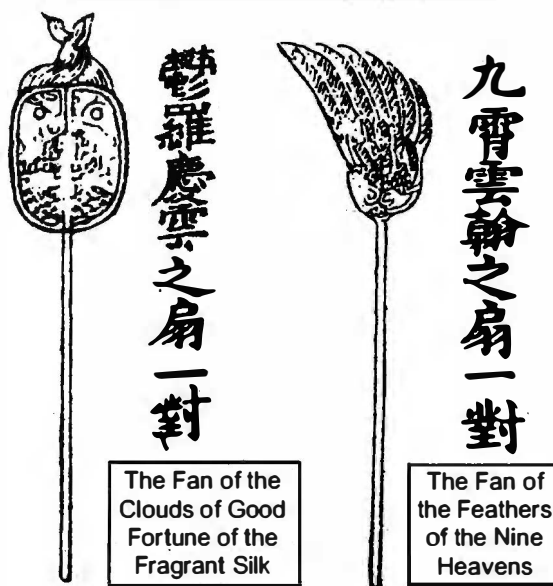


Figure 1.282. Ancient Daoist Magical Fans

a Daoist priest was termed "Yu Hua," meaning "the priest's soul turning into a (crane) feather."

In ancient times, the long handle White Crane Feather Fan was sometimes constructed out of palm leaf and traditionally used by Daoist (and Buddhist) monks to hide their face when preaching or chanting before an audience (Figure 1.282).

Later, fans were constructed out of bamboo splints, rush-leaves, palm-leaves, silk, paper, bark, turtle-shell, and ivory. Silk and paper fans were often inscribed with poetry with some form of picture or magical seal painted onto them.

The "folding-fan" was originally introduced into China through Korean ambassadors during the end of the Northern Song Dynasty (960-1127 A.D.).

The handle of a fan was sometimes constructed out of jade, mother-of-pearl, or precious stones. The usual forms of the ancient fans were round, like a disk.

THE MAGICAL STAFF:

The 9 Section Magical Staff is frequently used in Daoist magical rituals (Figure 1.283). In ancient China, the staff was taken to be the symbol of royal or military power, and was also an instrument of torture used for punishing prisoners. In the *Biographies of Spirits*, written after the Eastern Han Dynasty (25 - 220 A.D.), it states that the staff was sometimes used in magic rituals as a substitute for the human body. In the Southern and Northern Dynasties (386 - 588 A.D.), the staff was also used as a symbol of power.

The Essential Secrets of the Most High, written by Yuwen Yong for emperor Wu of the Northern Zhou Dynasty (557 - 588 A.D.), contains a "Chapter on Staffs;" it states that the Primordial Lord of Heaven has a divine Staff. "It is made of seven-segment supreme Yang bamboo from the Numinous Mountain. The highest and the lowest segments of the bamboo, which correspond to Heaven and Earth, are hollow." However, most Daoist scriptures published afterwards say that the magical staff has nine segments.

The bamboo tree was specifically chosen by the ancient Daoists in order to construct the Magic Staff, because of the wood's esoteric symbolism:

- The bamboo's trailing branches bow to the ground because its heart is empty. An empty heart is humble. Therefore, the bamboo tree is a symbol of "virtue" (De).
- The bamboo tree is compared to a noble master, because it never changes. Convinced of its power, it stands upright and proud through every season, even through the worst storms. Therefore, the bamboo tree is a symbol of "trust and permanence."
- The bamboo tree is forever green. The bamboo tree, pine tree and plum tree are considered to be the "three friends of Winter" because they never change. Therefore, the bamboo tree is considered to be a symbol of "long life."
- The bamboo tree and its branches explode when set on fire. This loud "boom" is believed to drive away evil spirits and thunderstorms.
- In Chinese, the words for "bamboo" and "prayer" sound alike. Therefore, bamboo shoots are sometimes used during prayer ceremonies, and a vase containing bamboo branches can be used in order to increase the magical effectiveness of a prayer.

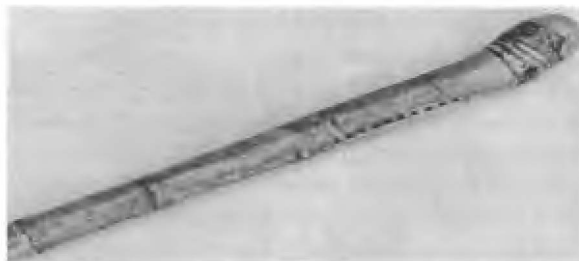


Figure 1.283. The Daoist Magical Staff

THE SECRET METHOD FOR ACTIVATING THE MAGIC POWER OF THE MAGIC STAFF

The following secret ritual is used by Daoist priests in order to energetically activate the magical power of the Magic Staff.

Because Bamboo is commonly used for Protection, Hex-Breaking, and Divination, and was utilized in ancient China as a powerful charm against evil spirits. According to the *Daoist Rituals of the Pervasive Mystery and Numinous Treasure*: "all those who learn Daoism should master the Nine-Segment Bamboo Staff. It assists old people and saves people in emergencies, and it has different names. It is necessary to know it."

The nine-segments of the bamboo staff are named after the constellations, described as follows (Figure 1.284):

- The Taihuang Constellation
- The Yinghuo Constellation
- The Jiao Constellation
- The Heng Constellation
- The Zhang Constellation
- The Yingshi Constellation
- The Zhen Constellation
- The Dongjing Constellation
- The Ju Constellation

When Daoist priests make magic staffs, "they must select famous mountains that contain blissful realms of magical bamboo forests. The area from which to gather the magic staff should be clean of any debris. Then, on an auspicious day, choose a clean bamboo, facing the southern direction, measuring 6 feet long, containing 9 segments, and place it in a clean, quiet place. On the days of Jia-Wu, Bing-Wu, and Ding-Mao (or the third day of the third lunar month, the fifth day of the fifth month, the seventh day of the seventh month, or the ninth day of the ninth month), the priests slightly bends the first segment of bamboo to the left and to the right."

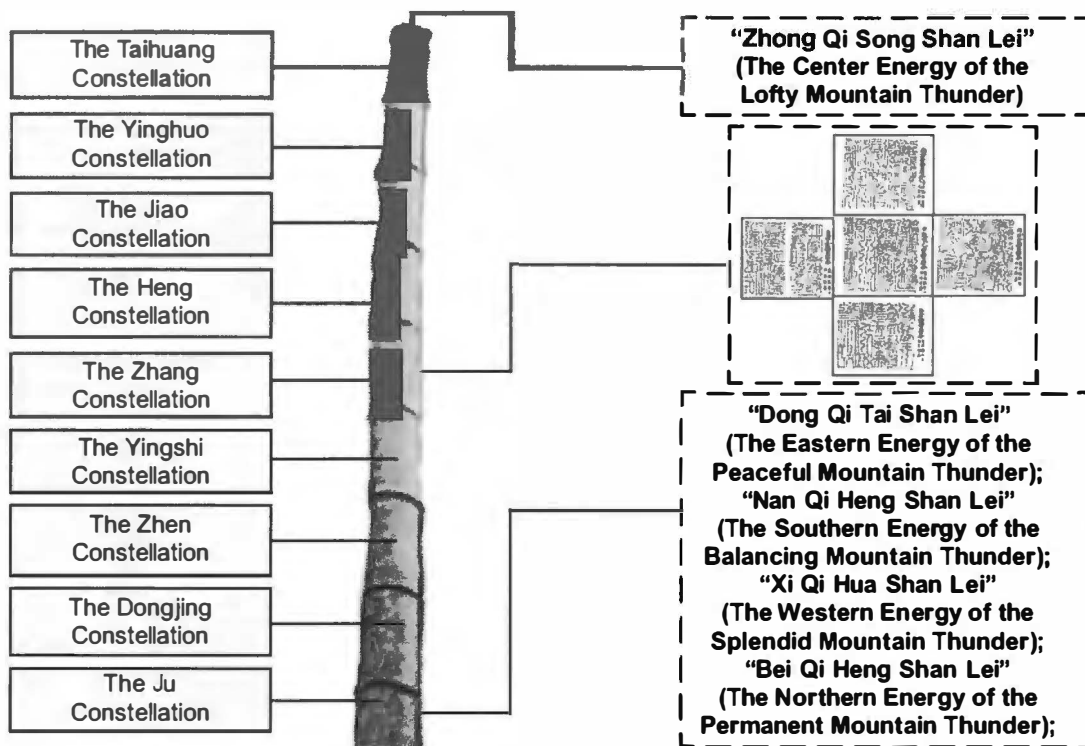


Figure 1.284. The Nine-Section Daoist Magical Staff

"Next, the priest opens four holes below the first segment to insert the secret names of the Four Sacred Mountains. Then he opens one hole in the center at the top of the bamboo to insert the secret name of the Sacred Mountain of the Centre. Later, he fills the middle part of the bamboo with Numinous Scriptures and seals the hole with red candle wax and the "Stamp of the Five Elders." Those who specially take the staff with them for cultivation fill it with the Talisman of the Five Emperors. Silk fabrics with yellow figures are used as pouches that are just large enough to hold a staff."

Since the magical staff now represents the cosmos itself, it allows the priest to control the spirits of Heaven and Earth. After practicing properly for 9 years, the True Form of the spirits will appear, and the priest will be able to ride the staff in the air. If the priest wishes to practice the magical skill of "Releasing the Corpse," he can choose to use this magical staff to replace his body.

One ancient incantation used to magically activate the Magic Staff is spoken as follows:

**"I point to the Heavens with the magic staff,
and all the Heavenly spirits pay homage!
I point to the Earth with the magic staff,
and all the Earth Spirits welcome me!
I point to the North-East with the magic staff,
and all the ghosts will be controlled!"**

USING THE MAGIC STAFF

In the *Rituals of Fasts and Offerings*, it states that Daoist priests can summon spirits or Heavenly Generals and destroy hells (according to the rules) with the esoteric power of the magical staff.

When the Ritual Master performs rituals, he often hangs a small yellow seven-cun long streamer under the second segment of the staff, on which are written the title of "The Heavenly Lord of Salvation from Misery in the Ten Directions" and the "Talisman of Mysterious Transformations of the Ten Directions." *The Great Law of the Numinous Treasure of the Upper Clarity* by Wang Qizhen says that when the ritual master destroys hells, he gazes at the staff and "transforms it into a pillar in the form of the dragon's head and the tiger's tail. The dragon is brilliant and holds a splendid streamer in its mouth. Numinous wind and auspicious clouds coil around the dragon, shining limitlessly." 167

MAGICAL GOURDS

The Daoist Hulu (bottle gourd) originated from a fruit. When the fruit is dried, it becomes very durable and its shape allows it to be useful as a receptacle for medicine. In ancient China, the Hulu was often carried by aged people as a charm of longevity, and was also used to dissipate or ward off evil influences. According to ancient Daoist legend, the magical power of the gourd contains more than five blessings (long life, wealth, health, love of virtue and a natural death).

The double gourd is the emblem for the figure "8," which symbolizes the unending flow of Yin and Yang energy (Figure 1.285). The shape of the double gourd's three divisions is said to be a natural magical integration of Heaven (top), Earth (bottom) and Man (middle).

Many Daoist deities and monks carry the Hulu with them to represent their ability to give blessings and cure difficult ailments. It is also believed that the Hulu has the power to absorb Evil Qi and negative energy. Therefore, it is used by many Daoist priests as a magical tool to absorb and imprison evil spirits.

Traditionally, the double gourd is believed to contain either magical potions (e.g., the elixir of immortality) or spirit entities that have been trapped by the Daoist sorcerer and are now used as spirit servants. In order to contain (bind) and isolate the magical power of the magical potions or spirit entity, double gourds are wrapped around their necks with a red ribbon, and tied with three magical knots.

The double gourd is traditionally observed as the magical symbol of Li Tieguai (meaning Li with the Iron Crutch), who was one of the Eight Immortals (Figure 1.286). According to ancient Daoist tradition, the double gourd symbolizes the immortal Li's magical power to free his soul and spirit body from his physical body.

Sometimes, Daoist Feng Shui masters place metal Hulus made out of brass or other metals by

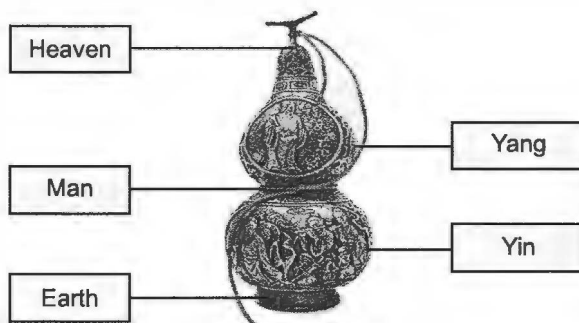


Figure 1.285. The Magical Image of the Double Gourd



Figure 1.286. The Immortal Li Tieguai

the bedside in order to ensure that Evil Qi is kept away, especially while the individual is sleeping. A jade Hulu is sometimes worn as an amulet for protection or as a symbol for maintaining good health.

Additionally, the Goddess Guan Yin (the Healer of the Cries of the World) is depicted holding the Hulu as a container of "Amrita," (the precious nectar that symbolizes her blessings).

MAGIC TALISMANS

Daoist talismans are considered to be one of the most powerful magical tools a priest can possess. In ancient China talismans were known as Fu (meaning "symbol") or Fu Zhou, (meaning "magic symbol"). Talismans are magical charms that contain the concentrated energy of the priest's focused intention (i.e., feelings, beliefs, thoughts, and desires), cultivated psychic powers, which are magically fused with the supernatural powers of an invoked spirit entity (Figure 1.287). It is the priest's focused intention that determines if the concentrated energy contained within the magic talisman is to be used for either good or evil purposes (Figure 1.288).

In ancient China, a talisman was generally used for protection against undesirable influences, or for achieving a specific purpose (for example, procuring health and long life). A talisman is used as a graphic representation of the spiritual mandates for which it has been empowered and energetically loaded. In other words, talismans are objects, drawings or symbols, believed to be endowed with supernatural power, and used to invoke the power of high deities. They are scripts of power and energetic transformers, that have been used in ancient China by Daoist sages to heal the sick and ward off evil spirits since the Eastern Han Dynasty (25 A.D.-220 A.D.). By the Sixth Dynasty (420 A.D.- 589 A.D.), talismans were also used for exorcism; to hasten the production of immortality elixirs; and for spirit travel into the celestial realms.

A talisman consists of a string of magic words and esoteric symbols used to invoke specific deities by writing down their secret names on strips of yellow paper with red (vermilion) ink. These magic "words of power" and esoteric "symbols of command" were used to open a "celestial gate" to the spiritual world, and place the priest in contact with the summoned deity. Once the talismanic calligraphy had been completed by the Daoist shaman, all of his or her power was immediately transferred into the talisman. The talisman was then used by the individual as a type of ritual object in order to retain direct contact with the Spirit World.

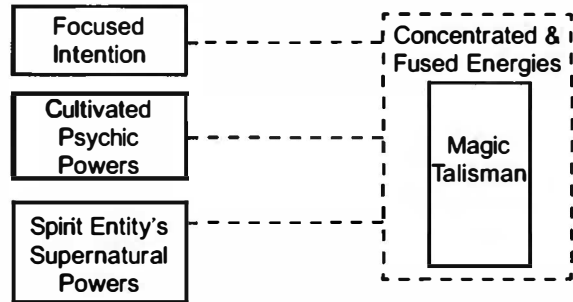


Figure 1.287. Talismans are Magic Charms Composed of various types of energies.

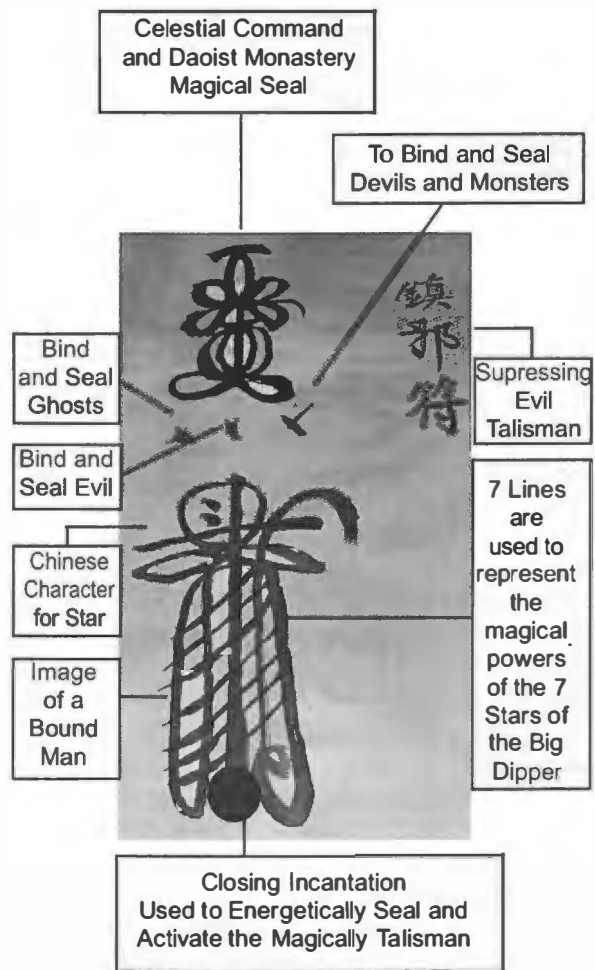


Figure 1.288. Marshal General Yin's Talisman, used for Binding and Suppressing Evil Spirits and Demons

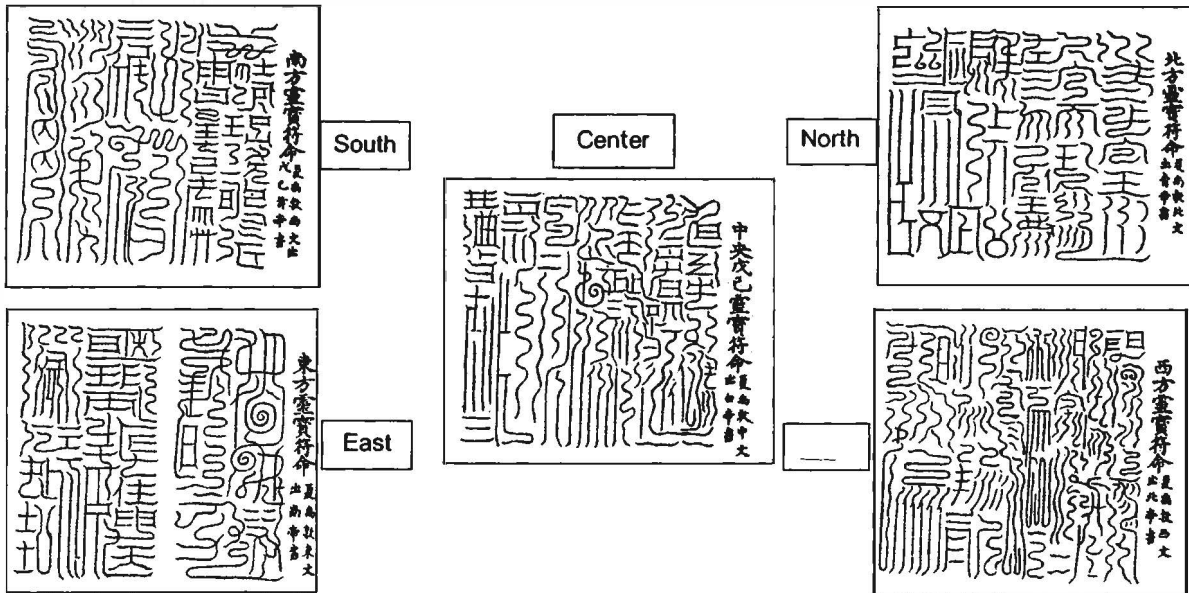


Figure 1.289. The Cloud-Shaped Seal Character Writing of the Five Lingbo Talismans (from the ancient Daoist text *Wufuxu*). The following talismans were known throughout ancient China as the famous "Five Lingbo Talismans." They were originally transmitted to Emperor Yu during the Xia Dynasty (2205-1765 B.C.) and are arranged according to the system of the Five Agents (assigned to the middle Hun), associated with five specific colors, five directions and Five Heavenly Administrators. These Five Lingbo Talismans are protective charms, and should be written with red cinnabar paint on planks of peach wood and worn on the individual's belt. In ancient China they were used to ward off wild animals, evil spirits and negative influences when entering into mountains and forests.

The ancient Daoists believed that the magical power of a talisman derived from the fact that they were permanently inhabited by spirits. Thus, individuals could directly communicate with the Spirit World via the talisman without the participation of a medium (one who communicates with the Spirit World). The talismans themselves acted as the medium and were treated with great respect, fear, and secrecy.

Ancient Daoist talismanic magic has its influential basis not only with the spirit world, but also in the astrological positions of the Heavenly Bodies (the sun, moon, planets and constellations), the specific powers of the Five Elements, and the Eight Trigrams. Therefore, the talisman is thought to be a dual energetic symbol, existing both on Earth as a physical inscription drawn on paper (or carved within metal, jade, wood, or clay) and in Heaven existing as a spiritual influence vibrating within the celestial realm.

The Chinese characters imprinted within a talisman was sometimes used to summon Heaven's protection. In these special types of Protection Talismans, all of the magic symbols inscribed within the talisman energetically protected the wearer by summoning into action the particular powers of Heaven to which the special symbol corresponded.

When creating magical talismans in ancient China, Daoist priests would use special esoteric writing known as "Cloud Writing" (Figure 1.289). Sometimes called "Celestial Calligraphy," this esoteric writing was traditionally carved onto or imprinted within special types of tangible items such as wood, paper, wax, soil, clay, stone, and metal; and within energetic mediums such as water, fire, smoke, mist, clouds, and air. Sometimes both Holy Water and Breath Incantations are combined to create a special talisman known as a Cui Fu (Figure 1.290).



Figure 1.290. During a Cui Fu Talisman, the Daoist priest sprays Holy Water into the air and writes the secret talismans within the mist. In certain magic rituals it is known as creating the "Appearing Talisman" and is used for making a specific Spirit General appear.

No matter what medium was chosen, the talisman was always magically imprinted, activated, and empowered through the use of secret incantations and special Hand Seals (Figure 1.291).

The secret of the effectiveness of a magical talisman is that inscribed and locked within the magical symbols, lies the written representation of the condensed magical words and esoteric powers of the most subtle energetic and spiritual realms. In order to unlock these magical powers, the priest needed to repeat specific incantations to activate the esoteric symbols hidden within the talisman, while simultaneously performing secret Hand Seals. Once activated, the magic contained within the talisman could work indefinitely to heal, protect, or spiritually awaken its owner.

APPLICATIONS OF MAGICAL TALISMANS

When using a magical talisman, there are many types of energetic applications. The following are some examples (Figure 1.292):

- **Talisman Ash:** These magical talismans are activated, and their condensed energetic powers are released through setting fire to their paper and then holding them while the characters burn. The ashes are then placed into water or wine and drank, buried in a special area, or scattered to the winds. Talismanic Ash can

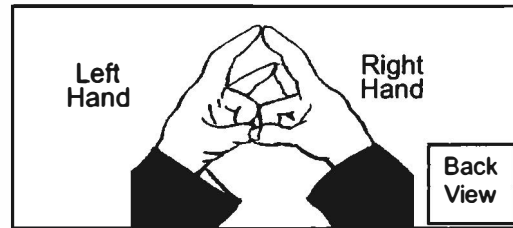


Figure 1.291. The Big Golden Light Double Hand Seal. All talismans must be energetically activated using magical Hand Seals. When combined with a magical incantation, the Hand Seals energetically activate the magical sounds and images contained within a talisman.

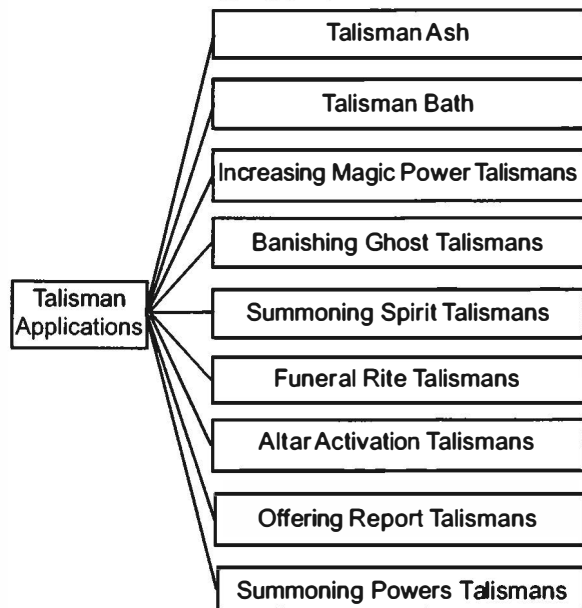


Figure 1.292. Talisman Applications

be used for healing, protecting, increasing psychic powers, purification, summoning, invoking, hexing, etc.

- **Talisman Bath:** These magical talismans are created to be burned and mixed within bathtub water. These special types of talismans include the secret "Sun - Yang Magic Talismans" and the "Moon - Yin Magic Talismans" used in various cleansing and purification rituals.
- **Increasing Magic Power Talismans:** These magical talismans are created to be placed inside a temple, house, or living area in order to increase magical powers. These types

of talismans can also be carried on the body. These special talismans are used to invoke healing powers, increase specific clairvoyant powers, increase magical protection, or to increase luck.

- **Banish Ghost Talismans:** These magical talismans are created to be pasted onto door posts, walls, doors, windows, etc., and are used to prevent the entry of ghosts and evil spirits.
- **Summoning Spirit Talismans:** These magical talismans are created to be buried under the Earth, and are used to summon various types of spirit entities.
- **Funeral Rite Talismans:** These magical talismans are created to be buried with the body of a deceased individual, and are used to prevent various spirit entities from tormenting the deceased. These same talismans are also used to prevent the deceased individual from returning and tormenting his or her living relatives.
- **Altar Activation Talismans:** These magical talismans are created to be folded and placed inside an idol of a celestial deity. These special talismans are designed to invoke the supernatural powers of the specific deity.
- **Offering Report Talismans:** These magical talismans are created and used to present special reports to the Celestial Court, announcing new Daoist Lineage Disciples and Priests, and for summoning Celestial Guardians of the Thunder Court.
- **Summoning Powers Talismans:** These magical talismans are created and used to invoke the special magical powers of the Five Elements and/or the Eight Trigram Powers. They can also be used to summon certain terrestrial spirit entities when creating Hexing Dolls.

In China, talismans are believed to reflect the magical powers of the Celestial Gods, Immortals and Generals, certain stars, the prenatal and postnatal Eight Trigrams (Bagua), and the Five Elements (Wuxing) to transform nature. The magical application of a talisman works on the principle that it is possible to manipulate the Qi (energy) and Shen (spirit) of the Three Realms (Heaven, Earth, and the Underworld).

THREE WAYS TO CREATE A TALISMAN

Traditionally, there are three ways in which the Daoist Priest is taught to create a talisman:

- **Zhou Yu:** Speak the Character, as used in Breath Incantations.
- **Shou Yin:** Hand Seals (for more information, see *Daoist Magical Incantations, Hand Seals and Star Stepping*, also by author).
- **Hua Fu:** Paint the Character, as constructed on paper, wood, pottery, and metal (for more information, see *Daoist Magical Talismans*, also by author).

EIGHT BASIC RULES FOR MAKING A TALISMAN

Traditionally, a disciple must train with his or her master in the study of Daoist magic for a period of three years before being allowed to receive the "Lu" (the spiritual register of Talismans, Hand Seals, Star Stepping Patterns, Incantations, and Magical Tools used for controlling spirit entities). When receiving the Lu, the priest is also provided with one of 24 ancient Magical Seals needed to create, imprint, and empower a magical talisman.

In Zheng Yi Daoism, there are Eight Basic Rules that the priest must follow when constructing a magical talisman. These Eight Rules are described as follows:

- **Fasting:** The night before a magical talisman is created, the Daoist priest is required to fast and pray, and to cleanse his or her "internal body." While fasting, it is important for the priest to keep his or her mind's focus and intention directed onto the primary purpose and function of the magical talisman.

In certain Daoist traditions, the priest is required to eat only vegetables or abstain from all food for one to three days prior to constructing a magical talisman. Additionally, the priest must remain celibate during this special time of magical preparation.

- **Cleansing:** Before constructing the magical talisman, the Daoist priest is also required to purify his or her "external body," by taking a shower and cleansing the tissues.
- **The Offering:** Before constructing the magical talisman, the Zheng Yi Daoist priest is required to offer incense to the Jade Emperor, a specific Deity, or the Daoist Monastery (i.e., the Ce-

lestial Masters Daoist Monastery at Long Hu Shan, the Upper Clarity Daoist Monastery at Mao Shan, or the Magical Treasure Daoist Monastery at Ge Zao Shan) responsible for spiritually empowering, supporting, and validating the priest's construction of the magical talisman. Otherwise, the spirit entities will not respect the priest, and will not respond to the specific commands of the magical talisman.

- **The Intention:** When constructing the magical talisman, the priest must focus only on the contents of the talisman and nothing else. The spiritual powers of the priest's Green Dragon (Wood, Hun, and Imagination) must combine with the magical powers of his or her White Tiger (Metal, Po, and Sensation), and fuse together with the spiritual powers of the priest's Red Phoenix (Fire, Yuan Shen, and Intention) and Black Turtle/Snake (Water, Zhi, and Attention). The combination and fusion of these four elemental powers, allow the magical energy flowing from the priest's Energy Body and Spirit Body to become imprinted as living Words of Power onto the talismanic paper.
- **The Lower Dantian to Middle Dantian:** When constructing the magical talisman, the priest must keep his or her energy rooted into the Lower Dantian. The Qi of the priest's Lower Dantian must first be rooted, and then caused to rise upward from the priest's ancestral Jing, Sea of Marrow and center core Taiji Pole. This action energetically activates and "feed" the priest's spiritual cauldron, located in the Yellow Court.
- **The Middle Dantian to Upper Dantian:** When constructing the magical talisman, the priest must also concentrate, imagine, and feel his or her Qi and Shen flowing from the center core Taiji Pole, through the heart, and into the Middle Dantian and Yellow Court area. This focused concentration is needed in order to combine the spiritual powers of the priest's Lower Dantian, Middle Dantian, and Prenatal Wu Jing Shen (now collected within the Yellow Court), together with the "Mandate of Heaven," which is initiated by connecting the priest's Zhi (Will) with the Divine Will through the Upper Dantian.

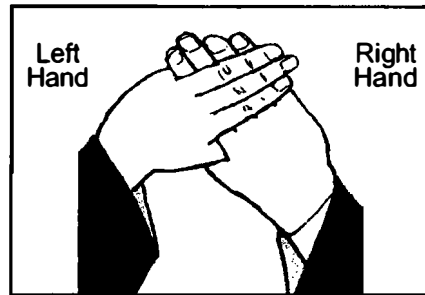


Figure 1.293. The Yin and Yang Double Hand Seal

- **The Incantation:** When energetically "Imprinting" the magical talisman, the Daoist priest is required to repeat certain Breath Incantations or Mantras, needed to fuse the Words of Power into the energetic matrix of the yellow paper.
- **The Blessing and Seal:** After constructing the magical talisman, the Daoist priest is required to issue a blessing (i.e., the activation of magical intention) and then "Seal" the talisman. Without this important activation blessing, the magical talisman is left to be simply a piece of pretty yellow paper. Without the magical Sealing, the energy imprinted within the yellow paper eventually dries up and becomes ineffective.

The secret Hand Seal used in order to magically "Open" (to Imprint) and "Close" (to Seal) a talisman is known as the "Yin and Yang Double Hand Seal (Figure 1.293). It requires the Daoist priest to face the yellow talismanic paper and place the three fingers (Yang number) of the left hand (Yang palm) on top of the four fingers (Yin number) of the right hand (Yin Palm) while speaking magical Breath Incantations.

PURIFICATION INCANTATIONS USED BEFORE AND DURING THE TALISMAN CONSTRUCTION

Before drawing the magical Talisman, the priest must first recite a series of purification incantations. The first 3 incantations purify the heart, mouth and body. The first one is called the Jing Xin Shen Zhou ("Purify the Heart and Spirit Incantation"), it is followed by the Jing Kou Shen Zhou ("Purify the Mouth Incantation") and then the Jing Shen Shen Zhou ("Purify the Body and Spirit Incantation"), described as following:

"Purify the Heart and Spirit Incantation"

**"Tai Shang and Tai Xing
Always respond and transform!
Expelling and binding demons,
Protecting life and guarding the body!
My heart's spirit is calm and peaceful!
Pure clarity and wisdom
now comes from within me!
My Three Hun last forever
and my Po do not stray!"**
"An - Fu - Jie - Fu - Luo -
Ban - Ruo - Bo - Luo - Mi "

"Purify the Mouth and Spirit Incantation"

**"The spirit of the Mouth is Dan Zhu!
He spits the filthy Qi out of my mouth!
The spirit of the Tongue is Zheng Lun!
He connects my destiny,
and cultivates my spirit!
The spirit of the Teeth is Lou Qian!
He removes evil and protects the truth!
The spirit of the Throat is Hu Pen!
He refines dew (saliva)
and transmutes the Qi and Shen!
The spirit of the Heart is Dan Yuan!
He allows me to connect with the truth!
The spirit of the Thoughts is Si Shen!
He refines my fluids and forever preserves
the energy of the Dao!"**
"An - Xiu - Ni - Duo - Luo - Niu"

"Purify the Body and Spirit Incantation"

**"The Heavens Respect Ling Bao!
Therefore, the form of my body
is peaceful and calm!
My Hun and Po are disciples
of the profound mystery
of the Five Organs!
Green Dragon and White Tiger
bring everything into order!
Phoenix and Turtle/Snake
serve and protect me with the truth!"**
"An - Ao - La - Xiu - Li -
Mo - Ke - Ba - Mi - Niu"

This next incantation is used for spiritual protection while drawing the magical talisman. As the priest begins to draw the specific images, he or she will repeat the Jian Guang Shen Zhou ("Spirit of Golden Light") incantation, described as follows:

**"Within the mystical origin
of Heaven and Earth,
everything comes from
rooting the 10,000 Qi Prenatal energy!**

**Within the Three Worlds,
I have overcome
many internal and external obstacles
and have proven that my spirit is invincible!**

**Only Daoism is the best way!
My body is covered with Golden Light!
Some look, but cannot see!
Others listen, but cannot hear!
Yet, it is everywhere in Heaven and Earth
cultivating all things!**

**"As I continue to read the holy scriptures,
my body emanates bright light,
protecting me from everything
within the Three Worlds!**

**The Five Thunder Gods
dispatch emissaries to welcome me,
and 10,000 Immortals greet me!**

**"I am able to command
the Thunder Generals,
so all ghosts and demons fear me
because I expose
the true form of their evil essence!**

**"The Thunder General Pi Li
is always by my side,
and the Thunder General Lei Shen
secretly protects me!
Through deep comprehension and wisdom
I understand everything
between Heaven and Earth!**

**As the energies of the Five Elements
combine within me
a Golden Light suddenly appears
and my true nature radiates outwards,
protecting me!"**

THE WRITING OF A TALISMAN

The special ideographs used for making talismans are called, "Talismanic Characters," which have their own type of pronunciations, known as "Talismanic Sounds." Talismans are generally constructed of ancient Chinese characters, diagrams of stars, divine images and objects for casting spells. It was important for the ancient Daoist shaman to know and understand the energetic implications of each of these elements before constructing the talisman (similar to an herbalist knowing the full potential of his or her pharmacopeia before constructing a prescription).

The specific design and energetic elements of talismans differ from sect to sect in ancient Chinese history. The way that the talisman are constructed and read (their arrangement, order, layers, different colors and positions) were secretly passed down from master to disciple within each sect. Every stroke of the talisman is a special energetic sign to the incantation. When all the various energetic parts of the talisman are gathered together, the combined elements are constructed to form a powerful incantation, allowing each character and line to express their own specific, symbolic meaning.

TALISMANIC PENS AND INK

In ancient China, exorcising charms and talismans were believed to be extremely powerful if they were written with mandarin carnation ink-brushes. Such ink-brushes were sometimes placed upon the body of the sick, fastened to beds, or hung above chamber doors in order to invoke healing (Figure 1.294).

The ink used by Chinese priests for painting and calligraphy was traditionally made in the form of dry ink sticks that were ground with water on the ink stone to produce liquid ink. This allowed the priest total control over the density, texture, and quality of the ink. It also supported the textural and tonal variations of magical energy that were imprinted within the ink. Made chiefly from pine soot (lamp black) and water-soluble animal adhesive, solid ink sticks were highly portable and could be kept almost indefinitely without losing their effectiveness. They could also be moulded in a variety of shapes and colors, complete with pictorial designs and inscriptions.

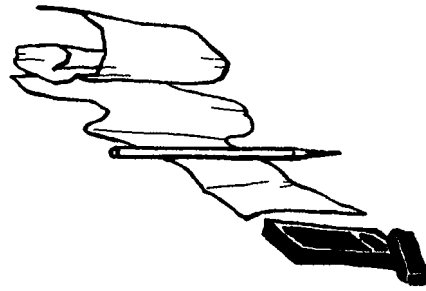


Figure 1.294. Talismanic Pens

To Activate the Magical Pen

The following Activation Ritual includes the secret incantation spoken internally, and used to magically activate the Daoist priest's calligraphy pen. The magical ritual is performed prior to writing the talisman, and is described as follows:

- Next, take a sip of Holy Water from the Earth Altar.
- Then hold the calligraphy pen in the left hand (with the tip pointing upwards towards the Heavens).
- In your mind, say the following incantation:

**"Infuse and give magical power
to this brush!
And fill it with divine energy!
I look up with respect
and kowtow 3 times
to the Three Pure Ones!**

**I, your disciple----(Daoist Name)----,
Living in -----(city)----,
In the -----(Country)----,
At the time of -----,
Write this magical talisman!**

**It is so big and radiant
that it can permeate all things!
And it impacts all dimensions and realms,
with its magical power!"**

- Next, spray a mist of vapor above the calligraphy pen, and use the right Sword Fingers Hand Seal to draw the following magical symbol "Chi" (meaning "to infuse and empower") over the pen to energetically activate it (Figure 1.295).



Figure 1.295. Draw the Chinese character "Chi" - to infuse and empower (Imperial Order)

To Activate the Magical Ink

When magically activating the ink that will be used to write the talisman, the priest will energetically write 6 main magical symbols into the ink. This important imprinting technique will always be used, especially if the priest is constructing the ink from scratch. Each of these 6 magical seals represent the magical powers of a specific celestial immortal that is being infused within the ink itself. This allows the priest to transfer enormous magical power to the talisman. The Six Magical Seals are written as follows (Figure 1.296).

Creating the Talismanic Paper

One well kept secret of ancient Daoist sorcery is the technique of using magical herbs to create Talismanic Paper. When making Talismanic Paper, the following herbs (Figure 1.297) were traditionally mixed during the paper creating process in order to help activate the spell and contain the magical incantations that were projected through the calligraphy pen and through the Daoist priest's Breath Incantations.

- 30% Huang Bai (Phellodendri Cortex)
- 30% Ming Fan (Alumen)
- 40% Bing Pian (Borneol)

In modern China, the best and most popular type of calligraphy paper used in Daoist monasteries is Xuan (Shuyantse). This type of talismanic paper is divided into two main colors, red and yellow, described as follows:

- **Red Talismanic Paper:** This type of calligraphy paper is used for talismans that are constructed to guard homes, banish evil spirits, and cure sickness. These magical talismans can be hung on the walls of monasteries, homes, and offices, or they can be placed on different parts of the body in order to heal and cure disease or remove evil spirits and curses.

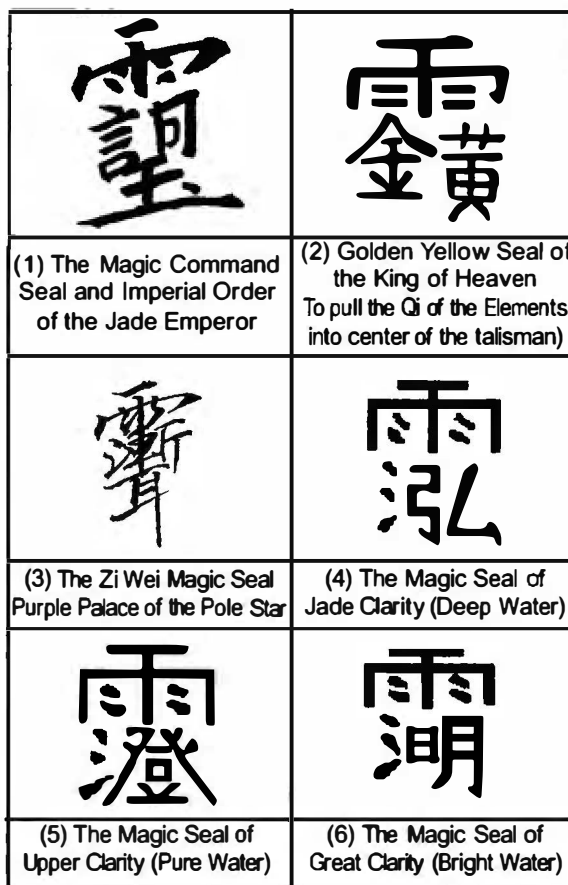


Figure 1.296. Draw the following six magic seals in order to magically empower the talismanic ink with the magical power of Six Celestial Immortals.

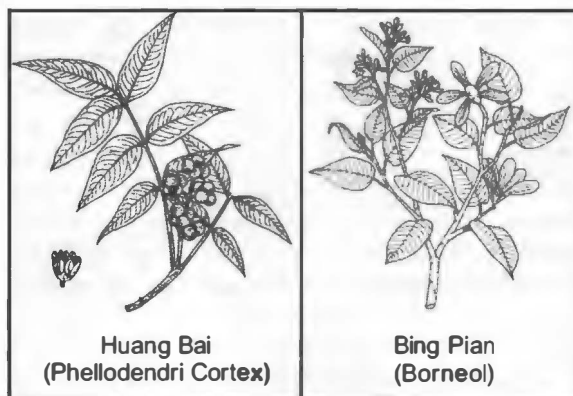


Figure 1.297. Herbs used in constructing Talismans

- **Yellow Talismanic Paper:** This type of calligraphy paper is used for talismans that are constructed for Daoist rituals in order to “Offer Petitions to Heaven,” or for balancing the energy within the environment (Feng Shui Talismans). The yellow color is traditionally used in order to pull the magical power of the other four Elements into the center of the talisman.
- **Blue Talismanic Paper:** This type of calligraphy paper is used for constructing magical talismans that remove heterodox demons, dispatched from other magical temples. This is taught because it was believed that the clerks and lords of the Three Officers in charge of perverse spirits value the color blue.

The alchemical properties of these herbal papers are transformed during the burning process of the talisman and can then be placed into the Altar Cup water in order to create Fu Shui or “Talismanic Water.” This magical water was then used to either heal the sick or bring a specific type of blessing to an individual and his or her family. Talismanic Water consists of creating a talisman on the red paper, and then empowering the talisman with Qi and Shen through Breath Incantations to energetically activate it. The paper is then burned (Ceremonial Moxacautery) and its ashes are placed into the water.

Creating Talismanic Water requires the Daoist priest to perform a magical ritual using the summoned powers of the Air, Water, Fire, and Earth Elements. The energy and power of these four Elements are combined in ritual by using three separate prayers, described as follows:

- First, the Holy Water is prayed over using magical Breath Incantations. The Holy Water is then placed on top of the Earth Altar table. This represents the magical fusion of the powers of the Air and Water Elements.
- Next the talismanic paper is passed over the incense smoke 3 times in order to purify it.
- Then, the magical talisman is constructed, prayed over, and then burnt. This represents the activation of the magical powers of the Fire Element.
- The ashes of the talisman (representing the magical powers of the Earth Element) are then gathered and placed into the Holy Water, which is again prayed over one last time.

- The magical water is then either given to the patient to drink, or sprinkled onto the patient’s body. The ancient Daoists believed that when drunk, the power of the specific deity summoned by the magical talisman would enter into the patient’s body from the water and fight off the evil spirit that caused the illness.
- If a blessing was being invoked through the Talismanic Water, then the individual would only take three sips from the Altar Cup followed by prayer, offering incense, and kowtowing three times.

THREE POPULAR TYPES OF TALISMAN WRITING

In the Han Dynasty (206 B.C.-220 A.D.), certain talismans were considered powerful mandates. They were viewed as official threats, commands, and orders issued by the Son of Heaven and used to control spirit entities and were viewed as a standard expression for exorcism. According to this ancient belief, it was therefore deemed important to construct and write certain talismans on yellow colored paper (known as imperial paper), and in red cinnabar ink (known as imperial ink).

As a rule, the talismans were believed to be powerless unless written with a new magical pen, and with the ink that had been rubbed in Holy Water (water that had been refined and pure). Additionally, as the talismans are being written, their power could be increased by reciting various magical incantations over them.

Additionally, great attention is also paid to the priest’s calligraphic skills. According to ancient teachings, a successful ritual performance hinges upon the outcome of the calligraphic process (i.e., meditation, incantation, and ritual choreography). There is an ancient Daoist saying that states, “If the power of your brush is weak, then the power of your ritual will be weak.”

There are three major types of Talismanic Paper Writing: Ancient Seal Script, Common Script, and Cloud Writing Script, described as follows:

- **Ancient Seal Script:** This is a form of archaic Chinese writing which was generally found within the Shang Qing (Mao Shan), Ling Bao (Ge Zao Shan) and Celestial Masters (Long Hu Shan) sects of Daoism, dating back to the East-

ern Han (Dynasty (25 A.D. - 220 A.D.) and Jin Dynasties (265 - 420 A.D.). Traditionally, most of these magical seals are carved in the "Zhuan Shu" (Historical Script) Calligraphy style.

- **Common Script:** this is a form of common Chinese writing which was generally found within the Mao Shan and Kun Lun sects of Daoism, dating back to the turn of the century. Traditionally, most of these magical seals are carved in the "Kai Shu" (Regular Script) Calligraphy style.
- **Cloud Writing Script:** Sometimes known as "Celestial Calligraphy," the focus of this type of esoteric writing featured twisted, cloud like strokes, swirling like clouds, winding around the talisman.

OTHER FORMS OF TALISMANIC WRITING

As a solid materialization of a secret sound or energetic form, talismans are drawings that either represent the hidden name of a specific deity which will be invoked, or depicts the esoteric pattern and outline of sacred mountains or paradises from which the adept seeks to sojourn. Therefore, the specific material, type of writing, and ink from which the talismans were drawn or engraved, as well as the spiritual deity, seal, color, Heavenly sign, planet, constellation, character, date, type of writing, and place to be worn were important. For example, Talismans that are used for Spirit Travel are energetically traced onto the palms of the hands, the soles of the feet, and on the Heart. Talismans can also be created by tracing symbols in the air with your hand, an incense stick, an incense burner, sword or other instrument.

There are other Daoist masters who draw specific Chinese characters in the air and send them encapsulated in a bright white ball of energy into their individual's body. This technique was specifically used to vitalize the body's Five Yin Organs and initiate healing in chronic conditions (Figure 1.298).

TALISMANS AND MAGIC SEALS

In ancient China, it was believed that even the most powerful talismans would not be effective unless they bore the appropriate Seal (Yin) of ruling spiritual authority who created and



Figure 1.298. Talismans can be created by tracing symbols in the air with your hand

issued them. During the Han Dynasty (206 B.C. - 220 A.D.) the ancient Daoist had a saying, "a talisman without a seal is like an army without a commander."

The demon or spiritual entity would only react to a seal if the Daoist priest possessed the ability to transfer him or herself into the spirit entities realm to control its power. By transferring into the entity's spiritual realm the priest could increase his or her power of influence over the particular being by drawing power from the spirit entity's reservoir of energy which was now at the priest's disposal. This also enabled the seal's energy to be constantly replenished and maintain its potency due to the frequent use of the seal.

There are many universal seals that symbolize the specific quality, attribute and activity of spiritual entities. The empowering and energetic loading of the seal is accomplished by the priest tracing the specific Chinese character or pattern while concentrating on the imprinting and energetic activation of the seal. It is important that the priest perform this task while remaining in union with the Dao, so that it is Divine will and not the priest's will that empowers, energetically loads and activates the seal.

From the Han Dynasty to the Three Kingdoms period, specifically the Shu Dynasty (221 - 226 A.D.), seals were constructed of peach wood. On the fifth day of the fifth month, it was common to find gates and doors covered with various shapes of red cords and seals created in five colors (green/blue, red, yellow/brown, white and black) in order to frustrate malevolent spirits. These magic seals utilized the Cloud-Shaped Seal Character Writing (documented from the ancient Daoist text *Wufuxu*). These talismans were known throughout ancient China as the famous "Five Lingbo Talismans," and stood four inches in heights, containing 120 characters. They were originally transmitted to Emperor Yu during the Xia Dynasty (2205-1765 B.C.) and are arranged according to the system of the Five Agents (assigned to the middle Hun), associated with five specific colors, five directions and Five Heavenly Administrators.

These Five Lingbo Talismans are protective charms, and should be written with red cinnabar paint on planks of peach wood and worn on the individual's belt. In ancient China they were used to ward off wild animals, evil spirits and negative influences when entering into mountains and forests (refer back to Figure 1.289).

The basic interrogation technique used in Daoist Exorcism involved using a Talismanic seal. It involved smearing a specific seal composed of linked stars, pseudo-constellations, Chinese characters and various geometric patterns with red (vermilion) ink, and pointing it in the exact direction in space used to conjure a specific type of demon. The Daoist priest would then call out its name and immediately impress the seal on a piece of yellow paper. The demon would suddenly appear, and could then be interrogated.

Since the talismanic messages were not addressed to men but to spirits, sometimes the talismanic seals were written in "ghost script." Ghost script is a form of writing whose characters bare a certain similarity to normal Chinese characters, however, the strokes are modified while in trance and only accessible to the Daoist exorcists priests.

In some cases, the seals were also impressed onto the individual's body, or onto some other

object that needed to be protected. Other times, seals were imprinted onto paper talismans and ingested, or simply worn by the individual.

THE APPLICATION OF A TALISMAN IN FENG SHUI

Since ancient times, Feng Shui masters have used talismans to help in warding off bad luck, Sha (Evil Qi), and Gui (ghosts or spirits) from houses, temples, and shrines. According to the *Standard History*, written in the Han Dynasty (206 B.C.-220 A.D.), it was customary to place talismans carved into an exorcising branch of peach wood (found facing the South-East) at the gate of the palace and all official buildings in order to ward off evil influences. According to tradition, this formal custom was handed down from the Zou Dynasty (1028 - 221 B.C.) and Qin Dynasties (221 - 206 B.C.). The ancient Chinese maintained the conviction that the peach tree possessed the most Jing of any of the five principal trees (pine, cypress, white aspen, etc.), peach wood was therefore believed to be able to suppress and subdue evil influences, as well as keep legions of spirit entities at bay.

Even the color of peach blossoms (red) was believed to be a powerful Yang charm. Red, being the color of fire and light was believed to counteract evil and avert misfortune (Yang to combat Yin). This is why at the beginning of each year, "peach-red paper" was traditionally hung in long strips with specific sentences stating phrases denouncing evil and affirming good. These long talismans were commonly fixed to the right and left sides of most imperial entrances.

In terms of Feng Shui function, there are two types of talismans used: A Direction Talisman, and a Time Talisman, described as follows:

- **A Direction Talisman:** this is a talisman placed in inauspicious locations in or around the house (e.g., fastened on doors, corners, pillars and beams) or building (e.g., Important read-junctions and public spots) to ward off evil influences
- **A Time Talisman:** this is a talisman used when performing any change or renovation in or around the house on days that happen to be inauspicious according to the Chinese almanac.

In ancient China, a talisman (Fu) was generally used for protection against undesirable influences, or for achieving a specific purpose (for example, procuring health and long life). Generally, a talisman is used as a graphic representation of the specific attributes or spiritual mandates for which it has been empowered and energetically loaded. In other words, talismans are objects, drawings or symbols, believed to be endowed with supernatural power, and used to invoke the power of certain high deities. They are scripts of power, transformers, and have been clinically used in ancient China by Daoist sages to heal the sick and ward off evil spirits since the Eastern Han Dynasty (25 A.D.-220 A.D.). By the Sixth Dynasty (420 A.D.- 589 A.D.), talismans were also used for exorcism; to hasten the production of immortality elixirs; and for spirit travel into the celestial realms.

A talisman consists of creating a string of words and symbols to invoke certain deities by writing down their names on a strip of yellow paper with red (vermilion) ink, embellished with specific symbols. The words or symbols of command (or power) were used to open the "celestial gate" to the spirit world. Once the talismanic calligraphy had been completed by the Daoist shaman, all of his or her power was immediately transferred into the talisman. The talisman was then used by the individual as a type of ritual object in order to retain direct contact with the Spirit World.

The ancient Daoist believed that the magical power of a talisman derived from the fact that they were permanently inhabited by spirits. Thus, individuals could directly communicate with the Spirit World via the talisman without the participation of a "Medium" (one who communicates with the Spirit World). The talismans themselves acted as a medium and were treated with great respect, fear and secrecy.

Ancient Daoist talismanic magic also has its influential basis in the astrological positions of the Heavenly Bodies (the sun, moon, planets and constellations) and the specific powers of the various Five Elements and Eight Trigrams. Therefore, the talisman is thought to be a dual energetic symbol, existing both on Earth (as an inscription on paper or inscribed within metal, jade, wood or clay) and

in Heaven existing as a spiritual influence. The Chinese character imprinted within a talisman was used to summon Heaven's protection. All symbols inscribed within the talisman energetically protected the wearer by summoning into action the particular powers of Heaven to which the symbols correspond.

REPLACING THE TALISMAN IN FENG SHUI

Traditionally, on New Years Day, the old paper charms and magical talismans are removed and replaced by new ones.

During this New Year time period, five slips of paper were commonly used to represent the Five Blessings (i.e., Old Age, Wealth, Health, Love of Virtue, and Natural Death), and were suspended from the overhead awning of the front door.

An additional five slips of paper were also pasted onto fruit trees, farming implements, furniture, carts, boats, etc., with the hope of obtaining celestial blessings.

THE TALISMANS AND MEDICINE

Since ancient Chinese medicine was created from Daoist sorcery, there are no limitations to the potential of Qi emission. The famous Chinese physician Sun Si Miao wrote extensively on the healing power of talismans. The treatment of disease included chanting the name of a particular healing spirit while tracing the talisman on paper. The ashes of the paper were mixed with the appropriate herbs and then swallowed by the individual, or used externally.

In ancient China, according to imperial mandates, in order to qualify as a "Talismanic Healer," the priest had to also be familiar with the various spiritual and energetic natures of all thirteen branches of Daoist Medicine. This included the study of acupuncture, herbs, external infections, external wounds (caused by metal weapons), swellings, Internal and External Winds, pediatrics, obstetrics, the greater veins (the body's arterial flow), eyes, ears, nose, mouth and teeth. Additionally, the priest must understand the related diseases attributed to the thirteen branches, their principle curative areas and specific points, as well as appropriate charms and incantations needed in order to produce effective healing.

TALISMANIC WATER: FU SHUI

The ancient Chinese *Fu Shui* or "Talismanic Water," was sometimes used to heal the sick. Talismanic Water consisted of creating a talisman on rice or yellow talisman paper, empowering the talisman with Qi and Shen through "Breath Incantations" to energetically activate it, then burning it in the flame of a Daoist incense burner ("Ceremonial Moxacautery"), collecting the ashes, mixing them with water or herbal tea, reciting a specific incantation over the potion and then giving it to the patient to drink. Sometimes the potion was sprinkled on the patient, in order to treat his or her disease. The ancient Chinese believed that, when swallowed, the power of the specific deity who magically empowered the potion would enter the patient from the water, and fight off the evil spirit that caused the illness.

The ancient Daoista also used Talismanic Water to purify their eyes for the development of spiritual sight; purify their mouths for incantations; or to perform ablutions before meditation (Figure 1.299). When created, these "prescription talismans" became a very advanced form of Qi Emission and required a high level of training to both create and control their energetic potential.

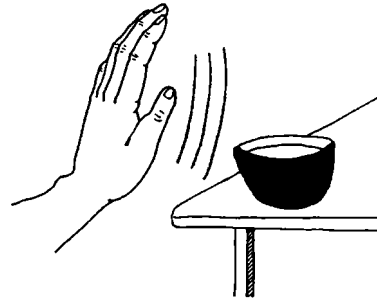


Figure 1.299. Talismanic Water

The dual nature of a talisman can be observed in relation to how it is applied. In certain applications, two talismans must be drawn. One talisman is to be absorbed into the body of the patient and the other talisman is to be worn by the patient.

MAGICAL TALISMANIC TABLES AND BOARDS

According to *The Yellow Book of Magical Talismans*, one powerful tool that the Daoist priest possesses is the use of the Magical Divination Table (Figure 1.300). The esoteric patterns of the Magical Divination Table contain the images of the Four Celestial Animals positioned according to their various directions and powers of influence

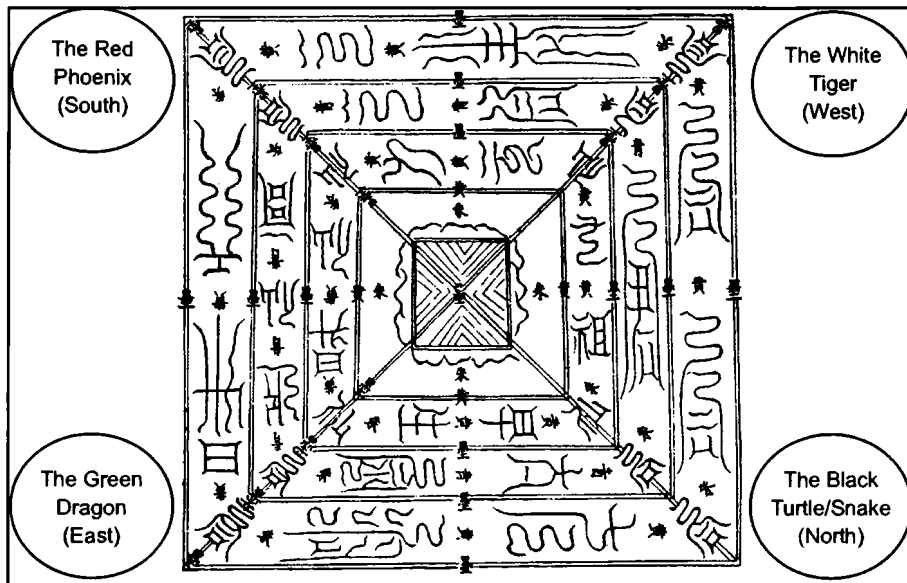


Figure 1.300. Three square zones representing the Three Worlds (Heaven, Earth and the Underworld) surrounded the center of an ancient bronze mirror (Magic Mirror), which was located in the center of the Magical Board.

(i.e., the Green Dragon was positioned at the East, the Red Phoenix was positioned at the South, the White Tiger was positioned at the West, and the Black Turtle/Snake was positioned at the North). The esoteric inscriptions of the 24 Magical Seals of the Zheng Yi Meng Wei (i.e., the magical names and seals of the original 24 Daoist Monasteries, mountains and counties located in the Cheng Du Province organized by the first Celestial Master Zhang Daoling) surrounded the images of the Four Celestial Animals. The combination of magical talismans, incantations, seals and celestial icons all worked together in order to gather the magical energies of the four powers from the four directions of Heaven and Earth and direct them into the center of the Magical Divination Table.

The *Yellow Book of Magical Talismans* further states that one of the most powerful magical tools used for entering into the spirit realm was the Daoist priest's "Magic Board." This magical tool was used in similar fashion to that of the modern Ouija Board. It allowed the ancient Daoist priest's the ability to contact spirits of Heaven, spirits of Earth (i.e., Earth Immortals, Nature Spirits, Water Spirits, etc.), and spirits of the dead (Gui).

The Magical Board was traditionally placed onto the center of Daoist priest's Divination Table. This allowed the magical power of the Divination Table to act as an energetic portal into the various spirit realms. Once the Magical Board was placed onto the center of the Divination Table, it immediately fused with the cultivated magical powers of the four directions already existing within the energetic field of the table. The Daoist priest would then begin performing an "opening" ritual in order to activate the mysterious powers of the Magical Board and begin divination.

The power of the Magical Board was extended into the three realms of the Three Worlds (Heaven, Earth and the Underworld), represented by three square zones that surrounded the center of an ancient bronze (magic) mirror. This type of magical fusion (i.e., the gathered powers of the Magical Divination Table and the combined powers of the Magical Board) was considered to be one of the greatest uses of talismanic power in ancient divination.

MAGIC CHARMS

The ancient Chinese have always believed that good fortune and misfortune were the result of spirit intervention; and, that the magical power contained within certain words and esoteric script would have a powerful influence on spirit entities.

In ancient China, magic charms and amulets were used in almost every phase of life, from the protection of houses and graves, to the collection of wealth. During the Han Dynasty (206 B.C. -220 A.D.), people commonly wore magic charms and amulets on their waist, around their necks, shoulders, backs and chests, as well as in their hair, for protection against accidents, disease, demons, and all forms of evil influences.

Magic charms and amulets are found in great variety, constructed out of special metal, stone, wood, clay, and paper, as well as animal and vegetable substances. Some are constructed with or without characters or magical designs engraved or written on them.

Religious texts are sometimes used as magical charms or talismans. They are traditionally written or printed on narrow strips of red or yellow paper, and pasted onto the top horizontal beams over doors, walls, special rooms, etc. These special spiritual incantations or "spells," are formed by a unique blending of several magical characters, along with certain astrological patterns. The magical charms are sometimes kept on the individual's body, or pasted onto walls and over doors. The larger variety of paper charms are often accompanied by esoteric pictures and symbolic illustrations.

Although certain magic charms are to be worn on an individual's body, others are to be made into pellets or reduced into ash and swallowed as spiritual medicine. Additionally, sometimes magical characters are written onto the leaves of special medical plants, and then transferred into liquid and drunk as magical elixirs for healing.

An amulet constructed out of peach-wood or peach-stones (peach pits), was regarded as a powerful antidote against evil spirits. Therefore, a string of carved peach-stones was often hung about the necks of small children, used to prevent their spirit soul from being stolen by demons.

Additionally, Iron Nails, that were used in sealing up a coffin were also considered to be quite effective in keeping away evil influences. Therefore, iron coffin nails were sometimes beaten into long rods or wires, encased in silver, and molded into a large ring. This magical ring was worn on the ankles or wrists of a young boy (if he was the only son) until he reached the age of sixteen.

Sometimes the magic charms were placed inside a red bag and suspended from a button-hole, pasted over a door, or hung on a bed-curtain. These special talismans often carried an inscription requesting a celestial guardian, such as Lei Shen (the God of Thunder) or Lao Zi to expel evil influences, kill demons, and to send down good fortune and happiness. Because these inscriptions frequently requested the God of Thunder (Figure 1.301) to use thunderbolts (Ting) to kill the evil spirits, these amulets are often referred to as "Lei Ting" charms or "Lei Ting Curse" charms.

In ancient China, official written documents, including mandates and decrees, carried absolute authority. Such power, further promoted the belief in the authoritative influence of written characters. Eventually, the ancient Daoists were able to transfer the concept of absolute power being generated through written characters to the spirit world.

In ancient China, the inscriptions etched into magic amulets and charms resembled the official imperial documents of the time. The amulet would request that a "Command" be issued from a high celestial official to expel evil spirits. In order for the amulet or charm to carry any form of magical power or influence, the initial "Command" needed to come from a deified high official, one who possessed the prestige and celestial power necessary to enforce the order. Frequently, the celestial deity chosen for this special mission was the God of Thunder Lei Shen, with his arsenal of thunderbolts. Sometimes, Lao Zi (Tai Shang Lao Jun) would be asked to intercede for a "just cause." However, most of the time, the amulet inscriptions requested that demons or evil spirits be expelled or killed.

The inscription etched into the magic amulets and charms usually concluded in the same manner as an official government order, with words stating "Quickly, quickly, obey this order."



Figure 1.301. The God of Thunder (Lei Shen) Summoned to rain thunderbolts down on evil spirits

MAGIC CHARM WRITING

Magic Writing (Fu Wen) is also known as Daoist Magic Script Characters, Daoist Secret Talismanic Writing, and Talismanic Characters. These are all various descriptions used to portray the twisted strokes that sometimes resemble Chinese characters. Traditionally, only the Daoist priest writing the magic amulet or charm can read and understand its esoteric message. These esoteric characters and methods of constructing the magic writing tend to differ from monastery to monastery and sect to sect. Each method of magical writing is traditionally passed down secretly from master to disciple.

In ancient China it was taught that if magic writing were easy to understand, then anyone could have the power to control the spirits.

According to the *Records of the Divine Talismans of the Three Grottoes*, the origin of magic writing was from the condensation of clouds in the sky. Therefore, cloud writing was spirit writing. This ancient belief was applied to all forms of magic writing, including magic talismans, magic amulets and magic charms.

According to the *Secret Amulets to Summon the Immortals to Protect the Body*, the magical power of an amulet, jade pendent, or charm is equal in effect to that of a magic talisman. According to ancient Daoist belief, when used for protection, the amulet or charm will intercept an attack of evil Qi, instead of allowing the evil Qi to attach itself to its owner.

According to the ancient Daoist secret method for making magic amulets, the best way to construct a magic Bagua (Eight Trigram) charm is as follows:

- Begin by drawing the image of a Postnatal Bagua Pattern. If using paper, draw the Bagua image on either yellow or red paper.
- Next, say the secret Bagua Magic Treasure Incantation.
- Then place the amulet in a Bagua burner and do a magic ritual every day (for 49 days or 108 days) until the charm becomes energetically empowered.

The esoteric symbols used in Daoist magic writing, are usually placed at the beginning and ending of the inscriptions placed on magic Amulets and Charms. The following is an example of a Daoist Magic Charm using magic writing (Figure 1.302). In this example, the central hole is round, as opposed to square. The large characters at the extreme right and extreme left are not Chinese characters, but rather Daoist magic writing. The translation of this magic amulet is as follows:

- **On the Left Side of the Amulet:** On the upper part of the large character on the left (Yang) side of the amulet, is the magic writing for the Chinese character "Lei" (Thunder), referring to the God of Thunder - Lei Shen.

On the lower part of the left side of the amulet is the magic writing for the Chinese character "Ling," meaning "to order."

- **On the Right Side of the Amulet:** On the upper part of the large character on the right (Yin)



Figure 1.302. Back of a Magic Bagua Talisman Charm

side of the amulet, is the magic writing for the Chinese character "Sha," meaning "to kill." This large character looks like a three prong fork, with three small circles underneath it.

On the lower part of the right side (just below the three small circles) of the amulet, is the magic writing for the Chinese character "Gui," means "ghost" or "demon."

When the two large magic writing characters are read from left to right, they can be translated as follows:

**"The God of Thunder
Orders the Demons
To be Killed."**

- **On the Center of the Amulet:** Each line on the Chinese inscription written in the middle of the amulet (read vertically, from top to bottom and right to left) is translated as follows:

**"Lei zou sha gui jiang jing!
Zhan yao chu xie yong bao
Shen qing feng!
Tai Shang Lao Jun
Ji ji zhi ling!"**

**"God of Thunder (Lei)
Clear out and kill the ghosts
And send down purity!"**

**Behead the demons,
Expel the evil
and keep us eternally safe!**

**This Command is from
Tai Shang Lao Jun
Execute it quickly."**

THE SECRET METHOD FOR ACTIVATING THE MAGIC POWER OF THE MAGIC CHARM

The following secret ritual is used by Daoist priests in order to energetically activate the magical power of the Magic Charm.

Every magic charm has a visual symbol, as well as a magic incantation needed to energetically activate it. In order for the magic charm to work, you need to have both.

According to ancient Daoist teachings, in order to energetically activate a magic charm you must perform a magic activation ritual every night for 28 days (a full lunar cycle), without missing a single night. Traditionally, the priest would proceed as follows:

- First, the priest chooses an auspicious time to energetically imprint the magic charm. The same time should be available each night, in order to establish a consistent routine.
- The priest should find a safe, quiet place, to practice without any disturbance.
- Next, the priest will sit down, and light an incense.
- The priest will pick up the magic charm and hold it in his left hand, and begin to trace the esoteric symbols over the magic charm with his right Sword Fingers Hand Seal. It is important that the priest speak the charm's secret incantation while tracing its esoteric pattern.

It is also important that the priest continually trace the magic esoteric pattern while chanting the magic incantation. He should not stop tracing and chanting until the incense stick has completely burned out.

This special type of training can also be used for activating certain magical seals, chops, and other types of esoteric talismans.

- Eventually, the priest will observe the orange glowing ember of the incense stick start to grow and begin twisting around like a vine. It will continue to grow until the magic symbol eventually appears in front of the priest's eyes, floating in the air, and glowing like a hot branding iron.
- Once the priest observes this visual phenomenon, then within four or five more nights the glowing symbol will suddenly shoot out in all directions, expanding outward, until it becomes enormous in size. Once this happens, the Qi of the magic symbol and incantation have energetically fused, and have now become conscious and subconsciously programmed inside the priest's brain.

The magic charm is now energetically activated, and can be quite effective when used. Because every charm has more than one magical application, the priest can now speak the magic incantation while drawing the charm's esoteric symbol in the air and the magic spell will immediately become activated.

The priest may also choose to imprint the magic spell into other substances, such as air (smoke, clouds, or breath vapor), water (spit, drinking water, bath water, etc.), or earth (rocks, dirt, or incense ash). This type of energetic imprinting can sometimes be used in order to effect several individuals at once, and tends to have a powerful result when seeking to create a "group" activity.

Once the magic charm has been energetically activated, and programmed into the priest's brain, he must then practice and use it at least once a month. Otherwise, the priest will begin to lose his ability to energetically manifest the magical effects of the charm.

COUNTERING EVIL ENERGY WITH MAGIC CHARMS

In ancient China, it was believed that the supernatural powers contained within a magic charm could be used as a visual counter to any and all forms of evil energy. For example, the various magic symbols used to represent happiness and joy were commonly used to intercept and counter the projected toxic energies from the “evil eyes” and “jealous glares” of unhappy or ungrateful individuals. Likewise, many magic charms professing long life, peace, and prosperity are commonly employed against the supernatural powers of evil spirits who were believed to bring illness, adversity, and poverty to bear upon their victims. This active “countering of energetic force” is one reason why many magic charms and esoteric talismans include such statements as “Apprehend, Cut/Chop, and Kill!”

Also included within many magic charms are the esoteric symbols used to represent the Sun, Moon, Five Planets, and one or several of the Twenty-Eight Star Constellations.

It is important to note, that when any character is repeated many times within a magic charm or talisman, it is the creator's desire to magnify the magical power of that particular force. For example, both the Sun and Moon are considered to be strong celestial powers used for eradicating evil, therefore their images (i.e., characters) are often repeated several times within a protection charm or talisman in order to magnify their magical power and influence, multiplied by the repetitive force of the celestial rays.

Additionally, the Chinese characters for Fire, Thunder, and Lightning are commonly repeated within magic charms used for warding off evil spirits. Many times, the curving lines, drawn wriggling downwards from top to the bottom, are the creator's version of lightning symbolically striking an evil spirit or some other object of intended wrath.

When etching a magic Thunder Charm, the Daoist priest will focus his intention onto a specific Thunder God, and repeat the following secret incantation seven times in order to magically activate the charm:

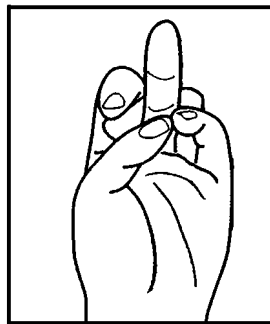


Figure 1.303. Magic Thunder Hand Seal



Figure 1.304. The Magical Thunder Symbol used for Summoning the Celestial Immortals to the altar

**“Heart of Heaven,
Eyes of Heaven,
Core of Heavenly Light!**

**Defeat the powerful light
of the Earth, Sun and Moon,
and produce your Light!**

**Quickly, Quickly,
Let the Law and Command
of the Five Emperors be Obeyed!”**

After speaking the secret incantation, the Daoist priest will inhale a breath from the East.

Next, the priest will form the magic Thunder Hand Seal with his left hand (Figure 1.303), focus on the magic seal of the Thunder God with his Third Eye (Figure 1.304), and exhale, blowing his spirit into the charm, immediately activating its magical influence.

Next, the priest will place the magic charm in his left hand (still forming the Thunder Hand Seal) and pick up the Magic Pen with his right hand. The priest will now repeat the “Effects of the Seven Turnings of the Writing-Brush” incantation:



The Chinese character inscription for the Thunder Amulet on the left can be translated as follows:
 “God of Thunder thunderbolts, God of Thunder thunderbolts, Kill the ghosts and send down purity! Behead the demons, expel the evil and keep us eternally safe! Receive this Order from Tai Shang Lao Jun, and quickly let it be executed!



The Chinese character inscription for the Thunder Amulet on the right can be translated as follows:
 “Thunderbolt Command”

Figure 1.305. All Daoist Magical Thunder Amulets must be magically activated through specialized ritual

**“The First Turn of the Brush
 Moves Heaven and Earth!
 The Second Turn of the Brush
 Sun and Moon shine brightly!**

**The Third Turn of the Brush
 Moves the Kui Gang Dipper Star!
 The Forth Turn of the Brush
 The Thunder Lord Lei Gong cries out!**

**The Fifth Turn of the Brush
 Thunderclaps issue forth!
 The Sixth Turn of the Brush
 The mountain demons die!**

**7th Turn of the Brush
 Collects and beheads all wicked demons!
 All evil that approaches me will perish
 Under my magic amulet!”**

Traditionally, charms that do not contain the names of a particular god are few; however, they do exist. These special charms usually contain the characters “Shen (Spirit)” or “Ling (Supernatural).” The magical function of this type of charm is in the belief that the gathering together of many people will produce a strong collective power, which is energetically stronger than any single person or spirit.

SECRET THUNDER AMULET INCANTATIONS

According to the *Daofa Huiyuan (Corpus of Daoist Rituals)*, a Daoist magical Thunder Amulet (Figure 1.305) is to be energetically activated in specific magic ritual practice. For example, the magical imprinting of the “Fire Wheel Amulet of the Comprehensive Thunders” (Houju Zonglei Fu) combines the action of writing the amulet with magic incantations that are designed to attract the attention of the celestial realm.

The following are some of the secret incantations used in Daoist magic rituals in order to request the assistance of the celestial Thunder Gods to energetically empower and activate a magical Thunder-Amulet:

- The Daoist priest will begin by first presenting special offerings to the Jade Emperor, Celestial Court, and Thunder Court.
- Next, the priest will choose and then invite (request) all of the following three deities to come to the altar room: “UtmostAlert” Zhang Yuanbo, “Fierce Messenger” Xin Hanchen, and “Blazing-Fire” Deng Bowen.
- Then, the priest will request the assistance of the three Thunder Gods by saying the following magic incantation:

**“Utmost Alert Zhang Yuanbo,
Fierce Messenger Xin Hanchen,
and Blazing-Fire Deng Bowen
Assemble to enter the amulet!
Disperse your outer form,
and let your energies descend!**

**Fire of Thunder
Burn Quickly!
Fire of Lightning,
Swoop through the Void!**

**Open the Heaven!
Conceal the Window of Earth!
Support the Human Gate!
and Obstruct the Demons Path!**

**Pierce the hearts
of the Demons!
and Crush the bellies
of the Demons!
The battle lines
of the Fire Chariots,
contain eight million soldiers!**

**The Strong Smelling Smoke Messengers
of the Fire Chariots of the Five Thunders!
All must burn and attack
the demonic thieves!
So that the ways of mankind
are secured and healed!”**

- Next, the priest will invite the following Five Thunder Generals to come to the altar space and request that they rapidly descend into the amulet:

**“The General of the Fire Chariots
of Heavenly Thunder, - Liu Zhong,
Rapidly descend into the amulet!**

**The General of the Fire Chariots
of Earthly Thunder, - Li Yongzhi,
Rapidly descend into the amulet!**

**The General of the Fire Chariots
of the Center, - Zhou Wenqing,
Rapidly descend into the amulet!**

**The General of the Fire Chariots
of Water Thunder, - Song Yongning,
Rapidly descend into the amulet!**

**The General of the Fire Chariots
of Man Thunder, - Zhu Yongan,
Rapidly descend into the amulet!”**

- Then, the priest will invite and request one of the God-Emperors of the Comets to come to the altar space and request that they rapidly descend into the amulet:

**“The Official Decree states:
Stars of the Fire Chariots,
Let lightning swoop down to crush and kill!**

**God Emperors of the Celestial Comets,
Quickly come to support mankind!
Rapidly descend into the amulet,
to chase and arrest all evil spirits!”**

**Please carry it out immediately
as an order from the Great God Emperor
and the Ancestor of Thunder!”**

SPIRIT MONEY

"Joss" Paper, also known as **Ghost Money**, Spirit Money, "Gold Paper" and "Shade Dark Money," are sheets of paper that are **traditionally** burned in certain Daoist magic rituals to **honor** or appease a special deity or ancestor (Figure 1.306).

Joss Paper, as well as other paper items, are traditionally burned in Chinese funerals, to ensure that the spirits of the deceased have material comfort in the afterlife.

Joss Paper is traditionally made from coarse bamboo paper, although rice paper is sometimes used. Traditional Joss Paper is cut into individual squares or rectangles. Depending on the region, Joss Paper may also be decorated with seals, stamps, pieces of contrasting paper, engraved designs, or other esoteric motifs.

TYPES OF SPIRIT MONEY

Different types of Spirit Money are given to distinct categories of spirits. The three main types of Spirit Money are cash (also known as copper), silver, and gold, described as follows:

- **Hell Bank Notes:** These are a modern form of joss paper, printed to look like regular currency, but with stupendous monetary amounts, going up to eight-digit figures.

It is important to note that the term "Hell," refers to Diyu (the "Earth Court"). In traditional Chinese beliefs, it is thought to be where the souls of the dead are first judged by the Lord of the Earthly Court (Yan Wang). After being judged they are either escorted to Heaven or sent into the maze of underground levels and chambers to atone for their sins. People believe that even in the Earthly Court, spirits need to use money. A story says that the word hell was introduced to China by Christian missionaries, who preached that all non-Christian Chinese people would "go to hell" when they died. Through a case of misinterpretation, it was believed that the word "Hell" was the proper English term for the afterlife, and hence the word was adopted.

Hell Bank Notes are known for their large denominations, ranging from \$10,000 to several billions, and usually bear an image of the

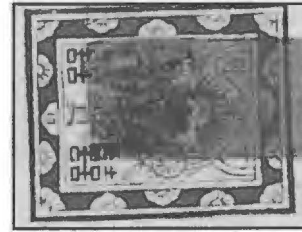


Figure 1.306. Spirit Money (Joss Paper)



Figure 1.307. Hell Bank Notes

Jade Emperor, with his signature (Yu Wong) and the signature of the King of Hell (Yanluo). There is usually an image of the Bank of Hell on the back of the bill (Figure 1.307).

The two most traditional times of year to burn Hell Bank Notes are during the Festival of Pure Brightness and the Hungry Ghosts Festival.

Note: As a general rule, you should never give Hell Bank Notes to a deity or a living person, as this is viewed as highly offensive. Also, the Hell Bank Notes are always to be kept concealed when they are stored at home, as it is believed to bring bad luck when left on display. As Hell Bank Notes are associated with death, they should never be used for anything other than their intended purpose.

- **Copper Cash:** Paper coin monies are traditionally given to newly deceased spirits and to spirits of the unknown.



Figure 1.308. Gold Paper

- **Silver Paper:** Silver Incense Paper is a yellow colored paper with a silver foil printed on it, representing a silver tael. Silver Spirit Money (Yin Zhi) is given exclusively to ancestral spirits as well as spirits of local deities. Silver money is also given to unrelated ghosts.
- **Gold Paper:** Gold Incense paper is a yellow colored paper with a gold foil printed on it, representing a gold tael (Figure 1.308). The Gold Foil Spirit Money (Jin) is given to both the deceased and higher gods such as the Jade Emperor.

PRESENTING SPIRIT MONEY

When presenting Spirit Money as an offering, the distinctions between the four categories of spirit money must be followed exactly. This is to prevent any confusion and avoid insulting the spirits. For example, ghosts are usually offered Silver Spirit Money and smaller bits of paper money which are designed to represent coinage (Copper Cash). Ghosts also receive Bank of Hell notes. These Bank of Hell notes are printed to look like regular currency, but with stupendous monetary amounts, going up to eight-digit figures.

Gods are also offered Gold Paper Spirit Money made of rectangles of coarse paper. However, this special Spirit Money is imprinted with large squares of gold, that sometimes bears the god images (usually of the Three Star Gods of Fortune, Success, and Longevity).

Burning Spirit Money is similar in magical application to burning incense. Its energetic effect is merited according to the sincerity of the



Figure 1.309. Spirit Money can be left at the grave

individual's heart. When offering Spirit Money, it is important to wait until the money has completely burnt before inviting the deities into the altar room.

AIR, FIRE, AND WATER

There are several ways to send Spirit Money to one's departed relatives. For example:

- **Air:** Spirit Money can be thrown to the winds during the funeral procession.
- **Fire:** Spirit Money can be burned in ceremonial fires during rituals (e.g., the Hungry Ghost Festival). Depending on the type and status of the deity being worshiped, paper with metal foil or with ink seals of various sizes may be burned. Paper goods such as cars, houses, clothing and other symbolic paper items are also burned at the grave site.
- **Earth:** Spirit Money can be left on the grave.

Spirit Money is most commonly burned, but it may also be offered by being held into the wind or placed into the deceased's coffin at funeral ceremonies.

According to ancient Daoist tradition, burning Spirit Money and waving it above and around a spirit-medium's head will create a pleasing aura about his body. This magical technique is used to entice and attract the gods to possess the spirit-medium's body.

Worshippers traditionally build pyres of spirit money, stacked in the shape of small walls. These

small walls are then set on fire, **together with paper garments and paper palaces, offered to the ancestral spirits to wear and live in.**

Another delivery method for **presenting the Spirit Money** is to toss it in the air during the funeral procession or leave it on the grave of the deceased anytime one desires. (Figure 1.309).

FOLDING SPIRIT MONEY

The spirit money that is used as offerings for the dead is traditionally comprised of coarse rectangular paper, on which large silver squares have been imprinted. It was customary for the rectangular shaped spirit money to be folded into ingot shapes before burning.

Folding the paper is an important part of the burning ceremony, as it distinguishes Joss Paper from actual money (i.e., the burning of actual money is considered to be unlucky). The Joss Paper may be folded into specific shapes which are meant to bring good luck, and people tend to burn lavish amounts to ensure that the offerings are well received.

The Joss Paper is usually folded in half, or bought pre-folded into a shape of gold ingots (Figure 1.310) before being burned in an earthenware pot or a specially built chimney. Many Daoist temples have large furnaces outside their main gate especially to burn Joss Paper.

Joss Paper burning is usually the last performed act in Chinese deity or ancestor worship ceremonies. The papers may also be folded and stacked into elaborate pagodas or lotuses. When the fire consumes the Joss Paper, it is believed that it will materialize in the spirits realm and can then be used by them.

HISTORY OF SPIRIT MONEY

Ancestor worship was very important in ancient China. It was believed that ones ancestors took an active part in the lives of the living. The Ancestor Spirits were like guardian spirits. They were believed to bring prosperity, health, and good luck to a family.

The goal of ancestor worship is to ensure the ancestor's continued well-being and positive



Figure 1.310. Gold Paper folded into a Gold Ingot

disposition towards the living and sometimes to ask for special favours or assistance.

It was traditionally believed that a deceased individual's soul was judged before it moved on into the afterlife. Some ancient Daoist traditions taught that the soul had two or three parts to its existence. One part would enter into the "ancestral tablet" (soul tablet); another part would stay with the deceased individual's body in the grave; a third part would be judged and rewarded or punished in the afterlife.

It was taught that paper offerings could assist the deceased, and make life more comfortable, as part of the soul makes its way through the afterlife. The burning of Spirit Money enabled the ancestor to purchase luxuries and obtain certain necessities needed for a comfortable afterlife.

The use of paper to substitute for money offerings in ceremonies goes back to at least the seventh century AD in ancient China. It was believed that if silver paper was used, the spirits would receive silver coins, and if yellow or golden paper was used, they would receive gold.

It has also been noted that the special offerings of Spirit Money can be given as a bribe to Yan Luo Wang (the King of Hell) to hold their ancestors for a shorter period of time; or bribe the sentries of Hell to be lenient on the ancestor.

Additionally, the ancient Daoists believed that the spirit money could also be used to obtain a better rebirth, through the purchase of a better body and fate.

THE SECRET METHOD FOR ACTIVATING THE MAGIC POWER OF THE SPIRIT MONEY

The following secret ritual is used by Daoist priests in order to energetically activate the magical power of the Spirit Money.

These magic talisman characters are used for teaching Daoist disciples how to activate the "Spirit Money" used in magic rituals. The magic training proceeds as follows:

- In order to energetically activate the Spirit Money, the Daoist priest will first take the red ink brush, and energetically activate it.
- Then, using the pen like a magic wand, the priest will point it over the spirit money and direct his or her intention into the energetic matrix of the yellow or white paper.
- Next, the priest will write the following magic character over the yellow or whitespirit money (#1 in Figure 1.311). It is important that the priest imagine the magic symbol imprinting itself deep into the energetic structure of the paper money.
- After writing the magic character, the priest will say the following incantation:

**"Heaven and Earth form Yin and Yang,
Yin and Yang Create the 4 Directions!"**

- Next, the priest will draw a second magic character (#2 in Figure 1.311). It is important that the priest imagine the magic symbol imprinting itself deep into the energetic structure of the paper money.
- After writing the second magic character, the priest will say the following incantation:

"Act by Order of the Heavens!"

- Then, the priest will draw the third magic character (#3 in Figure 1.311). It is important

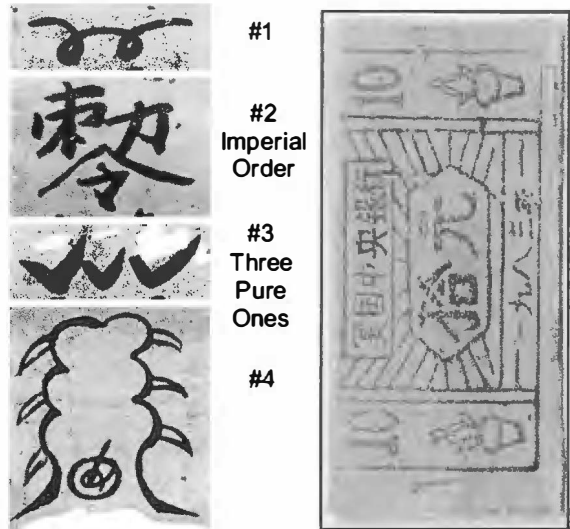


Figure 1.311. Magic Talisman" For Activating Spirit Money

that the priest imagine the magic symbol imprinting itself deep into the energetic structure of the paper money.

- After writing the third magic character, the priest will say the following incantation:

**"San Tai gave me life!
San Tai raised me!
San Tai protects me!"**

- Finally, the priest will draw the last magic character (#4 in Figure 1.311). It is important that the priest imagine the magic symbol imprinting itself deep into the energetic structure of the paper money.
- After writing the fourth magic character, the priest will say the following incantation:

**"I invite the Celestial Spirits
of Da Ding and Liu Jia!"**

MAGIC MIRRORS

The magical use of metals have been incorporated into Daoist sorcery for the construction of magical tools for thousands of years. One example of using specific metallic combinations in order to make magical tools is the construction of ancient Magic Mirrors used for scrying (Figure 1.312).

The bronze Magic Mirrors (Jing) used in ancient China during the Han Dynasty period (206 B.C.-220 A.D.) have always been considered a gateway into the energetic and spirit worlds. The ancient Daoist knowledge about the mysterious properties of Magic Mirrors dates back thousands of years, to a time when mirrors were made of water bowls, ink stones, and polished stone. Daoist priests, skilled in the arts of esoteric sorcery use magical mirrors for many purposes, such as for summoning celestial deities and demon entities. Additionally, Magic Mirrors were also used in exorcism in order to force a hostile and evil spirit that possessed an individual to reveal its true shape. By the Tang Dynasty (618-907 A.D.), most Magic Mirrors were constructed of white base metals such as tin, silver, or high-polished steel.

The term "Magic Mirror" can be misleading, as in actuality you are not looking into the

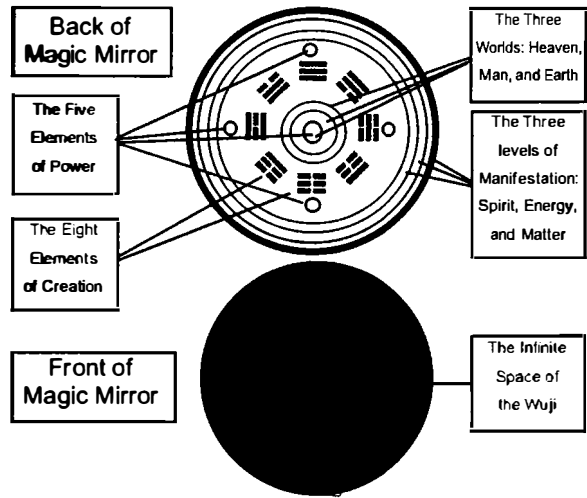


Figure 1.312. Magic Mirrors have always been considered a gateway into the Spiritual Worlds.

reflection in the surface of the glass (this would interfere with the visions). The purpose for the black surface of the Magic Mirror is to eliminate all reflections and give the illusion of looking into the depths of a deep, dark well. Since the observer has nothing to fix his or her gaze upon, it draws the awareness deep into the depths of the mirror's spiritual pool (Figure 1.313).

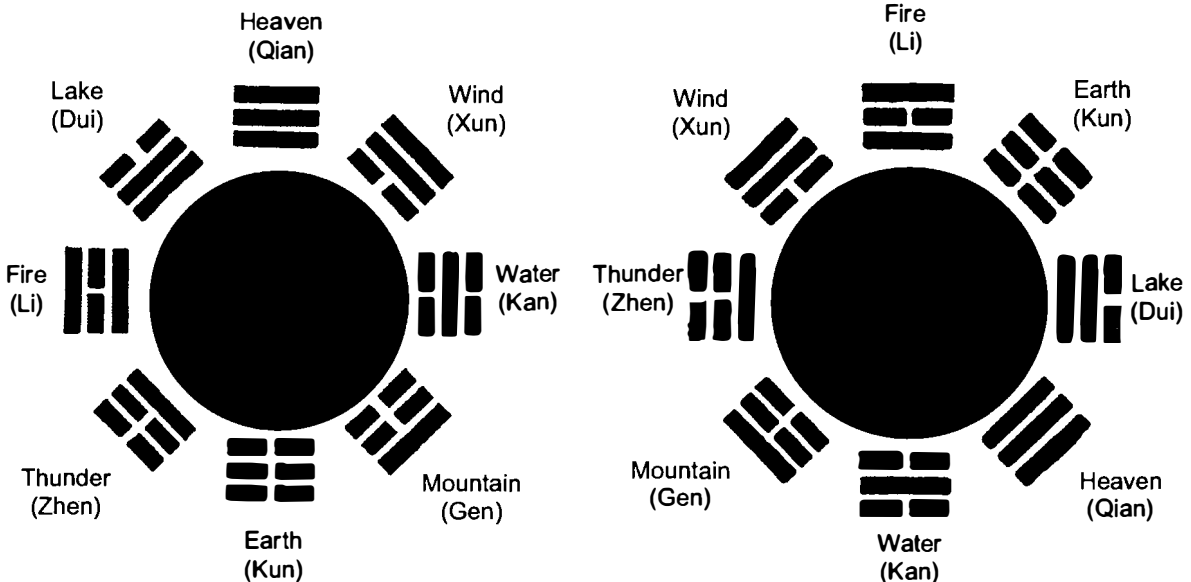


Figure 1.313. Magic Mirrors have always been considered a gateway into the Energetic and Spirit Worlds.

To the ancient Chinese Daoist, the mirror represents consciousness and its circular form represents the cosmos, and the infinite space of the Wuji. Its power is in its natural ability to be clear, pure and bright, reflecting whatever appears within its reflection with impartiality and no judgement.

Magic Mirrors or "Divination Mirrors," were used to obtain prophetic visions through the oracular intervention of certain deities. The art of using a Magic Mirror for divination is called "scrying," and can be categorized with such divination skills as "crystallomancy (crystal ball gazing)," "catoptromancy (card divination)," and "hydromancy" (gazing into a quiet pool with no waves). Water scrying later evolved into crystal scrying (in ancient times, crystals were considered to be petrified water) and mirror scrying (mirrors reflected images and were therefore regarded as little dry pools of water). The spiritual virtue of reflection was associated with the surface of water. Therefore, any surface that duplicated the virtue of water's reflection was also capable of the spiritual transmission of visions.

In ancient China, Magic Mirrors were commonly used in divination rituals, rituals of healing, and for exorcism. The ancient Chinese viewed the Magic Mirror itself as a microcosm, a living Icon (Mandala) which represented the entire world in small, unique detail. Everything in creation is held within the Magic Mirror. It can contain the likeness of all things reflected within its various energetic and physical boundaries, as well as include specific images of the past, present, or future, laid out within the four quadrants of heaven, according to the four directions of space. The Chinese Magic Mirror represents esoteric knowledge and understanding. It calls upon the forces of nature and the Heavens to help the bearer in times of need, as well as to bring him or her blessings from various types of deities.

THE SPECIFIC DESIGN OF A MAGIC MIRROR

The most ancient Chinese character used to signify mirror, "Jian," originally referred to a large tub of water used for bathing during the Spring and Autumn Period (770 B.C.-476 B.C.) and the

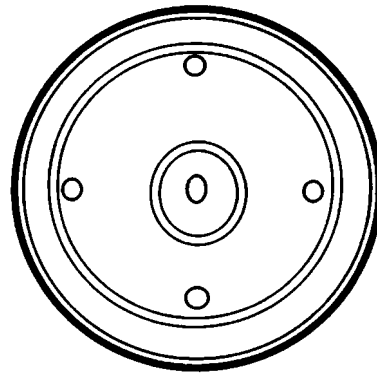


Figure 1.314. The back of the Magic Mirror has five small embossed circles that are arranged in the form of a cross on the back of the mirror, used to gather the Qi from the five directions.

Warring States Period (475 B.C.-221 B.C.). The second Chinese character used to signify mirror, "Jing" originally referred to a bronze mirror, dating back to the Han Dynasty period (206 B.C.-220 A.D.). The *Shuo Wen*, a popular Han Dynasty dictionary, describes the Jing as "an object that reflects light and shadow, the form and shape of things."

The most ancient Chinese Magic Mirrors do not have handles. They are circular in design, and have pierced knobs in the center of their back from which a cord of red rope or various colored silk was passed for holding. This design continued unchanged until the Tang Dynasty (618-907 A.D.).

Magic Mirrors contained five small embossed circles that were arranged in the form of an "X" on the back of the mirror's surface (Figure 1.314). According to the ancient Daoist tradition, these five small circles symbolized the combined spiritual nature of both the observer's Prenatal Wujingshen (Five Essence Spirits: Hun, Shen, Yi, Po, and Zhi) and the Five Element correlations (North-Water, South-Fire, East-Metal, West-Wood, and Center-Earth).

In the Buddhist tradition, the mirror was placed upright in a container of barley or grain, and was covered with one of five colored silk cloths representing the Five Buddhas. According to the ancient Buddhist tradition, these five small circles symbolized the Five Buddha Wisdoms. The ancient Buddhist priests commonly used Magic Mirrors in order to show chosen disciples the form in which they would be reborn.

Tibetan Magic Mirrors **always** contained various colored silk cloths (white, **yellow**, or **red**) attached to the mirror. The white, **yellow**, or **red** silk colors represented the rituals of **pacification**, enrichment, and empowerment. A black silk ribbon was never used, as it was believed that the black color would "cloud" the mirror with the influences of malignant or disease causing spirits (Figure 1.315).

According to ancient Chinese Daoist texts, within the metal or glass (and sometimes on the back of a Magic Mirror) were painted strange patterns of divine landscapes. These patterns could also include the energetic forms of Celestial Immortals, the Four Directional Guardians, the Twelve Astrological Animals, the Prenatal or Postnatal Bagua Trigrams, the Twenty-Eight Constellations, specific cloud formations, or lake and mountain formations. These mirrors were designed so that various images would appear when they were exposed to certain types of light. In sunlight, for example, the form of flowers would appear on the back of certain Magic Mirrors. In the moonlight, the same mirror's form would change and take the shape of a hare.

It was believed that Magic Mirrors made spirits visible, and before mirrors were made from various metals or polished stones, the ancient Daoist priests used still bodies of water from within lakes, ponds, or bowls as access portals into the Spirit World. Shiny stones were also used as Magic Mirrors before the invention of polished metals. It was also believed that mirrors that have been painted black (Yin) on the convex side were excellent tools for developing clairvoyance. Today in China, there are still certain Daoist sects that use a large drop of black ink smoothed over a special stone or placed inside a teacup as a Magic Mirror.

Later, Magic Mirrors were constructed from polished metals, usually silver, bronze (two parts copper one part tin), bell-metal (a combination of copper and tin), or a combination of silver and tin. However, the ancient Chinese bronze mirrors were believed to possess magical qualities on account of the wisdom they had absorbed. The best Magic Mirrors were believed to be those formerly produced at Yang-zhou in Central China, particularly those made on the 5th day of the 5th month.

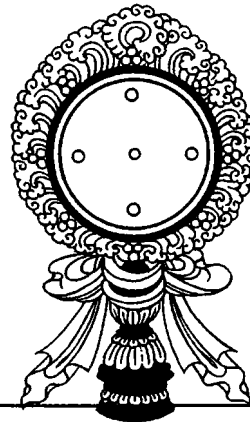


Figure 1.315. The back of the Magic Mirror has five small embossed circles

SPECIFIC FUNCTIONS OF A MAGIC MIRROR

The Magic Mirror is designed to be used as a medium, separate from the physical body, in order to receive projected images and patterns. When used correctly, the Magic Mirror acts as an antenna that traps the subtle vibrations of the spirit realm and directs them into the mirror where they can be viewed. Every thought, feeling, and action creates an energetic echo in the spirit realm. Modern research into infrared patterning reveals that all of our actions and emotions leave tangible echoes behind. The ancient Daoists considered the impressions observed within the Magic Mirror to be messages contained from within the infinite space of the Wuji.

In ancient China, the true magical power exercised by the Daoist priest's mirror over a ghost or evil spirit, was in reality the core divine power contained within the priest's internal spirit. Because this spirit is Yang in nature, it naturally emits divine light.

A Magic Mirror was believed to contain the vital spirit of both the Metal Element and the Water Element, both being luminous within and dark without. Therefore, all antique mirrors (and antique swords) were believed to work like manifested deities, able to radiate light and drive away any ghost, evil spirit, or demon who encountered such luminescent power. This is why, in ancient Chinese history, Magic Mirrors were often found buried in coffins near the heads of the deceased.

DIVINATION

Magic Mirrors were commonly used in ancient Daoist sorcery for divination, reading signs, and observing visions.

The esoteric patterns imprinted onto the back of the Magic Mirror were viewed as a reproduction of an ancient shaman's "Divination Board." The specific number of dots corresponded to the various sacred mountains, planets, and star constellations; while the number of lines corresponded to the various realms. These esoteric patterns serve as a magical chart, used to bring the three realms of existence within a small yet powerful space, that could fit comfortably into the hands of the Daoist priest.

This was accomplished by first placing the mirror on the altar while performing certain magical rituals. In order to see visions, the ancient Daoists would empty their minds, gaze into the mirror, and recite a specific magical Incantation used to open the priest's Third Eye. These Incantations would also draw the powers from the five directions (South, North, West, East, and Center) into the back of the mirror. As these specific energies combined, they would merge with the infinite space of the Wuji (depicted by the circular back of the mirror), and converge onto the surface of the Magic Mirror. All the Daoist priests needed to do was initiate a second Incantation and they could begin to see into the past, present, or future.

Other Daoist priests would take a round mirror in one hand and breathe on its surface as they walked a magical Bagua (Eight Trigram) circle. As the priests walked the circle, centered around a yellow candle placed on the floor, they could see future events reflected on the mirror's foggy surface.

It is important to understand that these images are not formed by patterns of spots on the surface of the mirror, nor are they simple reflections transmitted through the eyes. When using the Magic Mirror, the priest observes images only with his or her mind.

The Subconscious Mind is allowed to express itself in the form of images that the Conscious Mind observes, similar to those images experi-

enced in a dream. When manifesting in energetic form, sometimes the images or visions will appear on the surface of the mirror, other times they will appear inside of the mirror, or even within the energetic field surrounding it.

SPIRITUAL WEAPONS

Every magical tradition teaches its disciples a form of spiritual defense in order to banish spirit entities and malevolent thought forms (psychic attacks). The principle of spiritual defense is so essential, it would be dangerous to ignore such training. Since sojourning into the deeper spirit realms will ultimately reveal both friendly and hostile spirit entities, spiritual defense becomes increasingly even more critical for the priest as he or she becomes more adept at magical activities.

At one time, Magic Mirrors were also used by the Daoist priests as weapons to deflect Evil Qi. According to the *Books of the Later Han Dynasty* (25 A.D. - 220 A.D.), in ancient times, travelling Daoists used to protect themselves by placing Magic Mirrors fastened onto their backs. The travelling Daoist also used Magic Mirrors to observe the true shape or identity of any approaching animal spirit, which was believed to be able to assume human form. Because of their brilliance, the magic mirrors are said to make visible the invisible. Therefore, it is believed that the true form of the evil spirit or demon is reflected in the mirror, and exposed.

Additionally, in ancient China, the "Gu Tong Jing" ("Old Brass Mirror") was supposed to possess the virtue of immediately healing anyone who became mad by interacting with an evil spirit or demon. The healing occurred by having the suffering victim look at their reflection within the mirror.

SUMMONING SPIRITS

When Daoist priests want to attract ghosts or spirit entities, they place a candle, a piece of fresh fruit, and a Magic Mirror on the altar table at midnight. The food and candlelight will attract the spirits, whose vaporous images will be reflected in the mirror. A sensitive priest will immediately be able to determine how many ethereal visitors have appeared and to identify who or what they are.

USING A MAGIC MIRROR TO IMPRINT A STATUE

A Daoist priest will sometimes use a **Magic Mirror** to perform the "Opening the Light" (**Kai Guang**) ritual in order to call down **divine spirits** to energetically activate a statue of a **deity**. This magical ritual can also be used to summon a **spirit** of the dead into an image of a deity or an **effigy** (an image constructed out of paper, straw, or bamboo that is used to represent a deceased individual).

- In this ritual, the priest will cut the comb of a white rooster (believed to have the power to summon spirits) with his Seven Star Sword.
- Next, the priest will dip his talisman pen into the fresh blood (symbolizing Yang life-force energy), and make the individual who sponsored the ritual breathe into the magic pen (signifying the taking of Qi).
- The priest will then hold the talisman pen with his right hand and a small round Magic Mirror with his left hand.
- Turning towards the direction of the Sun, the priest will reach up towards the Heavens and gather the heat and light of Celestial Yang Qi.
- Next, the priest will draw a circle with the magic pen in the air, in a clockwise direction around the mirror. The priest will then dot the center of the Magic Mirror with the blood.
- The priest will now write a magic talisman in the mirror with the blood. The talisman will contain the Three Magic Star Seal pattern (used to represent the authority and magical powers of the Three Pure Ones), the Chinese characters "Ling" (meaning Magical or Spiritual) and "Gang" (meaning Dipper), the name of the spirit of the deceased, and the names of the gods of the Northern Dipper.
- Next, the priest will turn the Magic Mirror towards the effigy image, and with the magic pen, begin to energetically activate the doll. In order to magically activate the effigy, the priest will place a dot (with the blood) onto the eyes, ears, nose, mouth, torso, arms, legs, and top of the head of the doll.
- The effigy is then shaken in order to activate its energy body. It is then purified by burning before it yellow rectangular sheets of talisman paper, rolled into a cylinder.

- The ritual is concluded, causing both the divine spirits and the spirit of the dead to come and lodge within the effigy.

HANGING MIRRORS ON THE WALL

To protect the house from demons and evil spirits, a Daoist priest would hang a Magic Mirror in his house, in a place where it will reflect the images of most of the people who visit him (usually on the door or the main wall). A bucket of cold water was then placed under the mirror to trap the spirit.

Next, the priest would place a magic peachwood sword on top of the bucket of water, with its tip facing outward, towards the entry-way. This was used to intimidate the evil spirit and serve as a warning to any rogue spirits that may choose to wander into the priest's house.

USING A MAGIC MIRROR FOR GHOST HUNTING

If a house or any other place seems to be haunted, the Daoist priest can take a lit candle in the righthand, and the Magical Mirror in his or her left, and walk through its rooms. While walking, the priest holds the candle close to the mirror so it reflects the light of the flame (similar in application to a flashlight). This sacred light will immediately dissolve any evil shadows that linger on walls, in corners, or in corridors.

Ghosts commonly try to distract a priest by making sounds that seem to come from a location opposite to the place where they are located. But if the priest takes a magical mirror measuring at least five inches in diameter and uses one of the candles on the altar to reflect light throughout the room, the sweeping brilliant light will clean the area of evil ghosts.

SOLAR AND LUNAR MIRRORS

In ancient Daoist folk magic, the priest would sometimes use either a Solar Mirror or a Lunar Mirror when performing special magical rituals.

- **The Solar (Yang Sui) Mirror:** The Sun Mirror is used for exorcising evil influences. It was originally constructed by casting copper and tin alloy, on the Bing-Wu (Fire) Day at noon, during the time of the 5th Moon (i.e., the middle of Summer).

It is said that if the concave face of the Solar Mirror was exposed to the Sun, the Fire of

Heaven would appear. This is because the energy of the Yang Sui Mirror attracts and embodies the fire of the Sun on Earth.

In order to create the Fire of Heaven, the priest would first rub the Sun Mirror until it became hot. Then, the priest would hold the mirror in the light of the Sun to obtain celestial fire. Next, the priest would place some Mugwort (*Artemisia vulgaris*) herb into the mirror.

It is important to note that a special type of Solar Mirror, known as the "Burning Glass Mirror" ("Flint Glass") was sometimes secretly constructed by liquefying five special stones (Silica, Lead Oxide, Potash, Lime, and Clay). It was said that when the burning glass saw the Sun, it reflected its light and created fire.

- **The Lunar (Fang Chu) Mirror:** The Moon Mirror is also a mirror used for defending against and removing evil influences. It was originally constructed by casting copper and tin alloy, on the Ren-Zi (Water) Day at midnight, during the time of the 11th Moon (i.e., the middle of Winter).

It is said that a Lunar Mirror picks up Heavenly Dew when it is exposed to the Moon, and quickly absorbs the watery essence of the Moon.

ILLUMINATION

The ancient Daoist believed that the Magic Mirror accomplishes the same thing as the gaze of a saint, by illuminating what is truly there in time and space. One Daoist meditation used to achieve this special clairvoyant skill consists of imagining a white mist being exhaled over the surface of the Magic Mirror, via the moisture of a spoken magical Breath Incantation. The inner light contained within the combined Elemental energies of Water and Metal are suddenly activated on the surface of the Magic Mirror. The ancient Daoists believed this magical energetic fusion caused the Yang (i.e., the magical images appearing within the light) to appear within the Yin (i.e., the metallic mirror combined with the watery mist of the exhaled breath are both considered Yin substances).

The illuminating power of the mirror's ability to reflect the past, present, or future can also

be increased by having the Daoist priest absorb light-talismans, while imagining and visualizing the left eye as a shooting star and the right eye as lightning. This allows the priest to spirit travel and clearly see the images of mountains and forests, people, and spirit entities.

USING A MAGIC MIRROR AS A TOOL TO TRAIN SPIRITUAL VISION

The student is cautioned against regarding the Magic Mirror itself as possessing any particular magical power. On the contrary, the Magic Mirror only serves as a physical instrument for the observer's trained spiritual vision. However, after the Magic Mirror has been imprinted with the priest's breath and intention, it serves as a powerful magical tool.

The continued use of the Magic Mirror often has the affect of polarizing its molecules so as to render it far more effective as time passes. The longer the Magic Mirror is used by one individual, the better and more functionally powerful it becomes. The Magic Mirror tends to become polarized according to the specific energetic and spiritual requirements of the individual habitually using it. Therefore, it is generally believed that each person should keep their own Magic Mirror away from other individuals, and not allow it to be indiscriminately used by strangers.

When using the Magic Mirror it is important to maintain a quiet and serious state of mind. Always have the light behind your back instead of facing you. Gaze calmly into the mirror, but do not strain your eyes. Do not try to avoid blinking, as the initial goal is to gaze and not stare into the mirror. Some Daoist masters advise their disciples to make funnels of their hands when observing the mirror, as if looking through binoculars.

When first beginning to observe energetic patterns and various forms within the Magic Mirror, it is a good idea to try to envision something that you have already seen with your physical eyes. The first images generally seen within the Magic Mirror usually appear cloudy in appearance. Eventually this energetic fog or mist gradually loses its transparency, as forms, faces, or scenes inevitably appear and can be identified.

THE SECRET METHOD FOR ACTIVATING THE MAGIC POWER OF THE MAGIC MIRROR

The following secret ritual is used by Daoist priests in order to energetically activate the magical power of the Magic Mirror.

In ancient China, the use of magical herbs, Breath Incantations, and the release of the Ancestral Breath was required in order to energetically charge and magically activate the Magic Mirror. The Yellow Court was considered to be the place in which the Ancestral Breath dwells. Without the use of the Ancestral Breath (released from the Yellow Court), the Magic Mirror would have no effect and prove to be powerless in the spirit world. Therefore, before using the Magic Mirror it was important to first charge its energetic field.

The actions of the following Daoist ritual are used in order to charge the mirror by fusing the observer's Qi (i.e., the priest's internal and external energy) and Shen (i.e., the priest's conscious and subconscious mind) with the energetic field of the Magic Mirror. This ritual establishes a powerful energetic and spiritual link between the observer and the Magic Mirror, and is described as follows:

1. Light two candles and place one on each side of the Magic Mirror. Then, purify the area by performing the 1-10 Meditation and connecting with the Divine through the Three Invocations.
2. Next, connect with the Divine and pull an energetic cord of divine healing light into the Baihui (GV-20) through the Taiji Pole and into the Lower Dantian.
3. Place the Magic Mirror on its base in front of you, but continue to hold it with both hands forming a triangle over the surface of the mirror. Imagine and feel divine light flowing from the Lower Dantian, out the arms and penetrating the mirror's energetic field (Figure 1.316).
4. Next, begin with a Breath Incantation, by exhaling the seed word "Xu," ("allow" or "permit") through the mouth, while envisioning a golden yellow ray of light coming up from the Lower Dantian and exhale it over the surface of the mirror, like wind rippling the



Figure 1.316. Hold both hands over the surface of the mirror, forming a triangle

water of a still pond. Imagine the spirit of the breath Incantation impregnating the mirror's energetic matrix. Then inhale this same golden yellow vapor back into the body through the nose, until it reaches and connects with the Gate of the Yellow Court, located at the center of the chest. This energetically attaches the observer's energy and spirit to the energetic matrix of the Magic Mirror.

5. Then, exhale a second Breath Incantation, the seed word "Bi" ("is necessary"), onto the surface of the Magic Mirror from the Lower Dantian. While inhaling the energy of the second word back into the body through the nose, combine its energetic nature with the energetic nature of the first word. The combined energies of both words will then be gathered on the tip of the tongue while the mouth is closed. The internal blending of both of the Breath Incantation energies will generate saliva.
6. Swallow the saliva and circulate the combined breath so that it is exhaled out of the mouth again over the surface of the Magic Mirror, impregnating its energetic structure with the Breath Incantation (Figure 1.317):

"The Three Lords have met"

Use the magical skill of Breath Incantation, and say the following Words of Power to energize the Magic Mirror:

1: "Xu"
("Allow" or "Permit")



2: "Bi"
("Is Necessary")

3: "The Three Lords'
Have Met!"

Figure 1.317. Energizing the Magic Mirror

7. Once the Breath Incantation has been sounded, inhale and imagine the three vapors joining together inside the Yellow Court, forming into a small indigo pearl. This small indigo pearl will begin to vibrate, heat and glow brighter, until it transforms into a ball of red spiritual flames.
8. The red spiritual flames will shoot upwards past the Yellow Court, in a single line into the Ni-Wan point (located in the Upper Dantian), energizing the Crystal Palace and Nine Chambers of the Upper Dantian.
9. Then visualize a bright Sun immediately shining above the left eye, and a bright luminous full Moon shining above the right eye. Both luminous orbs will combine together forming a single white circle inside the Third Eye (Sixth Chakra) area.



Figure 1.318. Secret Talisman Seal, used to energize and activate the magical power of the Magic Mirror

10. Imagine that a clear drop of divine liquid falls from the luminous orb into the mouth. While exhaling, imagine and feel the clear energetic vapor issuing from the divine liquid onto the surface of the Magic Mirror. As you exhale, visualize that you are blowing away gray mist that obscures the depths of the black mirror, like wind that blows away clouds that veil the great mirror of the sky. Imagine that the black surface of the Magic Mirror becomes transparent and illuminated. When the energetic field of the mirror begins to respond and vibrate to the divine spiritual vapor whispered onto its surface, it is now ready.
11. Next, draw an energetic circle around the circumference of the Magic Mirror. This energetic circle represents the energetic nature and transformation from Dao into the infinite Wuji. While saying the magical incantation "Kai" ("Open!"), focus and place the mind's intention onto the center of the Magic Mirror.
12. Now, use your right Sword Fingers Hand Seal and draw the following magic talisman over the surface of the Magic Mirror (Figure 1.318).
13. Affirm that you can look into the depths of the mirror, not simply upon its surface. Imagine that you are looking into a deep dark well or

magical window into the spirit realm to view the events occurring in the past, present, and future. Silently say "Show yourself! Open to the mysteries of your creation!"

14. Finally, exhale the "Thunder Breath" (gathered from the Yellow Court) onto the surface of the Magic Mirror in order to energetically seal the mirror and complete the ritual. By meditating on the power of the Thunder Element and recalling its energetic power from the direction of the Heavenly Gate of Life, the energetic and spiritual power of the Magic Mirror is sealed and contained.
15. After the Magic Mirror has been cleansed, consecrated, and charged, it is important to not allow anyone else to handle it, as it is now spiritually tuned to the energetic matrix of your own Qi and Shen. You may now begin to use the Magic Mirror, or perform the Closing ritual described below and place the mirror in a safe area away from the public.

TYPES OF VISIONS COMMONLY OBSERVED WITHIN THE MAGIC MIRROR

According to ancient Daoism, mirror gazing can be performed by first placing a Magic Mirror on the table next to the southern wall, and then projecting the spirit (Yuan Shen) into it. After a long time of practice, the Yin spirit realm eventually becomes manifested and visually observed within the reflection of the mirror.

It is interesting to note that in many ancient tribal societies, the reflection in the mirror was believed to be the image of one's soul. If an individual stared into a mirror, the changes of the images could sometimes reflect the many faces of his or her own past lives. It was also believed that if a man looked into a Magic Mirror and could not recognize his own face, it was a prophetic sign that his death was near.

What is desired through the regular use of the Magic Mirror is to cultivate a personal degree of clairvoyant power so that the visions reflected within the Magic Mirror eventually appear clearly to the individual's Yuan Shen. In this particular pursuit, the use of the Magic Mirror becomes both a wonderful and harmless tool of clairvoyant in-

struction. All visions occurring within the Magic Mirror can be classified as follows:

1. Images of something unconsciously observed. These are images that are either involuntary or spontaneously projected from the subconscious mind, and bring no fresh knowledge to the observer.
2. Images of ideas unconsciously acquired from others. These are images of specific memories or imaginative effects which do not come from the observer's self, but are derived from his or her memory and manifest as illustrations of thought.
3. Images that are prophetic or clairvoyant. These images give specific information as to something from the past, present, or future, that the observer had no chance of knowing. Generally, the first visions observed at the center of the black surface of the Magic Mirror are the images of clouds that billow and roll like thunderheads. The clouds will begin to change in color and expose a white radiance at the center of the mirror, surrounded by a milky mist that will eventually lift to reveal images.

Visions generally progress from seeing clouds and mist, to seeing symbols and images, and then to seeing specific scenes, like a movie. At first, these images may be viewed as a single dominant color. Later, as you progress through practice, you will observe various colors, hear sounds, and smell different types of smells.

Other times, these images will unfold quickly, like watching someone flash a deck of cards. At this point, the subconscious mind is searching to find a specific theme that connects the images and clarifies the visions of the surrounding incident. This is similar to dipping into a individual's physical body and observing the creative origin of his or her diseased condition. Once the origin has been located, the image or scene holds steady for a period of time. At certain times the observer will see and experience the actual drama that created the condition.

When first observing images within the black surface of the Magic Mirror, you may generally see rolling clouds, forms that resemble rushing

water, moving shadows, or flashing lights. Traditionally, these movements have specific meanings, described as follows:

- **Form on the Left:** When images appear on the left side of the mirror, they are considered to pertain to material matters and manifestations.
- **Move to the Left:** When images move from the right toward the left side of the mirror, they are considered to pertain to the withdrawal of spiritual energy, and manifest an ending.
- **Form on the Right:** When images appear on the right side of the mirror, they are considered to pertain to ideas, insights, spiritual matters and manifestations.
- **Move to the Right:** When images move from the left toward the right side of the mirror, they are considered to pertain to the approach of spiritual energy, and manifest a beginning.
- **Move upwards:** When images move from the bottom toward the top of the mirror, they are considered to pertain to affirmation and revelation.
- **Move downwards:** When images move from the top toward the bottom of the mirror, they are considered to pertain to negation and concealment.

TRAINING TO OBSERVE THE MAGIC MIRROR

Each time you use the Magic Mirror, you imprint an energetic and spiritual reflex. This reflex eventually causes the mind to automatically enter a receptive state. Once it becomes a programmed pattern, it will only take a few minutes for the images to reveal themselves.

When training the skill of observing the Magic Mirror, it is important to have solitude, especially in the beginning, when you are energetically imprinting the spiritual conditioning necessary to access your subconscious mind. Also, be consistent (same time, same place). Begin at either daybreak, noon, or sunset, for a minimum of 10 minutes, three times a week. After two weeks increase to 20 minutes, then later to half an hour. Generally it takes about 30 days to become proficient.

The energetic field of the Magic Mirror is strongly influenced by the energetic fields of the Moon and the Five Planets. Most of the magical substances used to aid the priest in observing the images within a Magic Mirror have historically been constructed from lunar materials (water, black ink, mirrors, crystals, or obsidian). These lunar materials access the primordial link between water and the subconscious mind (water having the property of reflecting images).

The strongest influence occurs during the time of the increase of the Heavenly Yang, when the Moon is waxing (from New Moon to Full Moon). Because the Moon rules visions and dreams (functions of the spirit realm), visions during this time period become more frequent. Additionally, Moon trines (when the planets appear to be 120° apart) and sextiles (when the planets appear to be 60° apart) are considered to be helpful, especially with Mercury, Venus, and Jupiter.

When practicing with the Magic Mirror, the Daoist priest should proceed as follows:

1. Select a quiet room where you will be undisturbed, free from pictures, ornaments, other types of mirrors, and things of distraction. The room should be of moderate temperature. Should a light be necessary, it should be screened off so as to prevent the light rays from being reflected within the mirror. The room should not be too dark, but rather shadowed, with a dull light which permeates the interior.
2. The Magic Mirror should either be placed on a stand on a table, lie flat inside a bed of rice, or lie enveloped within a black velvet cushion (you do not wish to see a reflection in the mirror). Some teachers advise their students to surround the Magic Mirror with a black silk or similar type of wrapping in order to cut off any undesirable reflections from the external environment.
3. Purify the area by performing the 1-10 Meditation and connecting with the Divine through the Three Invocations.
4. Next, connect with the Divine and pull an energetic cord of divine healing light into the

- Baihui (GV-20) through the Taiji Pole and into the Lower Dantian.
5. Sit comfortably with both eyes fixed on the Magic Mirror. Imagine that its surface is liquid, and that you are looking into a deep well. Using the Long and Deep Breathing Method, begin breathing in a rhythmical pattern which allows you to inhale for a series of five counts, hold for three counts, then exhale for seven counts. Some masters insist that you exhale for twice as long as you inhale.
 6. Once you have established this rhythmic breathing pattern, visualize Qi flowing into your body from the center of your hands and feet. As you inhale, imagine and feel the energy rush into your Upper Dantian, energizing all Nine Chambers. As you exhale, imagine and feel the energy flow away from the Upper Dantian, exiting through the center of your hands and feet.
 7. When first training with the Magic Mirror, begin by looking onto its surface for only ten minutes, taking care not to tire yourself. Blink as much as you need, but fix your thoughts solely on whatever you wish to see. Use a soft, calm gaze for no more than 10 minutes only during the first, initial practice. When the time is up, carefully place the Magic Mirror away from public view. Keep it in a safe, dark place, allowing no one but yourself to touch it.
- At the second sitting you should be positioned at the same place, at the same time of day. After two weeks, begin to increase the length of meditation time to 15 minutes. Continue in this way by increasing five minutes per day during the next several days of sitting. After which, you may gradually increase the meditation time up to, but not exceeding 30 minutes. This specific order of progression should always be followed until the student has developed an almost automatic ability to readily obtain results. As the mirror becomes cloudy with a milky mist in its center, the image will gradually form.
8. When you find the Magic Mirror beginning to look dull or cloudy with small pinpoint of

- light glittering therein (like tiny stars) you will know that you are beginning to obtain the skill that you are seeking. The images in the Magic Mirror will sometimes alternately appear and disappear, as in a mist. Eventually this hazy appearance will transform quite suddenly into a bluish ocean of space, which at first blinds the senses, then manifests as visions.
9. Once you have developed the ability to access the spirit world via the Magic Mirror, you may then be able to submit questions. When asking questions, use a very gentle, low, and slow tone of voice, and never use sudden or forceful mannerisms.
 10. In regards to the time at which certain events will come to pass, as a general rule, visions appearing in the extreme background indicate more remote time (either past or future); while visions appearing in the foreground, or closer to the observer, denote the present or the immediate future.
 11. Generally two primary types of vision will present themselves to the observer; A symbolic image, indicated by the appearance of specific symbols, and/or actual scenes relating to the individual's personal life.

THE CLOSING

Sometimes when observing the spirit realm with the Magic Mirror, several spirits can be evoked. As certain spirit entities can be hostile, it is important to make sure that these unfriendly spirits have completely gone away and not flooded the environment with specific patterns that can be detrimental to the observer. If the environment becomes flooded with detrimental spiritual intentions, it will have an influence on the observer's mind, affecting his or her attitude and emotions (in much the same way as most modern advertising attempts to subconsciously lure unsuspecting individuals into purchasing unneeded products). Therefore, in order to end the Magic Mirror viewing session, it is advised to proceed as follows:

1. Using a very gentle, low, and slow tone of voice (and never sudden or forceful mannerisms), politely thank the Divine for allowing you to observe the following visions. When

you start working with spirit entities of any type, it is important to always show the utmost respect.

2. Sometimes benevolent spirit entities will give you a type of symbol or signal (analogous to a phone number) from which to assist you in contacting them again. These are to be written down in a special book and kept away from the public. Send these spirit entities away with God's blessings. Be polite, but make sure that they go.
3. Take a moment to clear the mind and root the Heart. Then tell the Magic Mirror that its time to shut down. Thank it again, and be careful to cherish it as you put it away. Insulate it from the various energies of the spirit world by wrapping it in silk or covering it with a black silk cloth.

THE PROJECTED TUNNEL OF LIGHT

While using the Magic Mirror, in order to increase his or her power over the individual observed, the Daoist priest can also employ the unique skill of projecting a "Tunnel of Light." The Tunnel of Light technique is initiated during strong, focused concentration. This allows an energetic connecting channel or line of force to be established in the spirit world, energetically and spiritually linking the Daoist priest and the individual being observed. This powerful connection causes a polarization of the particles existing within the composition of both energetic and spiritual substances (e.g., of the priest and individual). The polarized particles manifests in a constant current of intense vibrations, which serves as a channel for the transmission of energy and spirit.

This Tunnel of Light, serves as an already established conductor of energetic vibrations, currents, and waves, which carry the Daoist priest's perceptual senses back and forth to the individual being observed. It is through this Tunnel of Light that the Daoist priest can perceive and observe all people, places, and things within the time-space continuum. Through the Tunnel of Light, the priest's physical senses can actually feel, see, and hear things being manifested at a distance.

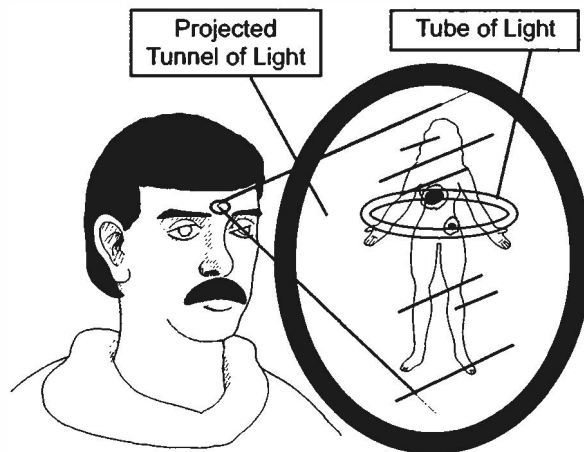


Figure 1.319. Emitting A Tube of Light Within The Projected Tunnel of Light

EMITTING A TUBE OF LIGHT WITHIN THE PROJECTED TUNNEL OF LIGHT

In order to strengthen the energetic field within the Tunnel of Light, the Daoist priest can also imagine a whirling vortex (from six to twelve inches) projecting from his or her Yintang (Third Eye) area, like a luminous ring of smoke. The Daoist priest should imagine that the projected energetic vortex-ring, or "Tube of Light," is quickly moving forward, boring a tunnel through space, while simultaneously following the energetic current or line previously established by the Tunnel of Light. This visualized Tube of Light is imagined as a vibrant ring of light and will vibrate powerfully and with a subtle intensity, as it moves along the Tunnel of Light.

This projected Tube of Light forms a more powerful conductor, capable of transforming vibrational resonance, particle to particle, and is sometimes used for Binding (prohibiting certain energetic or physical actions). Once the Tube of Light overtakes and envelops the receiving individual, positioned at the other end of the Tunnel of Light, he or she will then be more susceptible to the energetic influence of thought produced induction (Figure 1.319).

PRECAUTIONS WHEN USING THE MAGIC MIRROR

When using the Magic Mirror, individuals can sometimes incur symptoms of headaches or

dizziness. This happens if the **body is allowed** to become energetically depleted or **fatigued**. **Also**, when sick or in physical pain avoid **using the Magic Mirror**, as these conditions tend to **distort** the visions or images.

The Magic Mirror should not be **practiced** soon after taking a meal, and **specific care should** be taken as to one's diet (i.e., eat **lightly**, avoid alcohol, greasy or fried foods, and avoid hard to digest foods). During the practice, **additional attention should** be placed on **Natural Breathing**.

Additionally, if the Magic Mirror is used to obtain some unethical advantage, it increases the risk of involving destructive forces. As a consequence, such practices can lead the individual to suffer from delusions and destructive hallucinations.

ENCOUNTERING SPIRIT ENTITIES WHEN USING THE MAGIC MIRROR

When attention is placed onto any material object, its shadow or energetic field is energized in the spirit realm. The more intently the individual concentrates on the object, the brighter the illumination, and the easier it is for spirit entities to perceive it (and the observer).

The spirit entities that a priest will encounter generally behave as intelligent, independent life forms, with their own personalities and purposes. It is important to treat them with respect and consideration. Not all of the entities that a priest encounters on the spirit realm will be benevolent. Some spirit entities are parasites or predators who release their pain on convenient unsuspecting targets. Whether these spiritual encounters are actually those of an individual's projected suppressed subconscious mind, or that of a real demonic entity is immaterial. If a negative influence begins to consistently appear, the priest is encouraged to immediately stop the practice and record the images. Because the energy is still within the energetic field of the Magic Mirror, it is important to determine what part of the priest is receptive to this type of energy, and devise a way of spiritually purging and transforming it.

If an individual encounters an entity that tries to dominate, threaten, deceive, or tempt him or her during the meeting, it is a sign that the observer

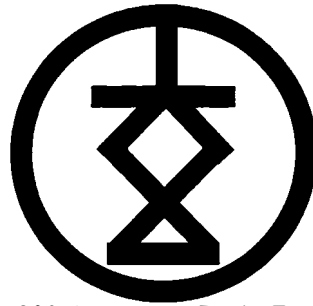


Figure 1.320. A Maoshan Daoist Tool used for entering into the spirit world. This energetic icon acts like a Magic Mirror, allowing the subconscious mind the ability to transcend the material realm and enter the infinite space of the Wuji.

should be very alert and cautious. The basic rule for encountering spirit entities while observing the Magic Mirror are as follows:

- Do they help you become a better person?
- Do they help you find solutions to your problems?
- Does their message build up your dreams or lead you to frustration?

The Daoist metaphysical rule of thought, when using the Magic Mirror, is that encounters which occur within the realm of the spirit world can become or cause real patterns to emerge within the material world. As the ancient saying goes, "the spirit informs matter." Therefore, when using the Magic Mirror, one's spiritual integrity is of the utmost importance.

THE APPLICATION OF BRASS ICON MIRRORS

Since ancient times, Daoist priests have used the skill of constructing brass "Icon Mirrors." The specific images or symbols etched within the Icon Mirror are created for the sole purpose of visibly accessing the energetic and spirit worlds (Figure 1.320). As explained previously, the Icon acts as a visual base from which the individual's imagination is given direction and focus, and is the medium from which to direct his or her concentration. Through visualization and creative imagination, an Icon can also lead an observer into the "inner room" of prayer and meditation, which brings the individual closer to the heart of the Divine.

As the mind begins to explore the Iconic symbol, it is led into the deeper ideas and perceptions which lie beyond the grasp of the Analytical Mind (Shen Zhi), and that are interactively linked to the individual's Yuan Shen. As the individual continues to build an inner world of visions and symbols, the forces of the mind become stronger because he or she is creating the images through their own mental powers.

THE APPLICATION OF A MAGIC BAGUA MIRROR IN FENG SHUI

Since ancient times, Feng Shui masters have used magic mirrors to help ward off bad luck, Sha Qi (Evil/Killing Energy), and Gui (ghosts, devils, or spirits) from houses, temples, and shrines. A mirrored plaque containing a Yin and Yang design drawn at its center and the Eight Trigrams positioned around its circumference was traditionally used to deflect negative energy or evil influences. Many times, Magic Bagua Mirrors were placed above doorways and main entry ways in order to repel evil spirits.

Because the Magic Bagua Mirror is considered to be an energetic gateway into the spirit world, it can also be used to capture and absorb all forms of bad energy existing within a house, temple, or shrine (Figure 1.321). This special type of Magic Bagua Mirror must be specifically dedicated for this purpose, and then only used for "space clearing" thereafter.

- Begin by first drawing an Activation Talisman with black ink on yellow paper.
- Next, chop the talisman on the top, middle, and bottom of the talisman.
- Burn 3 incense sticks, and dedicate them to the authority of the Three Pure Ones.
- Next, burn the magic talisman over the Bagua Mirror, and allow its ashes to fall onto the mirror.
- Hold the mirror in your left hand, stamp your back right foot, point to the Magic Bagua Mirror with your right Sword Fingers Hand Seal and repeat the following magic incantation:

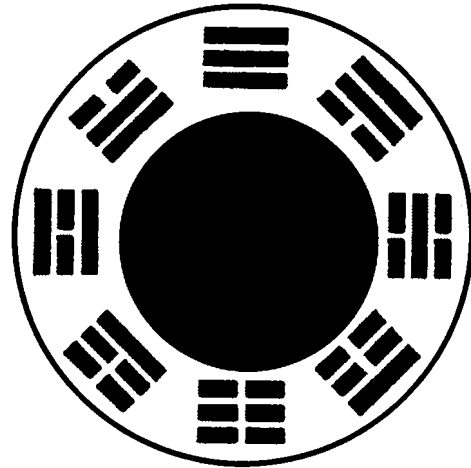


Figure 1.321. A Magic Bagua Mirror can be used as a gateway to capture and absorb evil energy.

**"From the Heavenly One's Spirit
The Palace of Qian Heaven departs!**

**In Kan Water
There are Spiritual Springs,
In Gen,
the Dragon Mountain beats the cinnabar pulse!**

**Zhen Thunder
Extinguishes Wicked Ghosts!
Xun Wind
Presses upon the Lofty Mountains!**

**The True Qi of the Li Gate
Contains the Spiritual Flame!**

**The Kun Earth is un-scarred,
To the Dui Heart
Come karmic threads of the Immortal Method!**

**The Divine Treasure
sets the Eight Trigrams into motion!
This Method has Divine Soldiers!**

**Through the Method
of revolving Qian and Kun,
The Zheng Qi of Heaven and Earth is gathered,**

**Divine Soldiers of the Eight Trigrams
of Celestial Unity arise!**

**Quickly, quickly, in accordance with Imperial Law
It is commanded!"**

- Next, kowtow 3 times and then perform the "Nine Kowtows" to end the magic activation ritual.
- After performing the magical activation ritual the priest will move around the various rooms in the house, temple or shrine, holding the mirror to reflect the walls and each corner. It is important to concentrate and focus the Magic Bagua Mirror on reflecting and absorbing all of the dark corners and places that are seldom used. Be especially thorough with the bathrooms and kitchens.
- After having gone through each of the rooms in the house, temple or shrine, soak the mirror in sea water or salt water for a few minutes. This serves to clean and dissolve all bad energy collected in the mirror.
- After completing the ritual, wrap the mirror in a black silk cloth and keep it stored inside a closet or cupboard, away from the public.

USING THE MAGIC MIRROR FOR ATTACKING

According to ancient Daoist teachings, sorcerers of Black Magic can use mirrors in order to attack individuals. The assault can be directed towards any individual, even those living in far away countries. In order to initiate such a malicious attack, four sorcerers sit in a small circle, surrounded by four small fire pits and four black candles (Figure 1.322). The sorcerers will then concentrate, and focus their minds on a large four-sided mirror. Each of the sorcerers will direct the focus of their thoughts on nothing else but the destruction of their intended target.

When performing this magic ritual, each of the four members of the group will chant a special incantation used to concentrate and direct their mental powers. As each sorcerer looks at his own face in the mirror, he continues to focus his intention on the center of his Third Eye (located between his eyebrows). The primary aim of this meditation is to cause the sorcerer to mentally enter into the mirror.

If the ritual is done correctly, each sorcerer will soon find himself inside the mirror, looking back at his own motionless body. Once there, the

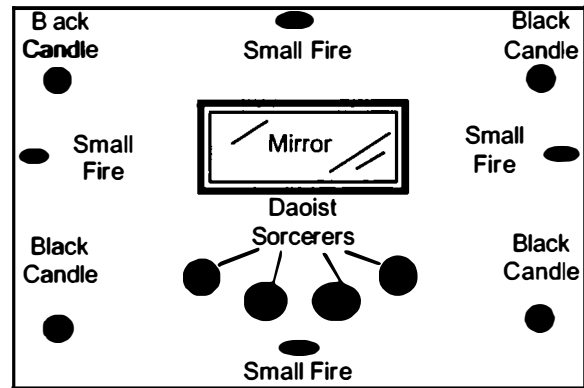


Figure 1.322. A Daoist Tool for entering the spirit world and attacking an individual

sorcerers can instantly transport their minds to any place in the world that they wish.

USING THE MAGIC MIRROR FOR DEFENDING

If the four sorcerers arrive in front of an individual who is surrounded by a divine energy shield, created by the individual for protection, all that they will see is a brilliant, blinding wall of light. If the defending individual who is creating this divine energetic shield senses the evil intention of the intruders, he or she can trap all four sorcerer by placing special mirrors inside a closed room. When strategically placed, the mirrors will create an endless corridor through which the invading destructive force of the four sorcerer can only enter, but can not escape.

Once the invading force has become trapped inside the mirrors, the defending individual can then determine who these evil sorcerers are, and why they have chosen to attack him. At this point in time, the defending individual may choose to cover the mirrors with special veils and seal the sorcerer inside the endless mirror corridor. Once this happens, the defending individual can choose to energetically destroy the invading sorcerers, through performing specific magical rituals. Once the invading sorcerers' energies have been destroyed in this ritualistic manner, their distant bodies will eventually die of heart attacks or cerebral hemorrhages.

ADDITIONAL MIRROR TRAINING

The purpose for mirror training is to allow the priest the ability to project his or her Qi and Shen into specific dimensions (i.e., a room, town, or different country) for observation, and gathering information. The training system is progressive and allows the student to go from basic to complex spirit projection.

MIRROR TRAINING #1

This training covers several stages of concentration, based on developing the skill of projecting the spirit. Always remember that whatever you see in the mirror is nothing more than a projection or manifestation of your own self.

1. Select a quiet room where you will be undisturbed, free from pictures, ornaments, other types of mirrors, and things of distraction. The room should be of moderate temperature. Should a light be necessary, it should be screened off so as to prevent the light rays from being reflected within the mirror. The room should not be too dark, but rather shadowed, with a dull light which permeates the interior.
2. The mirror should either be placed on a stand on a table, lie flat inside a bed of rice, or lie enveloped within a black velvet cushion (you do not wish to see a reflection in the mirror). Some teachers advise their students to surround the mirror with a black silk or similar type of wrapping in order to cut off any undesirable reflections from the external environment.
3. Purify the area by performing the 1-10 Meditation and connecting with the Divine through the Three Invocations.
4. Next, connect with the Divine and pull an energetic cord of divine healing light into the Baihui (GV-20) through the Taiji Pole and into the Lower Dantian.
5. Sit comfortably with both eyes fixed on the mirror. Imagine that its surface is liquid, and that you are looking into a deep well. Using the Long and Deep Breathing Method, begin breathing in a rhythmical pattern which allows you to inhale for a series of five counts, hold for three counts, then exhale for seven counts (some masters insist that you exhale for twice as long as you inhale).
6. Once you have established this rhythmic breathing pattern, visualize Qi flowing into your body from the center of your hands and feet. As you inhale, imagine and feel the energy rush into your Upper Dantian, energizing all Nine Chambers. As you exhale, imagine and feel the energy flow away from the Upper Dantian, exiting through the center of your hands and feet.
7. After quieting the mind, relax and open your eyes. Look forward into the mirror (be sure to place a black cloth underneath the mirror), and focus your gaze onto the Sixth Chakra (Third Eye) area of your reflection.
8. Continue to gaze at your reflection for several (five) minutes, but do not strain your eyesight. Then, immediately close your eyes and visualize your own reflection. At first it may be difficult to reassemble, however, after a few times you will become proficient.
9. Continue to visualize your own reflection until it disappears. Then, immediately try to reassemble it again.
10. Then, open your eyes and start the practice again. Practice for 30 minutes a day.

MIRROR TRAINING #2

This advance training covers several stages of concentration, based on developing the skill of projecting the spirit and spirit traveling. Always remember that whatever you see in the mirror is nothing more than a projection or manifestation of your own self.

1. Select a quiet room where you will be undisturbed, free from pictures, ornaments, other types of mirrors, and things of distraction. The room should be of moderate temperature. Should a light be necessary, it should be screened off so as to prevent the light rays from being reflected within the mirror. The room should not be too dark, but rather shadowed, with a dull light which permeates the interior.
2. The mirror should either be placed on a stand on a table, lie flat inside a bed of rice, or lie

- enveloped within a black velvet cushion (you do not wish to see a reflection in the mirror). Some teachers advise their students to surround the mirror with a black silk or similar type of wrapping in order to cut off any undesirable reflections from the external environment.
3. Purify the area by performing the 1-10 Meditation and connecting with the Divine through the Three Invocations.
 4. Next, connect with the Divine and pull an energetic cord of divine healing light into the Baihui (GV-20) through the Taiji Pole and into the Lower Dantian.
 5. Sit comfortably with both eyes fixed on the mirror. Imagine that its surface is liquid, and that you are looking into a deep well. Using the Long and Deep Breathing Method, begin breathing in a rhythmical pattern which allows you to inhale for a series of five counts, hold for three counts, then exhale for seven counts. Some masters insist that you exhale for twice as long as you inhale.
 6. Once you have established this rhythmic breathing pattern, visualize Qi flowing into your body from the center of your hands and feet. As you inhale, imagine and feel the energy rush into your Upper Dantian, energizing all Nine Chambers. As you exhale, imagine and feel the energy flow away from the Upper Dantian, exiting through the center of your hands and feet.
 7. After quieting the mind, relax and open your eyes. Look forward into the mirror (be sure to place a black cloth underneath the mirror), and focus your gaze onto the Sixth Chakra (Third Eye) area of your reflection.
 8. Continue to gaze at your reflection for several (five) minutes, but do not strain your eyesight. However, continue to gaze at your reflection until it disappears, and then immediately reappears on the other side of the mirror. You should be able to observe yourself from the inside of the mirror, observing yourself on the outside of the mirror.
 9. Then, once you are able to reverse the images,

turn around (inside the mirror) and imagine traveling to a specific place and location.

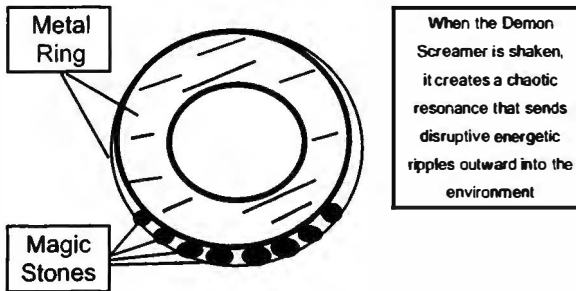
10. To end the practice and return home, close your eyes and imagine that you are back safely in your physical body. Then perform three Pulling down the Heavens" in order to root your mind in the Lower Dantian.

MIRROR TRAINING #3

Sorcerers use magic mirrors in order to foresee or manipulate future events through true magic and not illusion. True magic is defined as the manipulation of nature and events. The sorcerer will first perform a lengthy conjuring ritual, inviting a spirit entity to manipulate the future. After a magical incantation is spoken, the sorcerer then directs his gaze into the mirror as a point of concentration. Other traditions will use a bowl of water or a crystal ball. In the beginning the sorcerer will only observe slight movements of blurred forms, or quick little images. However, after several months of consistent practice the sorcerer will actually be able to attune into the future and predict self oriented events that will occur on a specific, day, month or year later.

Once the sorcerer has mastered the ability of scrying, he or she can then begin to manipulate people, places and things, even those that are far away. For example if a dark sorcerer sees his victim standing at the top of a flight of stairs he could cause the victim to fall down and break his arm. These malicious acts will be carried out by demonic spirits that are summoned and commanded as part of the imprinting ritual used to activate the magic mirror. In order to make the victim fall down the stairs the demonic spirit could either momentarily disorient the victim causing him to slip or even provide a psychokinetic push.

This type of scrying is extremely advanced because it works with the summoning and dispatching of spirit entities. Therefore, there is a great danger involved in this type of sorcery. For the evil that is caused to others can begin to rebound back onto the sorcerer and infest his own home and actively engage in oppressing him. In order to stop this type of haunting, the ritual must be reversed and all action must be immediately stopped, which can be extremely dangerous.



When the Demon Screamer is shaken, it creates a chaotic resonance that sends disruptive energetic ripples outward into the environment

Figure 1.323. A Demon Screamer (Ba Le) Used in Daoist sorcery to remove spirits

THE DEMON SCREAMER

One popular magical tool used in Daoist exorcism is known as a "Demon Screamer" (known during the Han Dynasty as a "Ba le"). This magical tool is a round circular metal rattle, that contains certain magical stones and/or special metals (Figure 1.323). When shaken, a Demon Screamer created a loud piercing noise that disrupted the environment's energetic field (it was similar in use and application to that of firecrackers and loud gongs). Because the ancient Daoists believed that evil spirits required a Yin, quiet environment from which to move about and energetically feed, the loud piercing noise created by shaking the Demon Screamer was said to torment evil spirits and drive them away from the altar area, temple, or house.

The popularity of utilizing the Daoist priest's Demon Screamer in environmental exorcism gave way to the ancient custom of giving babies and young children rattles to play with. It was believed that the loud noise created from shaking these rattles allowed the children to disrupt the energetic field of any spirit entity that sought to take advantage of the child's vulnerability and limited defences. This is why in ancient China, articles made of iron were commonly placed inside a baby's cradle in order to keep away the Gui.

It is important to note that the chief instrument for producing noise in ancient Chinese exorcism was the Gong. In ancient China, this circular brass plate resounded throughout the empire every day (especially in the summer) to dispel evil spirits and devils. The clashing of brass cymbals and the rattling of wooden drums intensified the Gong's useful effects.



Figure 1.324. The Magic Willow Leaf Branch and Magic Willow Hand Seal



Figure 1.325. Tai Yi Jiu Ku Tian Cun using a Magic Willow Leaf Branch to cleanse and purify.

THE WILLOW BRANCH

One popular magical tool used in Daoist ritual magic for purification and exorcism is the Magic Willow Leaf Branch and the Magic Willow Branch Hand Seal (Figure 1.324). Because of its strong connection to the Moon, the Willow Branch has many magical applications, and is commonly used to guard against evil, and bind spirits.

Ancient burial mounds and cemeteries are often lined with Willow Trees, symbolizing the spiritual gateway that this tree provides between the living and the dead, as well as spirit and matter. In ancient times, Willow bark was crushed, mixed with White Sandalwood or Myrrh, and then burnt. Priests would then bathe in the smoke in order to sojourn into the Underworld.

Daoist priests also use a small carving made from Willow wood for communicating with the spirits of the dead. The image is sent to the Underworld, where the disembodied spirit is deemed to enter into it, and give the desired information to surviving relatives upon its return.

The Willow Branch is one of the magic tools of Tai Yi Jiu Ku Tian Cun, God of Mercy and Compassion (Figure 1.325). He uses the Willow Leaf Branch to clean and purify the turbid, and to remove evil spirits.

MAGIC ROPE AND SACRED DAOIST KNOTS

The use of magical rope and tying special knots have been incorporated into Daoist sorcery for thousands of years. In ancient China, it was a common practice of Daoist priests to create sacred knots that would be imbued with profound spiritual power (Figure 1.326). For example, in the Daoist monastery, the creation of sacred esoteric patterns constructed out of red rope was traditionally used to energetically imprint sacred objects of worship. As the Daoist priest "worked the cord," the energized red rope absorbed his or her intention, and took on the priest's projected thoughts and feelings. Before "sealing the knot," the priest would speak a powerful magical incantation, blow into the knot, and then tighten the knot in order to trap the energy.

Because the knotted cord sometimes resembled the image of a coiled dragon, manifestations of dragon spirits were sometimes imprinted into the intricate rope designs.

The ancient Daoists designed and used the knotted silk cord like the swirling cloud patterns of talisman writing, specifically to contain and sustain magical power. The swirling and knotting of the red silk cord could also be used to magically capture ghosts and spirit entities.

HISTORY

Historically, the ancient Chinese first used various substances for creating cords (i.e., plant fibres, animal hide strips, and yarns) and making knots for fastening, wrapping, hunting, and fishing. The creation of baskets for carrying fire wood, ropes for snares, and lacing for garments were crucial to survival and the development of the civilization.

The skill of knot tying was developed into an magic art form, using various decorative patterns, during the Tang (618-907 A.D.) and Song (960-1279 A.D.) Dynasties and fully flourished in the Ming (1368-1644) and Qing (1644-1911) Dynasties.

The esoteric patterns created within these decorative knots became highly developed, and were commonly observed in the Imperial Palace. A variety of complex knot-work ornamented everything from the imperial walls to teapots, sword

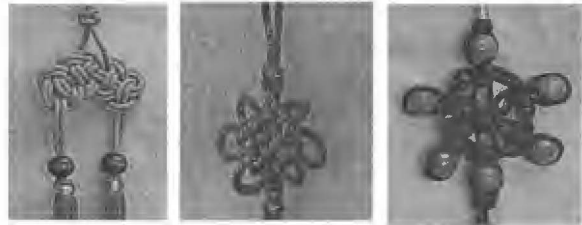
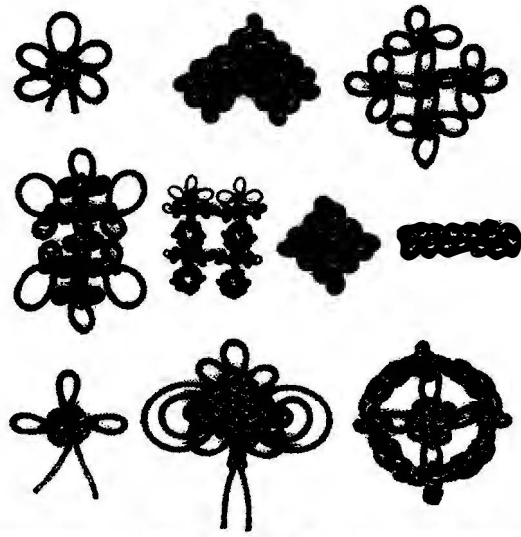


Figure 1.326. Magic Knots

hilt, lady's fans, imperial coats, and even the empress's hair. Due to their popularity, a certain number of craftsmen were stationed within the imperial court to produce cords and special knot-works in order to meet the increasing demand. During this time period, all cords, knots, and tassels were made separately and later combined.

The popularity for the creation of these special knot-works developed because the Chinese word for "knot" (Jie) is similar to the Chinese word for "auspicious" (Ji); which bears numerous positive meanings, such as: "blessing, longevity, fortune, good health, and safety."

The intensity of color, defined texture, detailed patterns, and melodic rhythm used in the construction of these esoteric knots also represented a symbolic method of record keeping. Any meaningful historical event was symbolized by the tying of specialized knots; the size or girth of the knot itself was reliant upon the importance and significance of the event being honored.

MAGICALLY IMPRINTING THE ROPE, CORD, AND SACRED KNOTS

In ancient China, knot-work in magic was divided into two categories: The Skill of Creating Magic Cords and The Skill of Creating Magic Knots, described as follows:

- **The Skill of Creating Magic Cords:** In magic knot-work, the "cord" symbolically represented a "river of energy." The size and thickness of the cord determined the volume of energy flowing to and from an item.
- **The Skill of Creating Magic Knots:** In magic knot-work, the esoteric "knot" represented the area where the energy flowing within the magic cord "pooled." Therefore, the knot was viewed as the symbolic representation of the priest's sealed intention, communicated through the unique magical design of the rope.

THE MAGIC KNOT

In China, the skill and art of tying magical knots continued to steadily evolve over the course of thousands of years. During this important time of evolution, the development of more sophisticated magical techniques and increasingly intricate woven patterns began to surface within the energetic frame of the knots.

The Shensheng De Jie ("Sacred Knot") used by Daoist priests is constructed of red rope that is woven into a magical knot (Figure 1.327). After the priest speaks a magic incantation, exhales into the red cord, traces a magic talisman over it, and then ties the knot, it is believed that if this special magical knot is hung in the altar room, the room is protected. Any type of psychic attack initiated from a malevolent sorcerer or spirit entity will first have to break through the powerful magical defensive line in order to harm the Daoist priest who was sheltered inside. This ancient Daoist technique was traditionally called "Guarding the Entrance With a Trap."

The individual stitches used in creating the magic knot have both passive (Yin) and aggressive (Yang) energetic tendencies. When constructing a magic knot, each intricate stitch (knot) becomes a symbolic representation of the sorcerer's intended desire.

When the magic knot is constructed out of cloth (as in a Chinese Button), each stitch that is woven into the fabric can be energetically im-

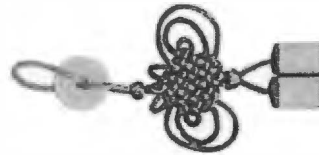


Figure 1.327. Shénsǎng De Jié ("Sacred Knot")

printed with a particular type of blessing or curse, depending on the specific design of the priest's intent. Each of the blessings or curses imprinted within the woven fabric can then be amplified by folding several layers of stitches, causing the incantations used during the creation of the item to gather momentum over the course of time.

The following are some examples of stitching patterns used to create magical knots, and the energetic representations that can be attributed to them.

- **Running Stitches:** When stitched crookedly, this energetic pattern is used to destroy focus, scatter energy, and to keep the victim from staying the course. When stitched in a straight line, it can be used to keep an individual "in line" (i.e., keeping a lover on the straight course of fidelity).
- **Chain Stitches:** When used in hexing, this energetic pattern will impart continual misery, with an escalating effect. It can also be used to set a chain of events into motion, with each stitch representing one of the events.
- **Cross Stitches:** When used, this "X" energetic pattern is perfect for any type of hexing. These special stitches can also be used to energetically bind two individuals together.

THE MAGIC CORD

The Magic Cord (also known as the "magical red rope") has been a secret symbol of Daoist sorcery for thousands of years. Many modern priests still wear red cords for protection, worn as belts or bracelets.

The following are some examples of using the magic cord for protection:

Using Magical Rope as an Energetic Barrier

During the hours when an altar room is closed, a light should always be left on to protect the room from shadowy visitors from the Underworld. An even safer way to protect the altar area

is to hang a magical red rope around the walls of the room. The ancient Daoist priests believed that if the ends of the magical red rope are joined (creating a magical circle), no wandering spirits will dare enter the room.

It is interesting to note that another popular method used in ancient China to protect the altar room was to plant thorny bushes (i.e., roses) all around the outside of the house or building in which the altar room was located. The ancient Daoists believed that this type of defense could be used to keep stray ghosts from showing up unexpectedly.

Using Magical Rope as an Energetic Shield

In Daoist Magic, the red rope that the priest wears around his waist symbolizes a shield that protects the priest's physical and mental well-being. This rope contains five magical knots and protects the priest from unexpected psychic attacks when he or she performs the rituals. The ancient Daoists believed that, like a circle without beginning or end, this magical rope may be used to entrap and contain an individual's Ling Shen (Magical Spirit) within its five powerful knots.

Using Magical Rope as an Energetic Circle

When the Daoist priest makes a circle on the ground with the magical red rope and steps into its center, the rope becomes a symbolic circle that represents the infinite space of the Wuji, and can be used to protect him or her from the evil spells of enemy sorcerers. If the priest is in his or her altar room and hears the murmuring of ghostly voices, he or she can immediately take the magical rope from around his or her waist and use it to energetically bind ("tie up") the intruding ghost. The priest will perform this Binding Ritual the same way in which he or she would physically tie up a human being.

Additionally, when a priest desperately needs to have a wish granted, he or she can obtain faster results by using the magical red rope to contact a Celestial Immortal. In these desperate cases, the priest will place the magical rope on the ground in the shape of a Magic Circle. He or she will then conduct the ritual from inside the magical circle (formed by the rope) in order to achieve faster results.

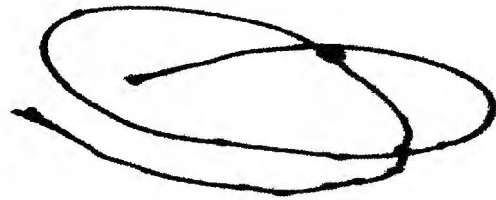


Figure 1.328. Red Rope (Cord) used in Daoist Sorcery

Using The Magical Rope for Increasing Courage

In times of danger, the magical red rope can sometimes be used to bolster a priest's courage. To do this, the priest wraps the magical rope tightly around his or her wrists and then passes it over the shoulders, around the back, and eventually ties it tightly across the chest. This energetic binding is used to strengthen the priest's courage by enveloping and containing his or her Qi and Shen. In ancient China, martial artists used this same method in combat; in modern times Daoist priests use it in the midst of performing difficult rituals or exorcisms (especially if they feel their courage is lacking).

Using Magical Rope to Trap a Demon

In Daoist Magic, the red rope can be used to trap a demon or evil spirit that has possessed an individual's body (Figure 1.328). This famous technique has been used by many exorcists for centuries throughout ancient China. It is important to note that the red rope must first be imprinted with powerful binding incantations dedicated to one of the celestial gods before it can be used in this manner. I have several associates who successfully used this special technique to remove evil spirits and demons. One such encounter occurred in California, when a friend of mine encountered a famous psychic. At their first meeting, he sensed that she was demon possessed. He therefore imprinted a red cord with a binding incantation, traced a magic talisman over it, and tied it into a knot to keep the magic contained. Upon their second meeting, he immediately slipped the red cord over her finger and quickly tied it. The woman immediately dropped to her knees and began screaming, "It burns, it burns! Take it off!" After the demon was exorcised, the woman had no recollection of what had transpired in her life over the past six years.



Figure 1.329. "Five Thunder Magic Exorcist Salt"
Used for purify and magically seal an energetic space

FIVE THUNDER MAGIC DAOIST EXORCISING SALT (SAND)

According to ancient Zheng Yi Daoist Magic teachings, the Five Thunder Magic Exorcist Salt is an important Daoist tool used in all forms of purification and exorcism (Figure 1.329). It is traditionally used in purifying large areas (i.e., a temple ground, the external boundary of a house, a garden space, a warehouse, a factory, etc.) to remove all forms of Evil Spirits, ghosts, and Black Magic (curses and hexes). Most of these places are usually difficult to cover, especially when protecting a large land mass (in which case the use of salt is exchanged for sand). Therefore, the ancient priests developed the following magical application in order to assist the priest in exorcising areas outside the temple walls.

When creating the Five Thunder Magic Exorcising Salt, it is important to note that at certain times, sand will be substituted for salt. Salt is specially used for important purification rituals, and when performing powerful exorcisms.

- To begin, the priest will construct the following Thunder Magic Talisman on yellow talisman paper, with black ink (Figure 1.330).

Yellow Paper Talisman



Wooden
Talisman



Figure 1.330. Magic Thunder Talisman
used to Summon All of the Thunder Generals
(they contain the magical seals used to command the
Generals to apprehend, cut, crush, and destroy evil)

- Next, the priest must light three incense, and kowtow 9 times at the altar, and place a wooden stick with the five Thunder talismans writing on it, inside the bowl of salt.
- The priest will then place the three incense sticks into the bowl of salt.
- Next, the priest must dedicate, activate, and empower the salt by speaking the following magical incantation. This special incantation

is used for calling the Five Thunder General to descend to the altar area. It is used in this magic ritual in order to ask the Five Thunder General to appear and energize the salt with his powerful celestial magic.

**"I sincerely invite
the Five Thunder General!
His thunder strikes the sky!
He leads 30 thousand soldiers!**

**He rides the clouds,
in the dark!
The red clouds fly-
they are my general!
The black clouds fly near -
they are my soldiers!**

**My soldiers travel up the mountains
to drive away fierce tigers!
My generals go down into the waters
to kill the dragons!**

**Thunder Soldiers and Thunder Immortals
come to my altar.
The power of Heaven and Earth are moving!**

**The evil ghosts have their powers,
and they come to confront my magic!
But my magic power is so strong,
that the ghosts cannot confront its light!**

**The God of Thunder is shining his light
and kills all of the evil spirits!
If you don't submit to my order,
the Thunder God will kill without mercy!**

**I act under the order of
Tai Shang Lao Jun
and order the Heavenly soldiers
to quickly do it as law!"**

- After reciting the magic incantation, the priest will burn the Thunder Magic Talisman and allow the ashes to fall and remain on top of the salt.
- Next, the priest will draw the Secret Thunder Seal of the Supreme Thunder Master Marshal General Deng over the bowl of salt (Figure 1.331).



Figure 1.331. The Secret Thunder Seal of the Supreme Thunder Master Marshal General Deng ("The Three Pure Ones Command The Celestial Powers of the Eight Thunders")



Figure 1.332. The Golden Light Seal Character Used to seal the magical incantation Within the energetic structure of the Exorcist Salt

- Finally, the priest will draw the Golden Light Seal Character in the air over the salt to energetically contain the magical aggressive exorcising power of Marshal General Deng within the bowl of salt (Figure 1.332).
The salt is now ready to be used, and scattered around the sacred area. Anything that it touches (evil spirits, ghosts, demons, etc.), the magical salt will dissolve and remove. It is also used to repel Black Magic, curses and various forms of hexes.

MAGIC DOLLS & EFFIGIES

One popular magic tool used by Daoist priests is the practice of using Effigies in magical rituals, as well as the use of the infamous "Hexing Doll." Although these magical dolls were sometimes used by Daoist priests for "Distance Healing," their ability in executing powerful psychic attacks is legendary (Figure 1.333).

In ancient China, the Daoist priest's Magical Doll gained its notorious reputation for their effectiveness as a magical tool used for "hexing" and in initiating love spells. So powerful and effective was this magical art, that it became extremely popular and well feared among all disciplines of occult magic not only in China, but around the world.

In the secret art of casting spells on people, a hexing doll is sometimes referred to as a human puppet. This description is quite accurate because the attacking sorcerer can control his or her victim's will through the doll just as a puppeteer controls his or her mannequins by using strings.

THE HEXING DOLL'S EXTERNAL CONSTRUCTION

In hexing and initiating curses, there are distinct advantages and disadvantages to the physical design and construction of each hexing doll. Essentially, all hexing dolls are made in much the same way now as they were in ancient China. In ancient times, the objects used for constructing hexing doll sorcery would vary according to the priest's training and the availability of materials. A priest uses materials which are indigenous to their area and readily available. The materials used to construct the doll are as varied as the many regions in which dolls are constructed.

For example, some Chinese provinces would use a human image constructed of moss, a ginseng root, a mandrake root, or one of a dozen or more herbal plants; other areas used wood, clay, mud, soft wax, straw, cotton, cloth, hair (animal and human), or a combination of several of these ingredients (depending on availability).

The following is an example of one of the many techniques that can be used by the priest, utilizing the various components of the hexing doll's physical composition.

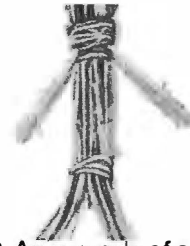


Figure 1.333. An example of a straw effigy used in Daoist Sorcery

- **Yellow Wax:** When a priest makes a hexing doll out of yellow wax, he or she will mark its joints with red ink and then hold a burning incense stick or candle flame onto these specific points. This technique will create health problems for his or her victim.
- **Straw:** After constructing a straw figure or doll representing a victim, if a priest adds a written hex and a picture of the victim or a paper carrying his or her name, and then ties these objects together using strips of ox hide, the victim will not be able to break the bond and the curse will remain attached to his or her spirit even after they die.

THE HEXING DOLL'S INTERNAL CONSTRUCTION

Hexing dolls can be stuffed with different materials. While they are commonly stuffed with cloth, skilled priests prefer to stuff them with straw or with the green leaves of special plants such as those that grow in or near cemeteries. These plants have an esoteric power that permeates the dolls. A defending priest can only counter this type of magical power if he or she knows how to use the extract of noxious plants in the hexing dolls he or she makes.

In order to properly initiate an effective spell or curse using a hexing doll, it generally requires the priest to first obtain some form of personal item from the victim (i.e., nail parings, hair, excrement, saliva). These personal items are then mixed into the physical matrix of the doll, or sewn in the cloth of the hexing doll.

SHAPING THE HEXING DOLL

The doll is then shaped into the likeness of the intended victim and carefully dressed in articles of the victim's clothes. The primary goal is to make

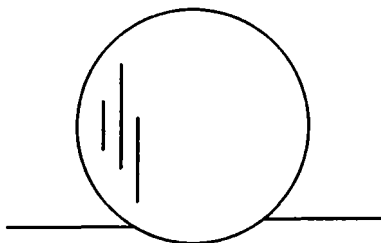


Figure 1.334. The White Jade Ball was one of the most intriguing magical "tools" used by the ancient Daoist priests for scrying.

an image representing an likeness of the enemy or the person who is desired and then to treat this image as one would wish to treat the living being.

Once this energetic fusion has been accomplished, the hexing doll may then be shaped into the physical form of either a male or female. Next, the priest inscribes the name of the intended victim on the back of the hexing doll, this is known as "baptizing" the hexing doll (see *Daoist Exorcism: Encounters With Ghosts, Spirits, and Demons*).

MAGIC STONES

The ancient Daoist priest's believed that certain gemstones and crystals had natural magical properties (Ling Shen). When utilized correctly, these magical stones provided the priest with increased healing abilities, aided the priest in his or her spiritual alchemy, and could additionally be used for protection against negative spirit entities.

Magical stones have been used throughout the centuries by the ancient Chinese (and many other cultures), who have numerous recorded testimonies to the effectiveness of these magical tools (Figure 1.334). Wearing or possessing a specific gemstone or crystal is not enough to make it effective. It must also be imprinted and energetically charged to the degree that its vibrational resonance becomes extremely powerful and therefore functional. After this magical activation, it can then be used to heal or protect an individual or the environment.

An important note to remember is that, although the magical stone is a powerful instrument that can be used against deviant forms of spirit entities, it is only a conduit of the priest's inner essence (see *Daoist Mineral Magic*, also by author).



Figure 1.335. Daoist sorcerers carried "death-banishing" medicinal herbs that they used to drive away sickness and evil spirits.

MAGIC HERBS

Traditionally Daoist priests always lived on mountains or in forests where hundreds of medicinal plants grew. According to the *Classics of Mountains and Rivers*, ancient Daoist priests were known for creating the Elixir of Immortality and for the skillful use of a wide variety of medicinal substances. It was also said that these Daoist priests carried "death-banishing" medicinal herbs that they used to drive away sickness and evil spirits (Figure 1.335).

The ancient Daoists believed that the mineral realm manifests within the bones of the human body, and to a lesser extent, within the mineral substances contained in the blood. Additionally, it was also believed that the physical and energetic life of the human tissue resembled the life of the plant world, containing and manifesting energetic roots, branches, stems, and fruit. Therefore, specific attention was placed on understanding the interactions between the energy and patterns of living tissues (plants, animals, and humans) and the energy and patterns of the Earth.

In order to understand the magical tools of nature, the Plant Kingdom was divided into three separate divisions: Superior Herbs (tonics), Common Herbs (slightly toxic), and Inferior Herbs (toxic). The three methods of categorization are described as follows (Figure 1.336):

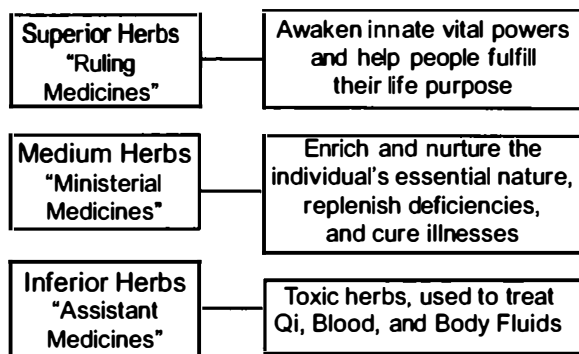


Figure 1.336. The Three Traditional Classes of Chinese Herbs (Materia Medica)

- **Superior Herbs:** These herbs were specifically endowed with powerful Ling or Shen and were considered by the ancient Daoists to be the drugs of immortality. Superior Herbs were believed to "feed" and restore the individual's Jing, Qi, and Shen, especially the Prenatal Wu Jing Shen (original spirit energies of the five Yin viscera). Specific herbal formulas (i.e., powders, pills, tinctures, elixirs, talismans, etc.) that contained the same qualities as Superior Herbs were commonly known as "Ling Yao" (drugs possessing Ling), Shen Yao (drugs containing spirit substance), or Xian Yao (drugs used by immortals).

This category of herbs included 120 varieties of superior medicinal substances. They affect the circulation and collection of internal Qi and Shen, and they are usually taken in conjunction with specific exercises and meditations. Certain herbs are only suitable for the body when the individual has attained a high level of both internal and external development; in addition, other herbs are only effective if the common blockages in certain energetic pathways have already been opened.

Considered in ancient times as the "ruling" medicines, these herbs are said to awaken our innate vital powers and help to fulfill our life purpose. Superior herbs (i.e., mushrooms; knotted fungus; the leaves, resin, or roots of a thousand year old pine, fir, or cypress tree;

the ancient large fruits or kernels of certain plum, pear, jujube, or Nai tree; the ancient seeds of cassia and Chinese cinnamon trees, etc.) were also said to have an effect on the body's Jing, Qi, and Shen by making the body light, preventing old age, prolonging life, forestalling hunger, and creating advanced spirit travel abilities.

- **Medium Herbs:** Considered in ancient times as "ministerial" medicines, these herbs are said to enrich and nurture the individual's character and essential nature, replenish deficiencies, and cure illnesses. These herbs, however, should not be taken over a long period of time.

This category of herbs included 120 varieties of moderate types of medicinal substances. Their curative properties are ideal for countering illness, strengthening the patient's constitution, helping to maintain general health, and strengthening the patient's immune system. Examples of Medium Herbs are bitter ginseng, Chinese angelica, scallions, etc. The Ming Dynasty physician Liao Zhong-Chun wrote in his classic herbal pharmacopeia: *Annotated Divine Husbandman's Classic of the Materia Medica (Shen-Nong Ben-Cao Jing Shu)*, "the ministerial plant *Paedaria foetida* controls extremely poisonous magical infections; expels malignancies and evil influences; dispels killer-demons, plague, and pestilence; and eliminates spirit possession."

- **Inferior Herbs:** Considered in ancient times as "assistant" medicines, Inferior Herbs were used to remove disease, ward-off venomous insects, and drive away demonic influences. They are mostly toxic and must be taken with caution when used to treat an individual's disease. Inferior herbs (e.g., aconite, peaches, plums, etc.) were said to have a curative effect on the body's Qi, Blood, and Body Fluids. This category of herbs included 120 varieties of inferior types of medicinal substances (for more information about Magical Herbs, please refer to *Daoist Plant and Animal Magic*, also written by the author).

MAGIC ANIMALS AND SPIRIT FAMILIARS

All systems of magic incorporate the use of animals and animal products in their rituals, herbal formulae, talismans, and magical tools (Figure 1.337). Generally, animals are used in Daoist magic for four specific purposes:

- **Sacrifice:** Used as sacrificial offering in certain rituals
- **Magical Tools:** Used for their body parts, magical essence and life-force energy in order to enhance the spiritual power of certain magical tools
- **Healing:** Used for their healing properties, as part of certain herbal formulae
- **Companionship:** Used as “Familiars” (spirit companions and helpers)

In magical rituals, an animal is valued for the energetic property of its specific parts (i.e., the energetic and spiritual powers contained within the animals life-force, blood, reproductive organs, etc.). The tissues of each animal are related to specific energetic properties inherent within the animals spiritual nature (i.e., territorial, defensive, nurturing, protective, etc.).

Traditionally, the student of ancient Daoist sorcery will study his or her own individual animal totems (personal mythology) in order to establish a relationship to their ancestral spiritual helpers. By performing guided meditations, students of Daoist magic are able to open into the spiritual realm and connect with the specific energies of the animal totem or Familiar with which to perform advanced spiritual alchemy. This important Daoist magical tool is practiced in order to instruct the priest in how to intuitively know what his or her Familiar is saying to them and why (for more information about Magical Animals & Spirit Familiars, please refer to *Daoist Plant and Animal Magic*).

USING ANIMAL MASKS AS PROTECTION

The wearing of special masks is an old Daoist Folk Magic tradition, that was originally practiced in ancient Chinese shamanistic sorcery. When performing a defensive magical ritual against a powerful wizard, a priest may sometimes use a mask representing a ferocious animal such as a tiger (this is an animal that the ancient Daoists believed



The Tiger is used for gathering the magical powers of strength and endurance

Figure 1.337. Magical Animals

would specifically chase and eat ghosts). The animal mask acted as a protective shield that was believed to confuse demons by preventing them from recognizing the image of the priest who was conducting exorcistic rituals. Therefore, the tiger mask was especially used in ancient China when the Daoist priest exorcised aggressive demonic spirits.

Additionally, a tiger mask was traditionally worn by ancient Daoist priests when initiating magical rituals such as “Guohuo” (Crossing the Fire), performed during the consecration of a new temple. In this magical ritual (performed on the fifteenth day of the first month), at the conclusion of a long, entranced dance, the priest (wearing a tiger’s mask) would leap across a bonfire or walk across a pit of glowing coals into the temple.

The ancient Chinese believed that if these demonic entities tried to hinder the exorcist by making strange noises and causing objects to fly about, they would not succeed if the priest was wearing this special magical animal mask.

In Daoist sorcery, each of the four directions—North, South, East and West—is represented by the magical power of a sacred celestial animal: the Turtle/Snake, Phoenix, Dragon, or Tiger respectively. When choosing an animal mask, the priest selects the specific celestial animal that opposes the direction from which the evil spirits are attacking, for example:

- **The Blue-Green Dragon Mask:** This mask was used against demons attacking from the West.
- **The White Tiger Mask:** This mask was used against demons attacking from the East.
- **The Black Turtle/Snake Mask:** This mask was used against demons attacking from the South.
- **The Red Phoenix Mask:** This mask was used against demons attacking from the North.

DAOIST MAGIC DIVINATION TOOLS

The following section includes various Divination Tools used in ancient Daoist magic rituals to foretell the future (Figure 1.338). This secret esoteric practice is still performed today in both Daoist Ritual Magic and Daoist Folk Magic schools.

Daoist Divination is the art of understanding and predicting coming events by utilizing such modalities as Astrology (Heaven), Feng Shui (Earth), Yijing Calculations, and Body Divination (Man). Astrology predicts the inherited fortune (karmic condition) bestowed by Heaven. Feng Shui predicts the fortune in personal harmony with the Earth environment. In Face Divination, the body and face analysis predicts the fortune revealed within one's outer appearance; and hand analysis predicts the fortune revealed within one's inner-self (personality). Yijing Divination provides the esoteric symbolic code used for spiritual guidance and magical alchemy. For example, the Yijing states: "The holy sages were divine, hence they knew the future; they were wise, hence they stored up the past."

Divination provides the Daoist priest with a clear perspective of the source of creation, through the application of the spirit mediumship. By focusing on the source of life, the sage improves the quality of life, thereby defining the path of immortality.

Divination is fundamentally applied as a cosmological and philosophical guide for facilitating the success of internal alchemy, allowing the priest to master the process of returning his spirit back to its divine origin.

The practice of Magical Divination has existed in ancient China throughout ancient times. It is said that when Master Red Pine was questioned by the Yellow Emperor concerning the true teachings of the Dao, Master Red Pine answered as follows:

"Everyone is born under the guardianship of stars. Some stars have great influence over our lives and some have lesser influence."

"When we tumble out of our mother's womb onto the ground, the celestial lords gave us a life span of one hundred and twenty years."

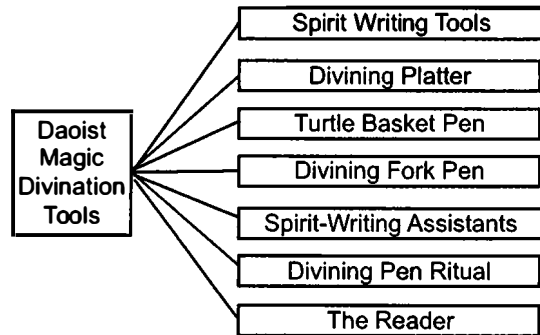


Figure 1.338. Divination Tools

"When the sky gave us life, Qian (Heaven Trigram) and Kun (Earth Trigram) are in our father and mother, the sun and moon are in our eyes, and the stars are in our cavities."

"In the sky the Three Altar Stars, the Northern Bushel, and Pole Star govern longevity and prosperity. The Tai-Yi star is situated on the top of the head, and monitors our actions."

"The sky does not deceive. It shows us omens day and night – in the moon and sun, in thunder and lightning, in snow and in rainbows, in eclipses of the sun and moon, and in the shooting stars."

All of these phenomena carry messages from the celestial realm.

Earth does not deceive us either. Floods, landslides, earthquakes, ferocious winds, tornadoes, locusts, drought, famine, and poisonous gas are all messages from the Earth.

The spirits do not deceive. Fortune and misfortune, disaster and blessing, are their messages."

"The celestial lords know who has done good deeds. People cannot hide, for the spirits of the Underworld can see into their hearts and intention."

"Do good deeds, and always think and act in kindness. Then, within three years, the celestial lords will send the stars of fortune to visit you, and you will be rewarded with good fortune."

"Those who do good deeds do not need to pick auspicious days for special events. Whenever good deeds are done, there will be blessings. The hundred spirits and guardian deities will make sure that misfortune does not occur."

Within the secret art and magical practice of Chinese Divination, the ancient Daoists perfected many unique systems of observing omens to foretell the future.

One secret incantation traditionally spoken before the Divination practice began was the Falu (Lighting the Fire) incantation. This special incantation was used to focus and direct the priest's clairvoyant skills. The Lighting the Fire incantation was spoken when lighting and dedicating the incense at the altar table, and was recited as follows:

**"I offer this fragrant incense.
Let its scent surround the universe!**

**Let all the spirits
Reveal their Golden Light!**

**Let my heart
Ascend to the Dao!**

**Let my vision
Reach the Nine Celestial Realms!**

**The stars of the
Great Altar Constellation,
Save me from evil and disaster!
They Protect and guard my body!**

**May the Guardian of my Tongue
Direct me to say what is upright!**

**May the Guardian of my Throat
Release the Tiger's Roar!**

**May the Guardian of my Qi
Nourish the Sweet Nectar!**

**May the Guardian of my Shen
Hasten the completion of the Golden Elixir!**

**Watching the Moon
I cultivate my form!**

**The Celestial Lord Ling Bao
Protects my soul!**

**May the powerful spirits
of the Eight Directions Guide me!**

**May the Celestial Lord Ling Bao
Protect my life!**

**Let my Petitions reach
the Nine Levels of Heaven!**

**The sacred writ
of the Central Mountain,
Is the Jade Word
Spoken from the great beginning!**

**Let it be heard
across the Eight Seas!
And its internal domain
be well guarded!**

**The Breath of the Dao
exists forever!**

**The Great Mysterious Origin
of Heaven and Earth,
Is the Root of
the Ten Thousand Breaths!**

**It gives me life,
And instructs me
in the ways of the spirit!**

**Its essence emanates a Golden Light,
that covers my body!**

**Chant it,
And the body will glow with light!**

**The Five Emperors
will welcome me!**

**The Ten Thousand Spirits
will prostrate before me!**

**And the Lord of Thunder
will bend to my will!**

**Rumblings are heard within,
As the voice of the Thunder Spirit resonates!**

**As copulation occurs in the cavern,
The Five Vapors fill the air!**

Quickly, let the Golden Light appear!"

SPIRIT WRITING TOOLS

The ancient Daoists would sometimes use a spirit writing instrument known as a Fuji (“Support the Planchette Stick”) for divination practices. This planchette spirit writing (also known as “automatic writing”) was used by the ancient Daoists as a means of contacting celestial immortals and spirits of the dead via benign spirit possession.

Chinese Fuji spirit-writing is believed by some to be the ancestor of the Ouija Board. However, instead of using a flat board with letters for divination, the Daoist priests use a table or special box, covered or filled with a shallow layer of sand or incense ash, known as a Divining Platter.

Operating the Fuji requires two people (rarely one) to hold the ends of Diving Pen (known as a Jijia), above a planchette, whose surface is covered with sand. The Jijia consists of either a peach or willow forked twig (Figure 1.339), or a turtle shell shaped basket with a pointer, known as a “Cai Langong.”

During the Fuji magic ritual, only one of the spirit-mediums is to be possessed by a summoned spirit, immortal, or god. These specialized spirit-medium are known as the Jishou (Planchette Hands).

The esoteric script created through performing Fuji spirit writing is known as Jiwen or Planchette Writing (Figure 1.340). The Fuji spirit writing eventually developed into what is known as Fu Luan (“Support the Phoenix”) or Jiang Luan (“Descent of the Phoenix”) Divination. From using a willow branch held by two men, the natural progression in the development of spirit-writing was “Automatic-Writing,” using a single magic brush or pen directly held by a single medium channeling a spirit. This is how much of the modern Fu Luan Divination is performed today.

THE DIVINING PLATTER

The Divining Platter consists of a bamboo box measuring approximately four feet square (see Figure 1.330), filled with fine, white or red sand,

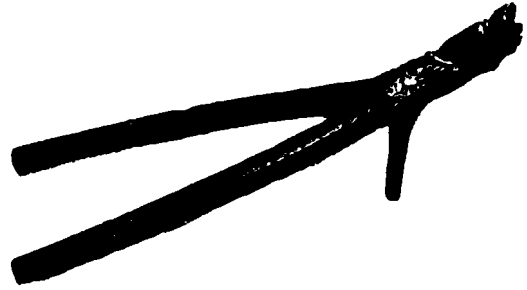


Figure 1.339. The Daoist priests Jijia (called a Divining Pen), is a Spirit-Writing Tool. It is typically made from a East (or Southeast) facing willow or peach branch, and roughly cut to resemble the forked design of a dowsing-rod.

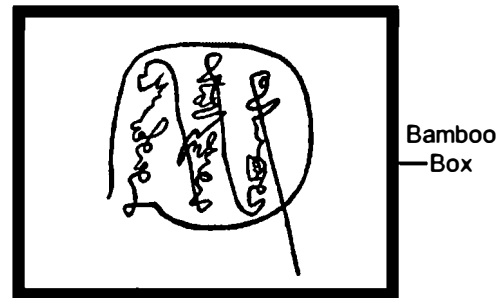


Figure 1.340. Jiwen or Planchette Writing (The esoteric script created through Fuji spirit writing)

incense ash, or bran flour. Sometimes both sand and ash are combined and imprinted with magic incantations in order to increase the magical powers of the divination ritual. The sand is carefully smoothed before the divination and sometimes during the spirit-writing.

It is said that the original trays used for oracle-writing were circular shaped, constructed of thin slips of bamboo, and were suspended above the writing table. It was from within this suspended sieve or winnowing tray, that the Daoist medium guided a magic stick and wrote special messages in the form of esoteric characters. At one time, Sieve Divination or “Coscinomancy” became culturally widespread throughout ancient China.

THE DIVINING TURTLE BASKET PEN

The Chinese term, "Cai Langong" meaning 'Vegetable Basket Deity') is a description of the round shaped basket used in ancient spirit writing. This particular design became popular because of its oval, turtle shell shaped pattern (Figure 1.341). Turtles are associated with Yin and the Water Element (both correspond to the realm of the dead). The turtles shell was also used in ancient times to remove evil and guard against the ghostly presence of malevolent spirit entities. In Chinese kitchens, the fact that pots and pans are hung from ceiling racks is based on the same principle (the backside of the Wok has the same rounded form as the backside of the Turtle's shell).

The tortoise has always been a highly symbolic creature to the ancient Chinese, who regarded it as a representative of the universe. There is a saying that "the turtle conceals the secrets of Heaven and Earth." The dome-shaped circular top of its shell is compared to the celestial vault of Heaven (i.e., the Yang constellations of the Heavens), while the flat, squared underside of its belly is compared to the four corners of the Earth (floating on the Yin waters).

In ancient times, the turtle's shell was commonly used in divination because the 24 rimmed plates of the tortoise shell corresponded to the 24 divisions of the agricultural calendar. According to ancient Daoist texts written during the Han Dynasty period (206 B.C.-220 A.D.), "Although the turtle lives in the water, when its shell is placed in the fire it can be used for divination and can correctly predict the good or bad fortune in all things."

THE DIVINING FORK PEN

The Divining Fork-Pen (Jijia) is a magical "fork" that is made out of either peach wood or willow (refer back to Figure 1.329), is about 18 inches long, and has a short stump projecting at the point of bifurcation (i.e., at almost a right angle to the arms). The short stump serves as a tool to trace the divine characters or sketches into the sand or incense-ashes that have been poured out on a table or placed inside a large wooden platter (i.e., the "Divining-Platter").



Figure 1.341. The Cai Langong (Vegetable Basket)
The original Daoist spirit-writing method was performed using a suspended sieve or winnowing tray, used to write esoteric Chinese characters in sand or incense ashes.

When constructing a Divining-Pen, it was important that the wood be cut from the southeast side of the tree, where the wood has had continual exposure to the rising and waxing of the celestial powers of the Sun.

The ancient Daoists believed that if the Divining-Pen was obtained from the wood that grew on the East (sometimes Southeast) side of the tree, it was magically imbued with the light of the Dao and the Ling Shen of Nature, and therefore all ghosts and spirit entities would fear it. The ancient Daoists also believed that because the magical spiritual power of the Divining-Pen was naturally gathered during the time of the Sun's greatest strength, the celestial light (which is the source

of the universal Dao) that had been imprinted within the very fabric of the wood would cause the Divining-Pen to produce powerful oracles that were always truthful, intelligent, and wise.

Before being cut from the tree, the priest would first either carve magical talismans and powerful seals into the tree's bark or attach them to the tree with red silk rope.

During the cutting, the priest would chant certain incantations over the wood, commanding the fork to display animation and life forever, and to give clear revelations whenever being handled. Then, a magic incantation having four (Yin) lines, each of four (Yin) syllables was spoken, translated as follows:

**“Magical Pen, Powerful One
Each day bearer
of subtle power,
I cut thee, to tell all!”**

Next, the characters for “Spirit of the Clouds” was cut into the tree bark on the side opposite to the chosen twig. Then, the characters for “Wonderous Revelation of the Heavenly Mysteries” are cut below the first magic seal previously drawn onto the tree's bark. Next, the tree branch is cut.

Because it is under the magical influence of the energetic power of the celestial Yang, in order to further increase its magical power, the Divining-Pen must also be cut on a specific day and auspicious hour. After being cut, the magical forked branch was then painted red in order to increase its ghost expelling capacity.

When using the magical Divining-Pen, it was also believed that all ghosts and spirits should be kept away from it, lest they disturb its energetic movements or cause it to give the wrong information. Therefore, when not in use, the magical Divining-Pen was traditionally wrapped in red silk and kept on the Daoist priest's altar, next to the icon of the deity that was normally invoked during the spirit-writing ritual.

The remarkable energetic life which is felt in the magic Divination Pen, once a spirit has control of it, can be compared to the same strong energetic twitching experienced within a willow (or hazel) wand, when in the hands of an accomplished water-diver.



Figure 1.342. In ancient China, tortoise shells were used as an augury for divination; each crack represented a specific energetic change or an approaching form of destiny.

HISTORY OF SPIRIT-WRITING

Spirit-writing has a long history in Chinese folk magic, and is believed to have existed during the Shang Dynasty around 1100 B.C. It was first historically acknowledged during the Han Dynasty (206 B.C.-220 A.D.), and was frequently mentioned in the ancient “Classics,” describing the interpretation of oracle tools, such as using oracle bones, tortoise-shells, yarrow or bamboo sticks, the spirit-writing stick, and “trance-channeling.”

TORTOISE SHELL DIVINATION

Tortoise-shell divination was accomplished by removing the outer skin of a tortoise shell and then applying a coating of blood or ink onto the shell. The other side of the shell was then placed over a fire. As the ink or blood dries it cracks the shell, producing lines that resemble characters. The divining priest then interprets these lines.

Another shell or bone divination technique required the priest to scratch a question for an individual seeking council from the spirit world onto a tortoise shell or oracle bone in which a small hole had been bored (Figure 1.342). The shell or bone was then held over a fire by means of a bronze poker inserted into the hole, until lines and cracks appeared over or near the freshly written characters. The marks were then interpreted by the priest and regarded as the answer of the summoned spirit to the individual's questions.

Sixty Divination Sticks constructed out of bamboo eventually replaced the use of oracle bones and tortoise shells (Figure 1.343).



Figure 1.343. The ancient Daoist sorcerer was skilled in the art of reading omens. Yarrow sticks were commonly used as oracles. Fifty sections of yarrow stems were laid out according to the correspondences of Heaven, Earth, and Man. The odd and even residues of whole or broken stems were then formed into trigrams and subsequently expanded into the specific hexagrams of the Yi-Jing.

PLANCHETTE WRITING.

In ancient China, trance-medium spirit writing was first termed "Fuji" (Planchette Writing) during the Southern Dynasty Period (420-588 A.D.).

Fuji became popular during the Song Dynasty (960-1279 A.D.), when authors like Shen Gua published his book *Mengqi Bitan* (*Brush Talks for the Dream Brook*) and Su Shi published his text *Dongpo Zhilin* (*Records of the Eastern Slope*). Both books described in detail the relation between the planchette writing and the cult of Zigu ("The Purple Maiden").

It was said that when the goddess possessed the Fuji, the basket became heavy. Zigu would then be asked questions regarding marriage, the year's

harvest, and silkworm cultivation. The straw basket would answer by tapping, using a device such as a chopstick. Eventually the chopstick was used as a stylus for writing in sand, ash, or flour.

During the Song Dynasty, the Fuji was not always used to ask questions about current and future events. Sometimes, it was also used to summon the spirits of dead poets, who would compose poetry for the participants.

During the Ming Dynasty (1368-1644 A.D.), the "Forked" Divining Pen (refer back to Figure 1.304) was introduced to Daoist magical divination practices, and the "Fuji" method of magical writing was changed from the "Support the Sieve" method to the "Support the Planchette" method.

Fuji Divination flourished during the Ming Dynasty, and the Jiajing Emperor (1522-1566) built a special "Planchette Altar" (Jitan) in the Forbidden City.

During the Qing Dynasty (1644-1911 A.D.), Fuji Divination became prohibited via imperial decree. However, the magic divination rituals still continued to be practiced in secret. Fuji is currently being practiced today in Daoist temples throughout Taiwan, Hong Kong, Malaysia, Indonesia, Singapore, and Vietnam, as well as in certain small folk shrines throughout China.

The Daoist Canon (Daozang) contains several texts that were produced entirely or partly from spirit-writing. Some examples include:

- *Daoji Lingxian Ji* (*The Record of the Traces of the Dao Left by Numinous Spirits and Immortals*)
- *Minghe Yuyin* (*Echoes of Cranes' Songs*)
- *Taiyi Jinhua Zongzhi* (*the "Great One's Secret of the Golden Flower"*)
- *Xuxian Hanzao* (*Literary Masterpieces of the Xu Immortals*)
- *Zitong Dijun Huashu* (*the "Book of Transformations of the Divine Lord of Zitong"*)

Handbooks on planchette spirit writing also exist. One popular book entitled *Bichuan Wanfa Guizhong* (*Ten Thousand Authoritative Methods Transmitted in Secret*), describes the following methods of performing planchette spirit writing:

- Drawing magical talismans and uttering special incantations needed for purifying the sacred altar area

- Activating the talisman brush, ink and water
- Specific Talismans and incantations used to summon the spirits.
- Directions on how to draw talismans used in benign spirit possession

The Preface in the *Bichuan Wanfa Guizhong* states that planchette spirit writing was one of the most common ways to receive sacred texts from divine or semi-divine beings. The primary deities who are summoned to possess the medium are the Purple Maiden, the Eight Immortals (particularly Lu Dongbin), Zhang Sanfeng, the Divine Lord Wenchang, various female divinities, and popular folk deities.

In Religious Daoism, planchette spirit-writing became a central practice of certain popular sects, including the Quanzhen Daoist School.

PLANCHETTE SPIRIT-WRITING ASSISTANTS

When using Fuji, the priests and spirit-medium assistants (Jishou) are very careful and respectful of the spirits they are addressing. All participants in the magic divination must be in a state of ritual purity, wearing clean clothes, and having observed a fast.

Two long tables are placed side by side in the divination room. One of these tables holds the altar, bearing rice wine, fruit, and sweetmeats. The other table is sprinkled with powdered red sand, rolled smooth in order to ensure the legibility of the characters which the Divining-Pen will trace.

Before the magic ritual is performed, 3 incense are lit, offerings are presented (gold spirit paper is burnt), spells and incantations are recited, and special magic talismans are written on yellow paper to invite a specific spirit, immortal, or god to the altar area. Each of the participants understand that performing the ritual requires benign-possession. Therefore, during a Fuji ritual, the assistants maintain a somber attitude, with great respect. These Daoist priests understand that the planchette is not being moved only by the gods, or by the ones holding the planchette, but through the mutual cooperation of both parties.

The Jishou's assistants include the following three essential helpers, who are needed to perform the Fuji ritual:

- **The Dujizhe (Planchette Reader):** This individual reads the characters as they are written;
- **The Chaojizhe (Planchette Copyist):** This

individual writes down and records what is being written.

- **The Pingsha (Level Sand):** This individual is responsible for smoothing out the Shapan (Sand table) when the next character needs to be written.

THE DIVINING-PEN RITUAL

Before performing the Fuji ritual, the priest and his assistants spend several days in prayer, fasting, and in silent retreat. Then, just before the Fuji spirit-writing ritual begins, the priest and his assistants will proceed as follows:

- The priest and his assistants will begin the practice of spirit-writing by first gathering before the altar.
- Incense is presented along with some sacrificial food.
- Petitions are presented to the celestial deities in order to allow the priest permission to perform the divination.
- A special talisman that empowers the priest with the magical power to become a Medium between the spirit world and the realm of man is then burned, and its ashes are collected in a cup of water.
- After the priest drinks the talismanic water, he or she is then authorized to perform the spirit-writing divination.
- The divination begins with the priest chanting incantations and drawing magical talismans in the air above the altar incense smoke, inviting and invoking a specific celestial deity to descend into his or her own body.
- Then, the priest who is being used as a vessel to perform the spirit-writing places their right hand onto the magical fork and enters into a trance.
- At the same time, a disciple or senior priest acts as the secondary (or auxiliary diviner) by holding the other arm of the magical fork with his or her left hand (Figure 1.344).

It is important that the secondary diviner empty his or her mind and act as a neutral, passive observer (i.e., abstaining from disturbing the movements of the priest who was being used as a magical writing tool of the deity).

- Then, the senior priest closes his eyes and states:

**“Great Spirit, if you have arrived,
Please write “arrived”
in the sand on this table!”**

- After the magic pen traces the requested character in the sand, everyone kowtows. Then, with his eyes still closed, the senior priest asks:

**“Great Spirit, what is your august surname,
what is your honorable name,
what offices did you hold,
and under which dynasty did you live?”**

The reason for ascertaining the spirit’s true name and offices is because an undesirable spirit entity or demon may get hold of the Divine Pen and write misleading messages. When such attempt at deception does take place, it is seldom for more than a few moments. Generally, the true spirit will expel the demon of his own accord. Additionally, there are specific talismans that can be presented that will immediately dismiss the spirit.

- The priest’s assistants stand by and record what is being written, and continually smooth out the sand so that the spirit-writing will not be disturbed.

Being possessed by a deity, the priest is not conscious of what he or she is writing, and will usually have his or her eyes closed during the session, while the stick rapidly moves over the sand. After the Divination Pen traces all of the answers in the sand, the seance can begin, and the session is opened to individual questions.

During the divination proceeding, the strictest rules of decorum are observed. If anyone shows any sign of irreverence or disrespect, the magic pen immediately writes a sharp rebuke in the sand.

It is considered much more difficult to conjure a deity from the celestial realm than the spirits of those who have already passed away. This is because the ancestor spirits were people more connected to the Earth.

After midnight, the spirit will usually begin to write various phrases asking for permission to depart. He is bid farewell and more gold paper and incense sticks are burnt as offerings.



Figure 1.344. Jishou (Planchette Hands)
Daoist Master Cai Wen performing Spirit Writing at
the Wenhua Yuan in Kaohsiung, Taiwan
(Photo by Julian Pas)

DECIPHERING THE SPIRIT WRITING

It is said that in ancient China, being illiterate was one of the requirements for being a spirit-writer. This ensured that the messages came directly from the deity and not from the priest. Sometimes the spirit-writing appears in cryptic messages and archaic script, other times it appears in legible characters and magical geometric patterns.

Traditionally, the spirit messages are interpreted by someone other than the priest who performed the spirit-writing. These “interpreters” of spirit-writing were men or women who were trained in transforming the divine language into legible “human” writing.

Traditionally, the deity will introduce him or herself so that the consultants will know precisely from whom the oracle originates. Should the spirit not mention its name and surname of its own accord, the priest overseeing the spirit-writing ritual will politely ask by means of a magical incantation, which is slowly chanted over and over until the name is revealed. After the name has been obtained, the spirit is then politely asked by the overseeing Daoist priest whether it will now provide the observers with an oracle.

UNDERSTANDING SPIRIT POSSESSION

Spirit Writing (also known as “automatic writing”) is an esoteric practice that has existed in China since ancient times. It involves benign or ritualized spirit possession, brought about by a magical invocation spoken in order to allow a benign spiritual entity or deity to inhabit the priest’s own body. Although this is one of the most dangerous methods of sorcery, it is also one of the most powerful. Through this type of invoked possession, the priest’s personal power becomes fused with the power of the spirit or deity, creating an incredible focused single force. However, if the possessing spirit or deity gets out of control and overwhelms the priest, the priest will generally find it difficult to contain the spirit’s domineering power.

In ancient China, the power and prestige of a priest largely depended on the number of spirits he or she could voluntarily incarnate and control within his or her own body. This was sometimes achieved through the aide of magical Hand Seals, songs and incantations, Star Stepping, dances, music and drumming, or psychedelic herbs and mushrooms. Specific dances for spiritual visitation were commonly performed before entering into a trance to allow a spiritual entity to enter the priest’s body. Sometimes sand, flower, or ash writing divination was employed while the priest was in this trance state. The metaphysical technique of “Channeling” is but one example of an invocation used to bring a foreign intelligence into the body.

RITUALIZED AND NON-RITUALIZED POSSESSION

The ancient Daoists believed that either an Invocation or an Evocation could be used in order to control the spirit communication processes, manifesting through inspiration, conversation, channeling (mediumship), automatic writing, and temporary possession. In an Invocation, the entities appear to be inside of the priest during the communication process.

During the Song Dynasty (906-1279 A.D.), “Spirit Possession” was commonly known as “Pingfu,” meaning to “lean on and adhere to,” and was defined as a “trance of identification” (in which

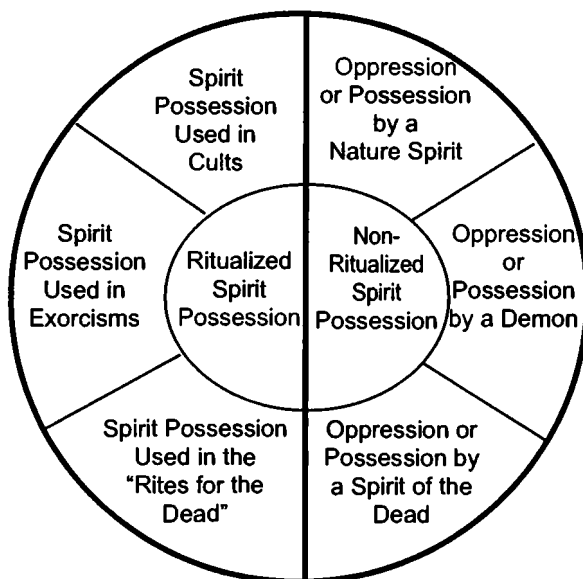


Figure 1.345. Spirit Possession is divided into two categories: Ritualized Spirit Possession, and Non-Ritualized Spirit Possession

the original host surrenders his or her identity to that of a foreign spirit). The “Record of Hearsay” (Yijian Zhi), written during the Song Dynasty by Hong Mai (1123-1202), includes nearly 200 descriptions of Spirit Possession, which can be divided into two categories: Ritualized Spirit Possession and Non-Ritualized Spirit Possession (Figure 1.345):

Ritualized Spirit Possession

Ritualized Spirit Possession accounts for Spirit Possession that is consciously used in religious rituals and specific cult ceremonies. Ritualized Spirit Possession can itself be further divided into three additional categories:

- **Spirit Possession Used in Cults:** This type of Spirit Possession was employed by Daoist priests, Buddhist monks, and village spirit-mediums, who would become possessed by Earth Spirits or Nature Spirits. This type of Spirit Possession was commonly used in oracle trances, and it sometimes employed the used of Spirit Writing.
- **Spirit Possession Used in Exorcisms:** This type of Spirit Possession was employed by Daoist priests or Buddhist monks, who caused

one or more young boys (acolytes to become possessed by the spirit that was afflicting the individual (or by a tutelary divinity). This type of Spirit Possession was commonly used for "summoning for investigation" (Kaozhao). This was the Daoist exorcist's primary means of communication with the spirit world, and it was used for interrogation and acquiring information about the history and intention of the afflicting demon or spirit entity.

- **Spirit Possession Used in the "Rites for the Dead":** This type of Spirit Possession was employed by Daoist priests or Buddhist monks, who used one of the relatives or family members of the deceased, as a vehicle through which to converse with the dead, and it sometimes employed the use of Spirit Writing.

DEVIL-DANCING DIVINATION

As previously mentioned, the ancient Daoists used several forms of spirit possession in magic divination rituals. The magic divination skill of "Devil-Dancing" however, has several interesting characteristics that are different from what is traditionally accepted as demonic possession. For example, Devil-Dancing may be either voluntary or involuntary. The dancer may be driven to ecstatic frenzy by a hostile spirit, or may be a professional medium who deliberately induce within them self a state of frenzy for the purpose of divination.

THE DEVIL-DANCING RITUAL

In ancient China, professional Devil-Dancers were called when a family felt that a certain problem demanded supernatural intervention, or special guidance was needed to solve a serious problem. The Devil-Dancing Ritual was traditionally performed as follows:

First, a great banquet is prepared. While the dancers and their musicians consume the food, special incense is burned. All of the individuals

present are directed to focus their concentration onto the specific questions which will to be presented to the invoked spirit.

During the meal, the host explains to the chief dancer all of the facts surrounding the problem. This could include such things as:

- A haunting is present and magic charms have failed to remove the malevolent spirit.
- Both grandparents have unexpectedly died and neglected to inform the family as to where the family treasure is secretly kept.
- What special medical prescription will invoke a cure for a certain person's disease.
- Should this individual marry that individual.

Accompanying the professional dancers will be a troupe of musicians, equipped with drums, bells, cymbals, and other special instruments. The musicians will place themselves in the main hall or courtyard and begin to play, and the Devil-Dancer begins to move his body to the rhythm.

In the beginning, the tempo and rhythm of the music is very slow. However, within minutes, the pace begins to quicken. As the tempo increases, so does the whirling of the dancer.

During the dancing, the audience is to remain completely silent, and no words are allowed to be spoken by anyone.

As the intricate steps and spinning revolutions increase, more incense is lit. While the dancing increases, suddenly the contortions of the performer comes to an immediate stop, as the main dancer falls heavily onto the floor.

Then, after a few minutes, the main dancer will suddenly pick himself up, stare at the host, and begin to answer all questions concerning the reason for the supernatural intervention. As the replies are sometimes extremely rapid, a scribe is usually kept on hand to record the answers.

THE MAGICAL POSSESSION RITUAL

During the Shang Dynasty (1600-1028 B.C.), all spirit mediums, shamans, sorcerers, and witches were commonly referred to as "Wu." The Chinese ideograph consists of the character Gong (Work), surrounded by two "Ren" (person) characters. The upper horizontal stroke can be translated as "above" or "Heaven." The lower horizontal stroke can be translated as "below" or "Earth." A complete translation of the ancient character can therefore be explained as "working to connect the energetic powers of the unseen spirits within Heaven and Earth" (Figure 1.346).

During the late Zhou Dynasty (1045-256 B.C.), the word "Wu" was used to specify female shamans and sorceresses. The male magicians were given different names, including Xi (Wizard), Zhu (Invoker), and Shi (Personator), which distinguished them from their woman counterparts.

Today, the word "Wu" is used in combination with other characters, for example: Wugu (meaning "sorcery and to cast harmful spells"), Wushen or Shenwu (meaning "wizard or sorcerer"), Wuxian (meaning "immortal shaman"), and Wuyi (meaning "shaman doctor").

In ancient China, when the "Shi" (Personator of the Dead) appeared during the magic possession ritual, he was preceded by heralds, so that all who came upon him, including the emperor himself, had to kneel. In this important role (spirit medium councilor), the personator ate and drank of the special foods offered to the ancestor. Only after the Shi had eaten, was the emperor allowed to eat the leftovers.

According to the *Zhouli (Records of the Zhou)* (1028-221 B.C.), the Shi did not symbolize the deceased spirit while he remained standing; he was only considered to be in spirit manifestation when he took his assigned seat. Therefore, it was customary in ancient China for the Shi to sit on a dragon throne, and to quietly await for possession by the gods (Figure 1.347).

In Daoist Folk Magic Rituals, when a family was seeking the assistance of spirit council from a departed relative, the Shi was traditionally the grandson or substitute grandson of the families ancestor.



Figure 1.346. The ancient Chinese character for Wu.



Figure 1.347 The Shi (Personator of the Dead) sat on a dragon throne and quietly waited to be possessed by a celestial god.

THE NUO - RITE OF EXORCISM

The origins of a Nuo (Rite of Exorcism), can be traced back to the beginnings of Chinese civilization. By the time of the Xia (2205-1600 B.C.), Shang (1600-1028 B.C.), and Zhou (1028-221 B.C.) Dynasties, this collective exorcist ritual had evolved into definite forms that were practiced to drive away evils and pestilence, and to pray for prosperity, health, and stability for the people, the community, and the nation.

The *Zhouli* states, "in ancient times, the legendary exorcist Fang Xiang Shi (a wild and fantastic shaman with extraordinary vision) wore a mask of bearskin with four eyes of gold, a black jacket, and a red skirt, grasping a lance and brandishing a shield, in order to conduct the seasonal Nuo Ritual (a rite of exorcism). The Fang Xiang Shi would lead over one hundred slaves into houses and tombs in order to chase away pestilences, ghosts, and spirits."

During the Han Dynasty (206 B.C.-220 A.D.), 120 young boys holding twirl-drums and dancers wearing animal costumes assisted the Fang Xiang Shi. By the Sui Dynasty (581-618 A.D.), the youthful troupe of boys had been doubled to 240.

As the "Nuo Ritual" became institutionalized, the Fang Xiang Shi was established as a court position, held by a professional exorcist. In later dynasties, the role and significance of Fang Xiang Shi gradually changed and diminished as the Nuo rite became secularized and diversified with the addition of more animal creatures and human gods, as well as more human participants. As a result, the role of Fang Xiang Shi was no longer enacted exclusively by a professional exorcist but was shared with others, and was often performed by festive entertainers.

THE TONGJI (YOUTH DIVINER)

In Daoist Magic, a Tongji ("youth diviner") or Jitong ("divining youth") is a Daoist spirit medium, oracle, or shaman, traditionally possessed by a god or spirit entity.

It is said that no one can choose to be a Tongji, rather the gods "Zhua" or "Catch" the individuals that they use as their mediums through spontaneous possession. Spontaneous possessions often occur at temple festivals. A spectator in the crowd watching the Tongji ritual suddenly falls to the ground seized by a convulsive fit. It is important to note that because of the sudden onset of the possession occurring to novice mediums, in order to receive the spirits of the gods, the individual needs to be chanted over, dedicated to a specific celestial deity, and committed to the care, direction and guidance of the celestial gods.

According to Daoist Folk Magic teachings on possession, an individual's life span will be significantly increased if they are selected by the gods, and agree to act as the divinities spirit medium. In order to understand why this particular belief is maintained, the reader must be introduced to secret esoteric teachings of Daoist Spirit Magic. According to the *Huangdinei jin* (*The Yellow Emperor's Inner Classic*), "the Liver contains the Hun (Ethereal Soul)," and the Lungs contain the Po (Corporeal Soul). While the Po is in the flesh, the repository of the Hun is in the bones. For this reason, the potential condition for a person to become a medium is described as having "Jigu" (Divining Bones).

According to ancient Daoist teachings, when a woman conceives, a seed is planted simultaneously into the Heavenly Flower Gardens. In the celestial

nursery, the child's plant grows in tandem with the child's body on Earth. The unborn child is believed to be connected to the Heavenly Flower Gardens by a magical thread of 36 Ethereal Bones. In the case of potential spirit-mediums, the magical thread of these bones is not severed. Because of this belief, it is said that the "Ling Hun" (Magical Ethereal Soul) of a spirit-medium still retains its energetic and spiritual attachment to the Heavenly Realm.

It is believed that the remaining energetic links, connected through their spirit bones to the Heavens, make such people suitable for spirit possession, enabling them to act as spirit-mediums and shamans. When the spirits of gods possess these individual's bodies, the temporarily displaced spirit of the human medium can easily journey across the magical thread of their spirit bones to wait in the Heavenly realm until the possession is over.

Those who are connected to the Heavenly realm by spirit bones are "spiritual children," who may live full mortal lives if they agree to be spirit-mediums. It is said that such people are destined to be spiritually youthful. Therefore, they are traditionally warned that marriage may result in spiritual death and celestial disconnection.

MUSIC FOR TONG JI PERFORMANCE

The main mode of Chinese ritual worship is dance. Since ancient times, the standard music used in a Tongji ritual is a special type of drumming that uses a rhythm of three beats. This special rhythm is later replaced in the ritual with a frenzied beating of the drums, as the spirit-medium becomes possessed.

During the invocation of the god to descend, the beat is regular and hypnotic, with the third beat played on a gong. As the god possesses the spirit-medium so that he convulses, the drums are beaten hard and fast with no attention to melodic construction. When the god has taken full possession of the Tongji, the three-beat rhythm is resumed. The basic set of rhythmic patterns features what might be described as a 3-3-and-3-3 combination.

It is important to note that the use of alternative music provided by processional troupes may sometimes feature a 3-5-7 combination that is used in order to invoke the esoteric powers of the Magic Square.

The Tongji's assistants help him achieve different trance states with music. Some trances appear to be so deep that the eyeballs of the medium roll up to reveal only the whites. During these critical moments, the musicians bang hard and fast on their drums and gongs. The loud percussive music is used to simulate thunder and exorcises evil spirits and demons. While in trance, most Tongjis do not even flinch when thick skewers are driven into their cheeks (Figure 1.348) or the skin of their backs. Even the minimal loss of blood from these wounds appears to be supernatural.

A spirit-medium for the Thunder God and Elder Grandpa explained that when he is being possessed, the spirit enters into his body through his feet. During such benign-possession, he would feel cold all over his body. While in trance, the spirit-medium said that he could not act on his own volition. During the time of possession, he said that another form of consciousness completely controlled his body and speech. For example, when possessed by the Thunder God, the spirit-medium said that he could actually feel the Thunder God's iron hammer in his right hand, although to all onlookers, he visibly held nothing in his hands.

When possessed, the spirit-medium would speak in Mandarin, a language he insists he does not know. The Tongji's spoken language is largely identified as an archaic Hokkien dialect, known as Tang Min. This obscure tongue preserves the final consonants of an ancient Chinese language. However, other spirit-mediums have been known to speak in various Chinese dialects, English and Malay, which the Tongji swear they have never spoken as ordinary men.

It is interesting to note that there are male Tongjis who are sometimes possessed by female deities such as Quan Yin, the Goddess of Mercy. When the possession occurs, the spirit-medium behaves in a feminine manner.

Additionally, sometimes the possessed Tongji will have one eye tilted upwards to see the Heavens (gods) while the other eye is tilted downwards to see the Earth (ghosts).

TRAINING TO BE A SPIRIT-MEDIUM

The quiescent state with which a veteran spirit-medium waits for the possessing god to take control over his physical body and speech is an important magical technique. This learned



Figure 1.348. Sometimes during possession, the medium's eyes will roll up into their head.

quiescent passivity requires powerful conditioning, and a certain degree of mastery (i.e. choosing where and when to invite the god into his body).

Seven days before the magic ritual, the candidate must isolate himself, abstaining from fish, meat, onions, leeks, garlic, and alcohol. During this time, he must remain in a state of ritual purity and cleanliness, repeating magical incantations and special secret conjurations. He must have no vain thoughts in his mind, but strictly adhere to the principles of the Dao. The first three days, the ritual is extremely rigorous, becoming less rigorous the remaining four days. After perfecting his vital spirit, the candidate can enter into communion with the gods.

The training of a spirit-medium follows several secret stages, described as follows:

- First, in order to prepare his body, the novice spirit-medium has to be chanted over. Traditionally 49 sessions are needed using Juan Ji (Appeal to Receive Spirit Possession) or Guan Ji (Petitioning for Spirit Possession) magical rituals. The term "Joan Ji" denotes the ritual chanting by which a god is invited to descend into the body of a medium. Early Joan Ji sessions are usually marked by short periods of trance; a god will possess the body of the medium but will quickly leave. After several Joan Ji sessions, the medium is more readily to be used as a spirit vessel, and the possessed induced trance can be sustained for longer periods of time. An important marker in the initial training, is the ability of the spirit-medium to rise and stand from a seated



Figure 1.349. A Tongji Crossing the Fiery Road.

- position without coming out of the trance.
- Next, the spirit-medium's body must be ready to be used by the god to perform spirit-writing, and the construction of magical talismans and charms.
- Then, the spirit-medium's body must additionally be available for the god to perform the Steps of Yu Star Stepping, and other Daoist ritual movements.
- Next, the mouth of the medium must be "opened," so that it can act as a channel for the god's voice.
- Finally, the new Tongji initiate is consecrated to the god, temple, and region. Sometimes the consecration ceremony is performed on a Bagua (Eight Trigram) ritual area, designed on an octagonal stage, that has been carpeted in red.

A Tongji initiate is sometimes required to perform the "Guo Huo Lu" (Crossing the Fiery Road) ritual. During this special ritual, the blast of the Daoist priest's trumpet is used in order to mark the start of the initiation rite. The blast is said to emulate the bellows of a dragon. The priest then rings his hand-bell to summon the celestial hosts to come to witness the ceremony that was about to take place. The initiate, traditionally dressed in bright yellow, must brave the flames of a specially constructed bonfire (Figure 1.349). This special fire, consists of a pile of spirit money, and is used in order to burn evil influences. Sometimes, special incense is thrown into this special fire.

For female initiates, the paper money is sometimes topped by the paper image of a White Tiger (Bai Hu), one of the 108 baleful stars. The



Figure 1.350. A Tongji's Magic Tools.

safe crossing through the fire of the White Tiger signified that the female medium's mouth had been "opened" to the god's voice.

After a novice Tongji has successfully undergone the trial by ordeal initiation, he or she was then recommended to the protective care of the Emperor of Heaven. In a special ritual called "Na Ling," the new Tongji receives his orders from Tian Gong, the Heavenly Emperor. The new Tongji is then presented with his insignias of celestial office, comprised of a double-edged magic ritual sword (complete with scabbard), his personal magical flag standard, and a magical seal (Figure 1.350).

THE DESCENT OF THE POSSESSION GOD

The word "Luo Tong," translates as "the descent of the possessing god into the Tongji's body." This special magical ritual is divided into six special stages, described as follows:

- First, the Ritual Master (considered to be the Tongji's Lieutenant), cracks the exorcising Snake Whip several times at the five corners of the ritual space. Traditionally, the magic rope whip is cracked in all five directions (North, South, East, West and Center), and is used to send demons and evil spirits scurrying out of the ritual area.

Alternately, a Dragon-Head Whip is sometimes used to exorcise certain unruly spirits from the celestial realm, while the Snake Whip is used to control the various spirits and ghosts of the terrestrial realm.

- Next, the Ritual Master folds gold foil spirit money in order to make several flattened cones

(folded in three-sided shapes). This special magic ritual is used to create a divine aura around the altar space and Tong Ji, and is used in order to attract the descending spirit. The burning paper is also used in order to open the spirit-medium's sacred Third Eye. The Ritual Master's helpers may wave burning spirit money about and under the spirit-medium's throne. The senior members of the medium's entourage begin to sing a special magical spell, known as the "Invite the Spirit" Incantation." This special magical spell is continually repeated in order to draw the attention of the invited god. This secret invocation is repeated as follows:

**"Breaths of the True One
Soar and fly within the Air,
Filling Heaven and Earth!**

**May the pure incense,
Which we light and lift upward
Penetrate into the Gate of Heaven!**

**The Golden Raven
Flies forth,
Like lightning through the clouds!**

**The Rabbit of Jade
Shines brightly,
Round as a wheel!**

**Southern Stars
And Northern Bushel,
Altogether come down!**

**The Five-Colored
Zi Wei Stars,
Show their multi-diverse magnificence!**

**The Zi Wei Stars,
Open to reveal
A straight road between thy lights!**

**We invite the Divine Immortal
In his Grotto
Beside the Peach-lined Brook!**

**His disciples
Stand before his incense burner,
Invite him here with three prostrations!**



Figure 1.351. A Tongji is considered acceptably dressed as long as he is without shirt or footwear.

**Prostrated,
They bid thee -----
To descend to this place!**

**Divine Warriors,
Be quick as light,
In obeying the Law!"**

In this special magical incantation, the Zi-Wei constellation informs the divine immortal that he is wanted. Additionally, special incense is burned in order to entice the celestial immortal to descend into the altar area.

- The spirit-medium may then begin to yawn, and a little of his saliva will be observed falling upon several pieces of spirit money which have been laid out on the altar room floor. Suddenly, the spirit-medium's leg's will begin to shake rhythmically. His body movements suddenly become convulsive. Then his head begins shaking vigorously from side to side, or may sometimes be thrown in a circular movement from the shoulders. The eyeballs may roll up, showing only the whites.
- Next, the spirit-medium's body movements begin to "dance." It is important to note, that the Tongji does not really walk, but progresses by moving in zigzag stepping patterns (i.e., Yu Star Steps), moving and hopping to the three-beat "Lotus" music. Some movements are contented with hops on one leg, while holding the other leg bent in front of the body. Other Tongjis hold the raised leg behind them and hop fast.
- After the Tongji has performed all necessary

magical rituals, and accomplished the objective for the benign-possession, he will perform the Tui Tang (Departure of the God ritual. When the god leaves the Tongji, he may thrash about wildly, or even faint (Figure 1.351). One of the Ritual Master's helpers may perform a special Hand Seal to close the Tongji's mystical Third Eye. The Ritual Master's helpers may also have to use Tui Na (massage) in order to ease the tension out of the Tongji's limbs, if they are gripped by muscular spasms.

MARTIAL OR LITERARY POSSESSION

Many Daoist priests classify the gods believed to possess the spirit mediums according to either Military Gods (Wu) or Literary Gods (Wen), described as follows:

- **Spirit Possession By A Military God:** When the military gods (i.e., The God of War, or the Emperor of the Dark Heavens) possess a spirit medium, these gods call for their weapons and begin their performance with a martial arts display, accompanied by drums and gongs.

The spirit mediums then perform self-mortifying acts of endurance, including fire walking, washing with boiling oil, walking over a Bridge of Swords (or the "Ladder of Swords"), beating their backs with swords or balls of nails (also known as a "Prick-Ball"), bathing in burning joss sticks, piercing their cheeks with daggers or spears, and dotting paper talismans and magical charms with the magical blood created from cutting or piercing their tongue.

The Prick Ball (Figure 1.352) is considered to be an effective magical tool that can be used against the spirits of the Underworld, especially if it has 108 points, used to represent the sum of the evil influences of Heaven and Earth (i.e., 36 celestial evil influences and 72 murderous influences of the Earth).

Traditionally, if the spikes are long, slips of talisman paper are inserted between the spikes before it is applied onto the Tongji's back, in order to absorb the spiritualized blood. These blood soaked pieces of paper will later be used as special blood-charms for warding off evil spirits, and will also be used as medicine in certain types of spiritual healing.

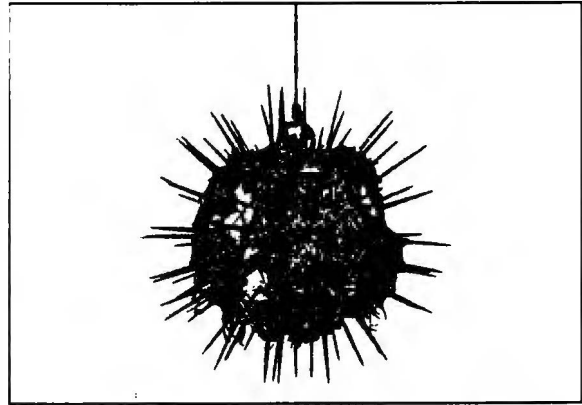


Figure 1.352. The 108 Spiked "Prick-Ball."

It is important to note that sometimes the Tongji's tongue is pierced with a long thick needle or an incision is made within the Tongji's tongue, so that the bloody-spit can be smeared onto sheets of yellow talisman paper. These special "blood-charms" are then placed onto a patient's diseased body and used for healing, or pasted onto the walls of haunted houses in order to frighten away evil spirits and disease-demons.

Additionally, when performing the "Ladder of Swords," there are traditionally 12 swords positioned on one side as rungs in the celestial ladder. However, sometimes two ladders are connected together and used for ascending and descending. In certain Daoist Folk Magic traditions, the Tongji will ascend and descend the 12 rung Ladder of Swords 9 times, in order to reach the maximum number of 108 rungs. It is believed that this will secure for the Tongji supreme magical power over the world of evil.

- **Spirit Possession By A Literary God:** When a Literary God possesses a spirit medium, he becomes restrained in his movements, and demonstrates refinement, scholarly intellect, and learning. These possessing deities confirm their identity through oral recitation of cosmology, beautiful poetry, and the explanation and interpretation of moral concepts handed down from ancient times.

Additionally, there are also male Tongji who are sometimes possessed by female deities (i.e., Quan Yin, the Goddess of Mercy). When this type of possession occurs, the mediums always behave in a feminine manner.

ADDITIONAL DAOIST ORACLE TOOLS

Ancient Chinese Fortune Telling is traditionally used in order to predict the trend of evolution occurring within an individual's lifetime; whereas Divination is primarily used in order to predict a currently emerging event, or to reveal something that is going to happen in a particular time and place.

The ancient Daoists used various magical tools for divination and oracle reading. These magical divination tools can be categorized according to three main types of application (i.e., Divine Oracle, Calculation Oracle, and Sign Reading Oracle), described as follows:

DIVINE ORACLE

These special divination tools are based on receiving information provided by specific Daoist Gods or Goddesses. In ancient China the "seat of wisdom and judgment" lay in the North. Therefore, when performing rituals to obtain a Divine Oracle reading, the priest will place the altar table in the Northern part of the temple room and approach it from the South.

Traditionally, if the priest is consulting the Oracle for him or herself, they will sit facing the Northern direction. However, if the priest is consulting the Oracle for another, the individual who is asking the question will face the Northern direction, and the priest will face the Southern direction. In all cases, the individual who is inquiring divine guidance faces the North.

Some examples of magical tools used in Divine Oracle reading are as follows:

THE YI JING (BOOK OF CHANGES)

The divination practice of the Yi Jing consists of creating six magical Yaos (broken or solid lines) that are used to create a hexagram (Figure 1.353). The Yi Jing does not tell the future, nor is it particularly good at telling you who you will marry or how many children you will have. However, it does offer sound advice on how to act in a particular situation and what the likely consequences of your actions might be. The ancient Daoists believed that all individuals were responsible for their actions, and that they must accept the consequences of

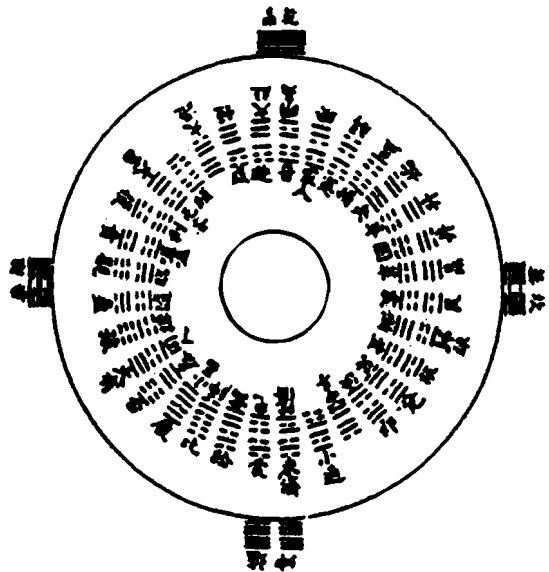


Figure 1.353. The 64 Hexagrams of the Yi Jing (Book of Changes)

these actions. Therefore, the ancient Daoists used the magical ability of the Yi Jing in order to bring clarity to complicated personal or social situations.

The 6 magical lines of the hexagram manifest the energetic state of the current condition, and the "6 Changing Lines" that express the condition's transforming potential. It is believed that the magical construction of this oracle hexagram is provided through the guidance of the specific Daoist God or Goddess of whom the priest supplicated. The priest then refers to the Book of Changes in order to receive the interpretation of the hexagram's "changing lines."

When not in use, the Yi Jing book was kept off the floor, usually high on a shelf, wrapped in a clean piece of silk cloth. When the Daoist priest wished to consult it, he or she would place the sacred book on a clean, bare table and unwrap it so that the book remained on the silk.

When consulting the Yi Jing, the priest would face the North, presenting prayers and offerings (i.e., incense, wine, fruit, flowers, etc.) at the Earth Altar, and then use one of three different methods to create the 6 magical lines of the divination hexagram. These three divination methods are known as the "50 Sections of Yarrow Sticks Method", the "3 Coins Method," and the "6 Bamboo Wands Method," described as follows:

THE 50 SECTIONS YARROW STICKS METHOD

When using the Yarrow Sticks to consult the oracle, the Daoist priest will first offer 3 incense to a specific Daoist God or Goddess in front of the main altar.

Then, the priest will perform three "Kowtows" (Figure 1.354). While still kneeling, the priest will then pass the 50 Yarrow Sticks 3 times through the altar incense smoke.

Next, the priest will quietly compose him or herself and begin focusing their Shen on the specific question that he or she desires to ask the Daoist God or Goddess (Figure 1.355).

While still focusing the attention on the 50 Yarrow Sticks, the priest will take one of the sticks and put it aside. This stick will not be used again, however, it is still considered to be included in the bundle of Yarrow Sticks in order to keep the total at the magical number "50."

Next, the priest will use his or her right (Yin) hand and divide the pile of Yarrow Sticks into 2 separate piles (separating them from each other by only a few inches). The priest will take one stick from the pile on the right (Yin) and place it between the ring and little finger of his or her left (Yang) hand.

Next, the priest will begin to remove the sticks (4 at a time) from the pile on the left (Yang), until there are 4 or less sticks left. The remaining sticks are then placed between the middle and ring fingers of the priest's left hand.

The priest will now remove the sticks (4 at a time) from the pile on the right (Yin) until there are 4 or less sticks left. The remaining sticks are then placed between the index and middle fingers of the priest's left hand.

The remaining sticks that are now held between the fingers of the priest's left hand should total to either 5 or 9. This first pile represents the magical energy of Earth. Place these sticks to one side.

Next, gather together all the discarded sticks and work through the entire process again of dividing, starting with divide the pile of Yarrow Sticks into 2 separate piles. After completing the second pass, the priest will end with a total of 4 or 8 sticks remaining between the fingers of his



Figure 1.354. The Daoist sorcerer Kowtows three times before the altar



Figure 1.355. Blessing the Yarrow Sticks before separating them

or her left hand. This second pile represents the magical energy of Man. Place these sticks aside in a separate pile beside the first pile.

Gather the discarded sticks together once more (omitting the two first two piles), and continue the entire process a third (last) time. After completing the third pass, the priest will end with a total of 4 or 8 sticks remaining between the fingers of his or her left hand. This third pile represents the magical energy of Heaven. Place these sticks aside in a separate pile beside the second pile.

After completing this last time of separation, there should be three small piles of Yarrow Sticks: The first pile representing Earth will contain either 5 or 9 sticks, the second pile representing Man

will contain either 4 or 8 sticks, and the third pile representing Heaven will contain 4 or 8 sticks.

If the total of the Yarrow Stick combination manifests as either "5+4+4" (known as an "Old Yang Line") or "9+8+8" (known as an "Old Yin Line"), the priest is observing the energetic manifestation of an "Old Line." The Old Yang Lines (indicated by a solid line) and Old Yin Lines (indicated by a broken line) are considered energetically significant because these lines change into their opposites and magically form a second hexagram which provides additional information about the condition. These "Old Lines" are considered to be at the end of their energetic cycle and express the beginning of a new energetic cycle, therefore, they are sometimes known as "moving lines."

However, if the Yarrow Stick combination manifests a "Young Line," its energetic manifestation is considered to be quite different (i.e., "Young Yang Lines" and "Young Yin Lines" are considered to be at the beginning of their cycles and therefore relatively stable). Young Yang and Yin Lines are determined as follows:

5+8+8 = Young Yang Line

9+8+4 = Young Yang Line

9+4+8 = Young Yang Line

5+4+8 = Young Yin Line

5+8+4 = Young Yin Line

9+4+4 = Young Yin Line

The priest will now write down the Yin or Yang Yao line that corresponds to the three numbers (i.e., Old Yang Line, Old Yin Line, Young Yang Line, Young Yin Line). This is the first and bottom Yao line of your Oracle hexagram. In order to arrive at the next Yao line (the second line located up from the bottom), the priest must gather together the 49 yarrow sticks and repeat the entire process, working through the three stages of dividing and counting. This whole process must be performed 6 times in order to arrive at the 6 lines needed to complete the magical hexagram.

Casting the Yarrow Sticks takes about 40 minutes to an hour to complete (or longer, depending on the priest's experience). When not in use, the Yarrow Sticks or Bamboo sticks are kept in a simple box, placed on the same shelf as the Yi Jing.

THE COIN METHOD

The Coin Method used for Yi Jing divination is quicker, but lacks the elegance and meditative quality of the Yarrow Sticks. In this particular divination method, three coins are tossed, and according to the way they fall, create the magical lines of the oracle hexagram. As with the Yarrow sticks, the first coin toss creates the bottom line of the Yao.

Chinese coins traditionally have an "inscribed face" (known as "Heads") that usually has a picture etched onto it (like the image of a dragon or Yi Jing Trigrams). The "blank face" (known as "Tails") may sometimes have Chinese characters etched onto it (usually the dynasty it was printed). The inscribed face of the coin (Heads) is given a value of 3 and the blank face of the coin (Tails) is given a value of 2. Therefore, tossing of the coins will yield the energetic values of 6, 7, 8, or 9. These four numbers indicate the following energetic patterns:

6 = Old Yin Line (Changing Line)

7 = Young Yang Line (Stable Line)

8 = Young Yin Line (Stable Line)

9 = Old Yang Line (Changing Line)

This whole process must be performed 6 times in order to arrive at the 6 lines needed a complete the magical hexagram.

THE SIX WANDS METHOD

The Six Wands Method is considered to be one of the simplest ways to construct a magical Oracle needed for consulting the Yi Jing. It requires the use of six flat wands, constructed out of Bamboo or some similar wood. In ancient China, the Six Wands were often constructed out of Tortoise Shell or Jade (both materials were considered to have magical properties, especially when used for divination).

Each wand was colored plain black on one side (this was considered to be the Yang side, representing a solid line). The other side of the wand was painted plain black with a white cross stripe painted across the middle (this was considered to be the Yin side, representing two broken

lines). The Six Wands were about 8 inches long (20 cm), 1 inch wide (2.5 cm), and about 1/8 inch thick (3 mm).

The priest would take the Six Wands and slowly roll them behind the back, between his or her hands, while thinking about the question. When the priest was ready, he or she would roll the Six Wands carefully out onto the table, like rolling out a mat. Next, the priest would arrange the Six Wands into an Oracle hexagram starting with the wand closest to his or her body.

Although this magical divination method gave the priest a quick answer, there were obvious limitations. For example, there are no "changing lines" in this type of magical divination, therefore the priest is limited to the information provided by the Oracle.

THE QIAN TONG METHOD

The Qian Tong consists of 72 bamboo sticks (some systems use 60 bamboo sticks), each with its own unique magical number and verse written on the side of the stick. There are two types of Bamboo Stick Divination, Qian Tong and Yao Qian, described as follows:

- **Qian Tong:** This is a type of ordinary divination, used for discovering one's Fate (i.e., health, luck, fortune, career, rank and position, matrimony, and relationship with other people).
- **Yao Qian:** This is a type of medical divination, used for obtaining a Yaoshi (prescription slip) for treating certain diseased conditions. A Yaoshi usually contains herbs that have Yin or Yang, hot or cold properties. Each prescription includes four to six herbs that are to be boiled into a tea or soup and consumed.

The magical ritual used in both Qian Tong and Yao Qian Bamboo Stick Divination is known as "Chou Qian" (meaning "to pull or extract" using Bamboo Sticks).

In each of these types of divination, the individual seeking answers first offers 3 incense sticks to a specific Daoist God or Goddess in front of the main altar and prays for guidance.



Figure 1.356. Shaking the Qian Tong container until one bamboo stick falls to the temple floor

After facing North and presenting prayers and offerings (i.e., incense, wine, fruit, flowers, etc.), the individual will ask permission of a certain Daoist God (Tianguan) or Goddess (Doumu) to perform the divination ritual.

If permission has been granted, a priest will hand the individual the bamboo Qian Tong container (a bamboo tube containing 72 or 60 long slender bamboo sticks of equal length, size, and weight).

The individual will then focus his or her mind on the question at hand, while simultaneously shaking the bamboo Qian Tong container until one bamboo stick falls to the temple floor (Figure 1.356). Each of the sticks is marked with a special Chinese Character.

Before the priest can interpret the reading, the deity invoked must be asked to confirm whether the right stick was chosen. This was confirmed by tossing the Bubei (Bamboo Stick Divination) in front of the altar. If the 2 halves of the bamboo blocks landed with one facing up and the other facing down, it indicated that the deity approved of the choice of divination stick. Then, the priest was free to interpret the stick according to the *Manual of Fortune Telling* for an explanation of the divination.

BAMBOO ROOT DIVINATION (BUBEI)

Although no historical records of its origin have been found, Bamboo Root Divination, through the use of "Bubei" ("Divination Cups") or "Jiaobei" ("Answer Cups"), is believed to be one of the most ancient forms of Chinese divination. Similar in application to the magical skill of casting Yarrow sticks, the ancient art of Bamboo Root Divination was mainly practiced in temples, under the careful guidance of a Daoist priest. It was the priest's responsibility to maintain the sacred space, while the worshipper invoked the assistance of certain celestial deities or ancestor spirits in order to obtain the answer to his or her question.

According to ancient Daoist belief, Bamboo Roots that have been growing under the ground for many years, are given the name "Gui Chi" ("Ghost Teeth") or "Gui Zhen" ("Ghost Pins"). These special magical roots are believed to have the power to be able to scare away robbers and ghosts, and are therefore specifically chosen for magical divination rituals.

One of the earliest recorded uses of Bamboo Root Divination was written in the *Daoist Canon*, by Zhao Gongming. Master Zhao detailed the magical use of Bamboo Root Divination, in his chapter entitled "The Ruyi Great Magic of the Golden Wheel."

Because their crescent shape looks like that of the Moon on the third lunar day of the month, the Divination Blocks were sometimes called "Moon Blocks."

Although the two divination blocks were traditionally constructed out of bamboo wood, sometimes certain sacred woods (i.e., peachwood, cedar, pine, cypress, or date wood) could have been chosen according to their specific association with a specific celestial deity. When this important personal modification was decided, these special Divination Cups were usually painted either red or black in color.

THE MAGIC RITUAL

In order to practice Bamboo Root Divination, the priest of a worshipper will first light incense, present offerings, then purify the Bamboo Root

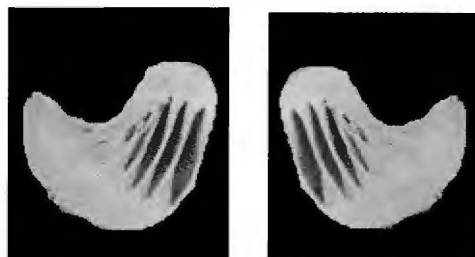


Figure 1.357. The Bamboo Root:
After dedicating it to a specific celestial deity, the priest will cut a fresh piece of bamboo root into two halves before dropping them,

in the altar incense smoke, before performing the "Divination Ritual" at the temple altar.

Next, the priest of the worshipper will cut a fresh piece of bamboo root into two kidney-shaped halves, each having a flat and a rounded surface (Figure 1.357).

Then, the priest of the worshipper will pray and invoke the help of a powerful celestial deity (usually Tianguan), asking for supernatural assistance and guidance.

Traditionally, the priest of the worshipper will kneel in front of the altar while clasping the blocks together, holding them on the flat surface towards the altar Deity, tips facing upward.

The priest of the worshipper then states their name, date, and time of birth, age, address, and the question with its phrased answer.

Finally, the priest of the worshipper will lift both pieces of bamboo root to the level of his or her forehead (Third Eye), and gently and reverently release them after saying the following invocation:

**"If you have answered my prayer,
listened to my vow,
and have accepted my offering,
please reveal your answer
by "Sheng Jiao" ("Divine Answer")"**

Once the two bamboo roots fall onto the ground, a prediction is made based on how the two pieces of Bamboo Root land. There are four possibilities to this type of divinational application, described as follows:

- **“Xiao Jiao” (“Laughing Answer” - Double Yang):** When the two bamboo roots land on the temple floor and show two inside forms (i.e., the flat, smooth, internal aspect of the bamboo root), this magical image is called “Double Yang Bamboo Roots.” This magical pattern (Yang - Yang) is named “Xiao Jiao” (“Laughing Answer”), because the swaying back and forth of the blocks upon landing symbolizes the show of laughter.
The word “Xiao” (laugh), implies that the celestial god or deity to whom the divination is directed towards “laughs” in response to the individual’s question. This energetic pattern (two roots laying flat side up) is considered to have one of the following interpretations:
 1. No “Sheng Jiao” (“Divine Answer”), as the question that was posed was not clear.
 2. A Divine Answer was not sincerely sought, because the worshipper had already decided within their heart, on how to handle the presented problem.
 3. The worshipper knows that the time is not ripe for the matter posed, and yet still wants to seek Divine Direction. The question posed is therefore considered to be “irrelevant.”
- **“Li Jiao” (“Standing Answer” - One or Both Blocks Stand on Edge):** When one or both of the Bamboo Roots stand erect on the floor after dropping them, the pattern of the landing indicates that the Celestial Deities do not understand the question being presented. The question is therefore nullified, and the priest or worshipper must repeat the entire process.
- **“Sheng Jiao” (“Divine Answer” - One Yang and One Yin):** When the two Bamboo Roots land on the temple floor and show one outside (round) and one inside (flat) form, this magical image is called “Holy Bamboo Roots” or “Successive Bamboo Roots.” Because it energetically represents a balance of Yang and Yin Qi. This special energetic pattern (1-flat side down -1 flat side up) indicates great auspiciousness and good luck. According to ancient teachings, it represents that the Celestial Gods have heard and accepted the priest’s request.
Throughout the years, Bamboo Root Divination has undergone several changes in its magical application. For example, the Daoist priest is now encouraged to increase the number of his or her throws to three times, instead of once. Each throw is then applied as an energetic manifestation of one of the three magical lines used in forming the trigram patterns of the Bagua (Eight Trigrams). In this way, the Daoist priest will use the bamboo roots in the same fashion that coins are used to determine Yi-Jing Divination.
It is important to note, that when performing Bamboo Root Divination, if the answer is either negative or unclear, then both the question and its answer needs to be rephrased, and the entire process must be repeated. However, if there is still no clear answer after several attempts, then the entire magic ritual is terminated. The next Divination Ritual is only to be held at the Temple after a determined amount of time has transpired.
- **“Yin Jiao” (“Negative Answer” - Double Yin):** When the two Bamboo Roots land on the temple floor and show two outside forms (i.e., the rough, outside external aspect of the bamboo root), this magical image is called “Double Yin Bamboo Roots.” This energetic pattern (flat side down - round side up) implies “bad luck.” When both rounded surfaces (Yin - Yin) are facing upwards, it indicates a “No” reply. When a Yinjiao reply is given for an important matter, repeat consultation can only be done after some period of time.
The Yinjiao magical pattern is also called “Kujiao” (the “Crying Answer”) or “Nujiao” (the “Angry Answer”). By having both blocks fall flat on the floor, it is said that the Celestial Deities are showing their displeasure or anger with the question being posed.

CALCULATION ORACLE

These divination tools are based on receiving information provided by specific Daoist energetic calculations. They require using the Daoist energetic principles and theories of Five Element Calculations, Yin and Yang, 10 Heavenly Stems, 12 Earthly Branches, 8 Trigrams, 4 Pillars, and 3 Transfers, etc. All of the Daoist Calculation Oracle systems use the magical energetic patterns contained within the Luo Shu (Magic Square of the Yellow River) and Ho River Charts, and it also requires the use of the divine numbers. The following are examples of Daoist Calculation oracles:

TAI YI CALCULATION

In ancient China, this special magical Calculation Oracle system was used to divine the "big events" that occurred within a particular province, country, or nation. It entails uncovering such natural disasters as earthquakes and hurricanes, but can also be used to reveal the outcome of battles.

DA LIU REN (BIG SIX AMBASSADORS) CALCULATION

This magical Calculation Oracle system was used to divine the "small events" that occurred in an individual's daily life (Figure 1.358). It is believed to be one of the original ancient forms of divination. It is an extremely accurate calculation system, designed to imitate the regular and periodic movements of nature by incorporating ancient Chinese Astronomy and Feng Shui into its energetic model.

Da Liu Ren is one of the "Three Styles" (Sanshi) of Imperial Chinese Divination (i.e., Tai Yi, Da Liu Ren, and Qi Men Dun Jia), practiced by palace officials in ancient China. It is said, that for students of Feng Shui

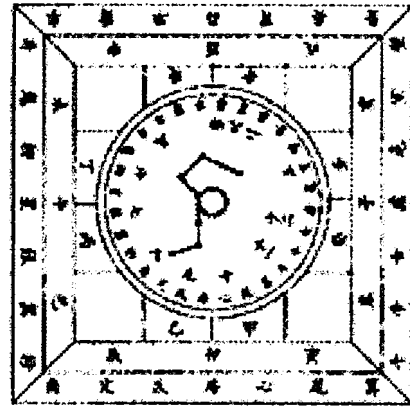


Figure 1.358. Da Liu Ren Chart

and Chinese metaphysics, learning Da Liu Ren is like climbing the highest of the three sacred mountains.

The Liu Ren system also incorporates the use of the Five Elements, Yin and Yang, 10 Heavenly Stems, 12 Earthly Branches (Figure 1.359 and Figure 1.360),

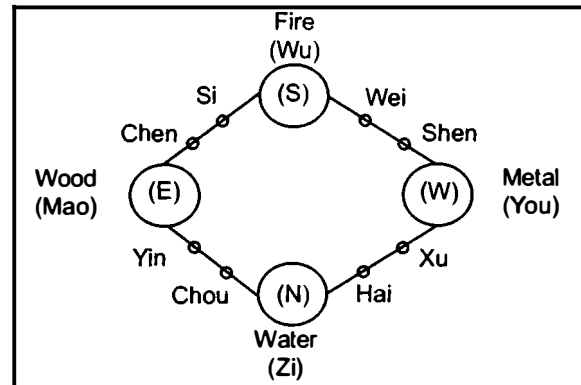


Figure 1.359. The Cycle of the 12 Earthly Branches

The Twelve Earthly Branches

子	丑	寅	卯	辰	巳	午	未	申	酉	戌	亥
Zi	Chou	Yin	Mao	Chen	Si	Wu	Wei	Shen	You	Xu	Hai
Rat	Ox	Tiger	Rabbit	Dragon	Snake	Horse	Goat	Monkey	Rooster	Dog	Pig
Nov.	Dec.	Jan.	Feb.	March	April	May	June	July	Aug.	Sept.	Oct.
11-1am	1-3am	3-5am	5-7am	7-9am	9-11pm	11-1pm	1-3pm	3-5pm	5-7pm	7-9pm	9-11pm

Figure 1.360. The Twelve Earthly Branches

24 Solar Periods, 12 Month Generals the Sun 12 Heavenly Generals, certain "Stars" from which the Four Pillars Ba Zi system adopted, and 3 Passes also known as the 3 Transfers) into its calculation system.

When performing the Liu Ren Oracle calculations, the priest must take into account certain dates that will influence the reading. For example, the individual's Birth Date (year, month, day, and hour), Birth Age (different calculations are made for males and females), and Query Date (year, month, day, and hour) are all taken into account. Additionally, sometimes the individual asking the question is also asked to draw of lot between 1 and 12 (this technique is considered to be an alternative to the Query Date).

The Chart in Da Liu Ren has three sections. Section 1 has Three Layers (i.e., 12 Heavenly Generals, Heaven Plate and Earth Plate). Section 2 has Four Divisions (they are read from the right to the left). Section 3 has Three Passes or Transfers: The Primary Transfer (the beginning phase of a thing or event), the Transit Transfer (the transitional changes of a thing or event), and the Terminating Transfer (the ending of a thing or event).

SHAO LIU REN (SMALL SIX AMBASSADORS) CALCULATION

This magical Calculation Oracle system is a simplified version of the Big Six Ambassador system. It is commonly used in order to locate a specific "auspicious" time for ritual and other magical practices, even during days that are magically considered to be energetically inauspicious.

QI MEN DUN JIA (HOLY GATE HIDDEN STEM) CALCULATION

This magical Calculation Oracle system is traditionally used for military actions, and was mentioned in Sun Zi's *Art of War*. During the Spring and Autumn Period and the Warring States Periods (770-221 B.C.) it was effectively used by commanding generals in order to create methods of strategic martial application (i.e., attacking and counterattacking). The Dun Jia system is both a physical and a mathematical model. It is designed to incorporate the natural changing energies of Heaven, Earth, and Man, along with unexpected changes, and the various elements of time and space involved in the encounter.

	Li Trigram (Fire)			
Xun Trigram (Wind)	4 Ji	9 Gui	2 Xin	Kun Trigram (Earth)
Zhen Trigram (Thunder)	3 Geng	5 Wu	7 Bing	Dui Trigram (Lake)
Gen Trigram (Mountain)	8 Ding	1 Ren	6 Yi	Qian Trigram (Heaven)
	Kan Trigram (Water)			

Figure 1.361. In each block, one of the Eight Trigram Gates of Power is positioned along with one of the Ten Heavenly Stems

The Dun Jia system can be further divided into the Year School, Month School, Day School and Hour School. These four schools of divination can be approached according to two main methods of application, the Line-Up Palace Dun Jia and the Jump-In Palace Dun Jia.

There are Nine Yang Qi Men Dun and Nine Yin Qi Men Dun used to provide a dynamic unified model similar in construction to the Luo Shu (Magic Square of the Yellow River). This magical chart, composed of a square divided into 9 blocks or Nine Palaces (Figure 1.361) is used to define and imitate all transformations and changes occurring within matter, energy, and spirit.

In each Palace, one of the Eight Trigram gates of power is positioned along with one of the Ten Heavenly Stems (Yi, Bing, Ding, Wu, Ji, Geng, Xin, Ren, and Gui) and Eight Guards. Because Heavenly Stem "Jia" is considered to be "holy" in the Qi Men Dun Jia system, it is not placed inside one of the 9 Gates. Instead, it moves into the magical chart through one of the Eight Trigram Gates.

Defining The Ten Heavenly Stems

The Ten Heavenly Stems (Figure 1.362 and Figure 1.363) have a close connection with the movements of the Sun. It is believed that the Ten Heavenly Stems and Twelve Earthly Branches were created by the legendary Daoist priest Da

The Ten Heavenly Stems

甲	乙	丙	丁	戊	己	庚	辛	壬	癸
Jia Wood Yang (E)	Yi Wood Yin (E)	Bing Fire Yang (S)	Ding Fire Yin (S)	Wu Earth Yang (C)	Ji Earth Yin (C)	Gen Metal Yang (W)	Xin Metal Yin (W)	Ren Water Yang (N)	Gui Water Yin (N)

Figure 1.362. The Ten Heavenly Stems

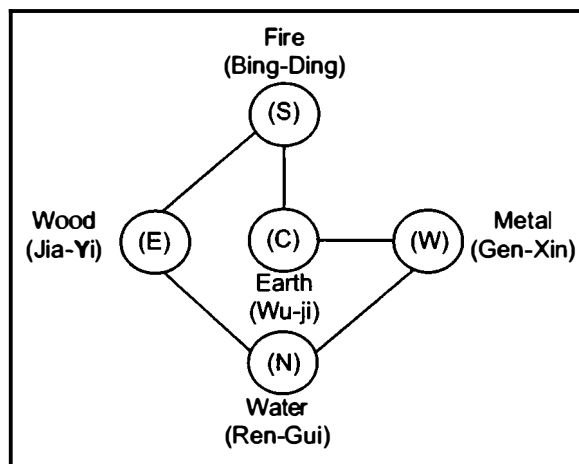


Figure 1.363. The Cycle of the 10 Heavenly Stems

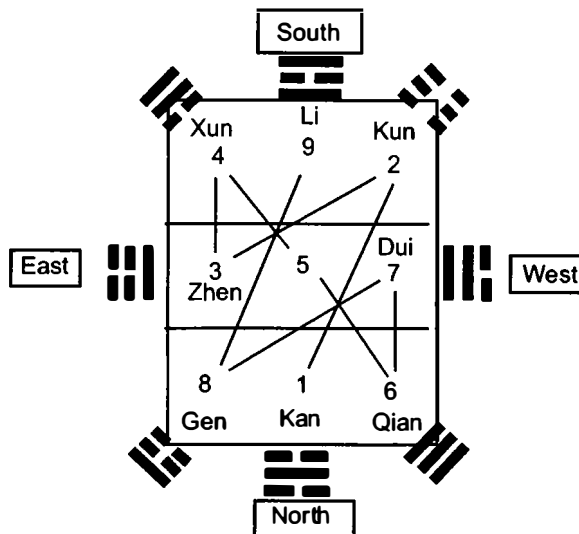


Figure 1.364. The Nine Palaces

Nao. The following is a list that describes the general meaning of the Ten Heavenly Stems:

- **Jia:** Bud - the sign of growth
- **Yi:** Sprout - the spread of growth, bursting forth from the Earth
- **Bing:** Concentrated growth like fire in the house
- **Ding:** Maturity, solidity, Heavens kiss.
- **Wu:** Flourishing and nurturing
- **Ji:** Full bloom
- **Geng:** Harvesting and abundance. Fullness leading to changes
- **Xin:** Dead heading, reformation
- **Ren:** Sustenance, supporting life
- **Gui:** Regenerating roots and preparation for Spring

Defining The Nine Stars

Each of the Nine Palaces correspond to one of the Nine Stars. Each of the Nine Stars represents a different energetic influence. The following is a brief explanation of each of the Nine Stars (Figure 1.364):

- **Tian Peng (Palace # 1) Water Element:** This Star corresponds to the Kan Trigram. It has a close connection to the appearance of a theft and is therefore considered to be an inauspicious star. When Tian Peng falls in one palace, people should construct a dam or defence facility, or strengthen the stronghold in order to prevent something from happening. It is not good to travel far or do business because a theft may happen.

- **Tian Rui (Palace # 2) Earth Element:** This Star is considered to be Yin. It has a close connection with epidemic and is sometimes called the “star of disease.” When Tian Rui stays in one palace, people should receive teachings or admonishments, make friends, stay in the original place, abstain from armed force deployment, no marriage, no quarreling, no traveling far, no new construction, etc.
- **Tian Cong (Palace # 3) Wood Element:** This Star is considered to be Yang. It has a close connection with kind donations, doing kind deeds, or agricultural activities. It is an auspicious star. When Tian Cong dwells in one palace, it is good for military action, battle or fights.
- **Tian Fu (Palace # 4) Wood Element:** This Star is considered to be Yang. It has a close connection with cultural education. It is a very auspicious star. When Tian Fu dwells in one palace, it is auspicious for travel, business, marriage, construction, especially study progress, increasing social status and culture, and educational development.
- **Tian Qin (Palace # 5) Earth Element:** This Star is considered to be Yang. It is auspicious for all things because it dwells in the central Earth Palace which can give rise to all.
- **Tian Xin (Palace # 6) Metal Element:** This Star is considered to be Yin. It has a close connection with leadership capability, scheming, disease treatment and military deployment. It is an auspicious star.
- **Tian Zhu (Palace # 7) Metal Element:** This Star is considered to be Yin. It has a close connection with killings, strange things, mysterious matters, and damage. It is an inauspicious star. When Tian Zhu falls in one palace, people should strengthen their garrison, train their forces, prepare for the bad. It is not good to travel far or do business, otherwise, loss, injury, and unfortunate things will happen.
- **Tian Ren (Palace # 8) Earth Element:** This Star is considered to be Yang. It is an auspicious star. When Tian Ren dwells in one palace, it is good for offering teachings to general

people, pacifying people, and cracking down on insurgence or mobsters. Also, it is good for business, marriage, and social status.

- **Tian Ying (Palace # 9) Fire Element:** This Star is considered to be Yin. It has a close connection with outrageous behavior, heated situations, fire and blood. It is a neutral star. When Tian Ying dwells in one palace it is good for planning, and for visiting high officials. However, it is considered to be bad if people want fortune, social status, possessions, marriage, or travel.

Defining The Eight Guards

There are altogether eight Guards (Figure 1.365) used in the Qi Men Dun Jia system of divination, known as the Zhi Shi. The Zhi Shi summarize the possible energetic influence that can originate from “mysterious influences” or celestial powers. In both the Yang Dun Ju and Yin Dun Ju, the Eight Guards will line up in the following sequence:

- **Zhi Fu (Guard #1):** This guard is attributed to the Earth Element. It protects the Central position, and is the commander of all the other guards. When it falls in a palace, all evil things will flee without any trace.
- **Teng She (Guard #2):** This guard is attributed to the Fire Element. It protects the South, and is considered to be a deceptive and crafty guard. It stands for deceptive characters and sharp speech, and is responsible for strange, deceptive and dreadful things.
- **Tai Yin (Guard #3):** This guard is attributed to the Metal Element. It protects the West, and is considered to be the sheltering guard. It represents obscure and invisible attributes. Where Tai Yin comes up, it is suitable for taking shelter, hiding the military forces, then planning, scheming, and plotting, etc.
- **Liu He (Guard #4):** This guard is attributed to the Wood Element. It protects the East, and is considered to be the protection Guard. Its character is unclouded and amiable. Where it comes up, it is suitable for negotiating marriage arrangements, discussing business, and arranging terms for peace.



Figure 1.365. The Left and Right Eight Immortal Guards Double Hand Seal

- **Bai Hu (Guard #5):** This guard is attributed to the Metal Element. It protects the west, and is considered to be a savage and cruel guard. It is quick to kill in most situations, and is responsible for armed forces deployment, killings, epidemics, and traffic accidents. Under this guard, there hides "Gou Chen."
- **Xuan Wu (Guard #6):** This guard is attributed to the Water Element. It protects the north, and is considered to be a crafty, sycophantic thief. Its preference is in stealing and raveling in secret love affairs. It is responsible for quarreling, theft, and going into exile. Under this guard, there hides the "Zhu Que."
- **Jiu Di (Guard #7):** This guard is attributed to the Earth Element. It protects the central position, and is considered to be the common mother of all things. Its character is calm, quiet, and flexible. Where it comes up, it is suitable for planting, dwelling, and stationing armed forces.

- **Jiu Tian (Guard #8):** This guard is attributed to the Metal Element. It is considered a Valiant Guard, that protects the high position, like the Heavens. It is very strong in character and prefers to take action. Where it comes up, it is suitable for deploying armed forces, battle, and travel.

In ancient China, generals who won battles using the Qi Men Dun Jia calculations tried to keep the system secret. Therefore, they arrested and suppressed many Dun Jia masters in order to prevent its effectiveness from falling into the hands of their enemies.

GONG MING'S ORACLE CALCULATION

This magical Calculation Oracle system is a simplified version of the Qi Men Dun Jia. It is based on the Gong Ming's strategic military applications, Bagua Trigram arrangements, and the position of the army on the battlefield.

SIGN READING ORACLE

These divination tools are based on **observing** certain phenomena that occurs **externally** (in the Macrocosm) and **internally** (in the physical body).

- **External Sign Reading Oracles (Macrocosm):** These magical signs manifest through such phenomena as earthquakes, solar and lunar eclipses, falling stars, hurricanes, and unusual cloudy days.
- **Internal Sign Reading Oracles (Microcosm):** These magical signs manifest through such phenomena as dreams, visions, ringing in the ears, flushed face, tingling, fast heartbeat, sudden weakness and forgetfulness, and sudden chills.

Another subcategory of Internal Sign Reading Oracles (Microcosm), can include things that effect an individual's surrounding environment, such as sounds from animals (i.e., dogs howling), sounds from birds, sudden fires, sudden explosions, wild animals approaching your residence, etc.

FACE READING DIVINATION

The ancient art of Face Divination (Anthroposcopy) is a very involved system. It focuses on classifying an individual's facial features according to the color, shape and disfigurements of specific areas of the face. In certain systems, the face is partitioned into 108 areas, with each area assigned to a specific age and life situation. By observing the tissue areas according to the Five Element Patterns (i.e., the Creative and/or Destructive Cycles of Wood, Fire, Earth, Metal, and Water) and Yin and Yang theories, it is possible to predict future events, diagnose illnesses, and even understand a person's personality.

Techniques for examining the face also included the evaluation of 13 horizontal bands (each of them containing as many as 11 descriptive subsections), as well as the facial Five Planets, the facial Six Stars, Five Sacred Mountains, and Four Great Rivers (all of them actual celestial and geographic landmarks). These important observations and evaluations eventually became employed by Chinese medical practitioners, and accepted as an amazingly accurate method of assessing health and character.

HISTORY

References to physiognomy in China reach back to 600 B.C., during which the imperial scholar

Shu-Fu was noted as an accomplished practitioner of this form of divination. However, the father of face reading is often credited to the philosopher Gui-Gu Tze, who lived during the Warring State Period (475-221 B.C.). His book entitled: Xiang Bian Wei Mang is still in print to this very day and is studied by serious students of physiognomy.

By the time of the Zhou Dynasty (1028-221 B.C.), many affluent homes retained their own personal mystics and esoteric advisors, with whom the family consulted before making important decisions. These masters of esoteric magic practiced six forms of divination, of which Face-reading was one. As the feudal Zhou Dynasty crumbled, these powerful sages and their descendents found themselves practicing their art among the populace, disseminating their individual methods to the common people. Through the centuries, Physiognomy became a popular means of foretelling one's social, financial, and health-related destiny.

PRENATAL BAGUA

In order to become proficient in Face Divination, it is important to understand and memorize the energetic patterns of the Bagua (Eight Trigrams). Traditionally, the Postnatal Bagua pattern is superimposed over the individual's face and becomes an important tool in dividing the face into seasons, body sites, and specific life situations.

3 POWERS, 3 ZONES, 3 STAGES

The individual's face is also measured according to the energetic development of the Three Powers (Heaven, Man and Earth) imprinted onto Three Zones of an individual's face. The Three Zones also represent the Three Stages of an individual's life. It is important that the distance between each Stage is even in length. If one of the Stages is less in size than the others, then life could be difficult at that particular period of life.

- **Heaven:** This includes the area of the forehead (from the hairline to the eyebrows), which represents "honor." This area of the head also represents the individual's childhood or First Stage in Life. For example, a short, narrow forehead may indicate an unhappy childhood. A large forehead may reveal that this individual will come into society early.
- **Man:** This includes the area of the nose (from

the eyebrows to the tip of the nose), which represents "longevity." This area of the face also represents the individual's middle years or Second Stage in Life. The Second Stage announces the individual's life. For example, if it is open or has a happy feeling, then this person may have, thus far, experienced a good life.

- **Earth:** This includes the area of the chin (from the tip of the nose to the tip of the chin), which represents the "abundance." This area of the face also represents the individual's old age or Third Stage in Life. For example, a short chin may reveal a short life, contrary to a long chin, which indicates a long life.

According to the ancient Song Dynasty (420-478 A.D.) text, *Shen Xiang Chuan Bian* (Complete Work on Physiognomy), the most harmonious faces were ones in which the Three Zones were equal. Proportional variations might augur favorable circumstances such as wealth and longevity, or suggest poverty in old age, bankruptcy in middle age, and failure to find favor with the king. The cultivation of a moustache and long beard on a man could help to turn his bad luck to good, although a beard without a moustache would do the opposite.

FOUR GATES

There are Four Turning Points of Life on the face. They are called Gates. These Gates are considered a "critical age" and that any scars, lines, inauspicious moles or blemishes here may predict difficulties around that age. Each Gate is described as follows:

- The First Gate is located between the eyebrows (Third Eye) and it is the age 41.
- The Second Gate is located just under the tip of the nose and it is the age 51.
- The Third Gate is located right under the lower lip and it is the age 61.
- The Fourth Gate is located at the bottom of the chin and it is the age 71.

MOLES

The placement of facial moles was also significant, and moles were mapped according to the bearer's gender. Women's moles held the promise of high drama: they might foretell great wealth in the raising of silkworms, or warn against the

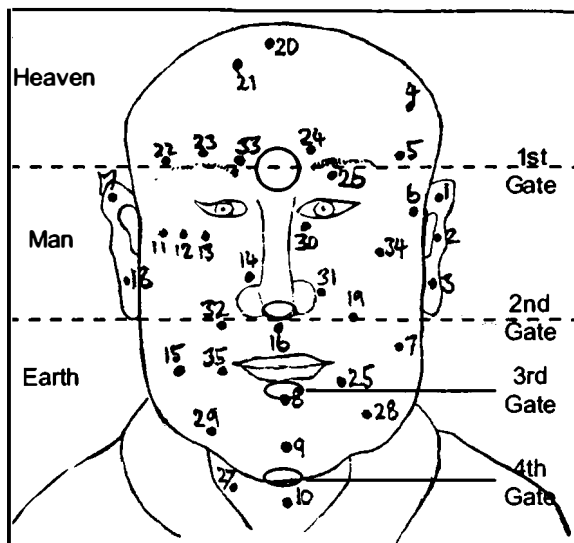


Figure 1.366. Facial Divination Mole Chart

probability of killing one's husband or of dying in a foreign land. The following picture is an ancient mole-graph used in Daoist Face Divination (Figure 1.366). It is numbered from 1 to 35, and reveals the location of various moles and the auspicious or inauspicious fate attributed to the mole.

1. Good luck in business.
2. Bad luck, but you should be able to overcome it.
3. Much trouble about making a successful life.
4. If the mole is red, beware of danger from fire.
5. You are likely to come into a lot of money.
6. You have a weakness for the opposite sex.
7. Bad for wife or husband.
8. Be careful over business deals.
9. Do not travel far from your native place.
10. You can expect your luck to improve if you find work away from home.
11. Likely to be popular and much sought after.
12. Bad for your youngest son or daughter.
13. Bad for your eldest son or daughter.
14. Likely to be involved in a serious accident.
15. Bad for your mother or father.
16. Bad for your sweetheart.
17. You are likely to get a promotion.
18. You are going to be involved in a lawsuit.
19. Likely to be unemployed for a long time.
20. Slow but sure.
21. Honour and riches.

22. Tragedy.
23. Short life.
24. Guard your tongue.
25. Ill-health.
26. Hard-working and patient.
27. Beware of your temper.
28. You are likely to make a lot of money.
29. Work hard and you will succeed.
30. Imprisonment.
31. Be careful with your money.
32. You will have a full and interesting life.
33. Beware of family trouble.
34. Long life.
35. Happiness.

LINES ON THE FACE (WRINKLES)

When reading face divination, the placement of a mole alone is not sufficient to tell the individual's fortune or fate. Traditionally, it must also be read in conjunction with the placement of the lines on the face. This is because, the placement of a line can change the energetic effects of a mole. For example, a mole in the lower part of the left cheek (#28 on the Mole Chart) may indicate that the individual is going to make a lot of money. However, this cash flow may be invalidated by a line extending from the nose to the corner of the mouth on the left side of the individual's cheek. If you study the area #8 in the Line Chart (Figure 1.367), it indicates that an individual who has this line is likely to have to face hard times.

The following picture is an ancient line-graph used in Daoist Face Divination (refer to Figure 1.367). It is numbered from 1 to 16, and reveals the location of various lines and the auspicious or inauspicious fate attributed to the line.

1. Horizontal lines (usually 3) in this area, across the forehead, indicate longevity.
2. Diagonal lines above the left eyebrow indicate that the individual is going to find himself in trouble unless he is careful. In ancient China, these lines were commonly referred to as "soliciting trouble" lines.
3. A line across the left eyebrow indicates trouble. If a close relative of the individual does not die young, then the individual himself will have to be careful. Otherwise, he may find himself in jail.

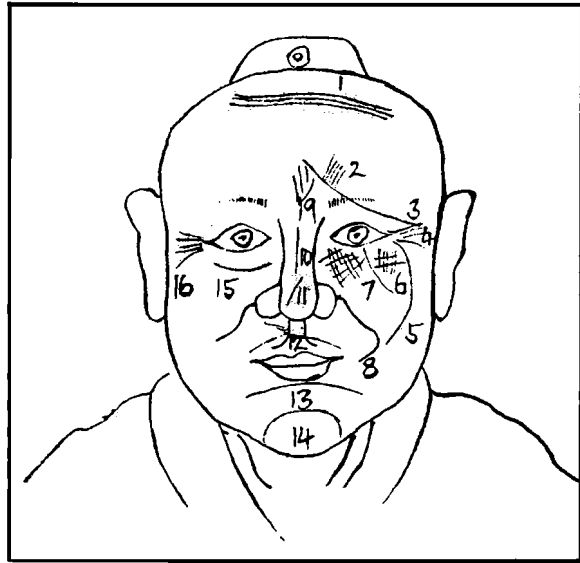


Figure 1.367. Facial Divination Line Chart

4. Horizontal lines in this area, from the corner of the left eye indicate that the individual will have to work hard to earn a living, and will probably have to do a lot of travel. In ancient China, these lines were commonly referred to as "perpetual walking and running about" lines.
5. If the same line as #4 are connected with line #5, it implies that the individual will travel far from his native place, but will be able to make a lot of money.
6. Lines found in this area indicate that the individual may be left a widower, or will get married several times.
7. Lines found in this area indicate that the individual will find himself deprived of his loved ones at an early age, and will be left lonely for much of his life.
8. Lines found in this area indicate that the individual will find himself deprived of his loved ones at an early age, and will be left lonely for much of his life.
9. Lines found in this area at the base of the nose indicate that the individual will find himself deprived of his loved ones at an early age, and will be left lonely for much of his life.
10. Lines found in this area at the middle of the nose indicate that the individual will find himself in prison.

11. Lines found in this area at the tip of the nose indicate that the individual is fated to die a sudden, violent death, probably as a result of an accident.
12. Lines found in this area above the middle of the lip indicate that the individual will find himself without an heir. This is a serious situation according to ancient Chinese tradition.
13. Lines found in this area under the mouth indicate that the individual may end up in a watery grave.
14. Lines found in this area around the chin also indicate that the individual may end up in a watery grave.
15. Lines found in this area under the right eye indicate that the individual may live a long life, surrounded by wealth and happiness.
16. Horizontal lines in this area, from the corner of the right eye indicate that the individual will be plagued with all kinds of worries and will have to work hard to earn a living.

FACIAL DIAGNOSIS

The following is a brief definition of facial characteristics observed in Face Divination. It describes various facial features, and the destiny attributed to energy of that area.

1. Eyebrows
 - Auspicious: Dark, thick, long; smooth and orderly; high above eyes.
 - Inauspicious: Sparse, thin, pale, short; chaotic; close to eyes.
2. Eyes
 - Auspicious: Large size; wide-set; dark pupils with silvery whites.
 - Inauspicious: Small; close-set; small pupils and discolored whites.
3. Ears
 - Auspicious: Above the eyebrow level; long earlobes; flat against head; wide door.
 - Inauspicious: Small earlobes; leaning forward; narrow door.
4. Nose
 - Auspicious: High, straight bridge; big, round tip; full, fleshy wings; invisible nostrils.
 - Inauspicious: Low, crooked, hooked or bumpy bridge; pointed or upturned tip; thin wings; visible nostrils.

5. Mouth
 - Auspicious: Rosy colored; thick, broad squared shape; symmetrically balanced; lips closed.
 - Inauspicious: White, dark colored; thin; a small shape; symmetrically unbalanced; lips opened.
6. Chin
 - Auspicious: Full, fleshy, broad & long.
 - Inauspicious: Thin, short, pointed or receded, dimpled or broken.

FACIAL DIAGNOSIS (CONTINUED)

Concerning Daoist physiognomy, according to one ancient Han text, the following observations are also important:

1. Head
 - Auspicious: If the individual has a white head in their youth - they will be much sought after
2. Eyes
 - Auspicious: If the individual's eyes do not look sidewise - their heart is sure to be upright
 - Auspicious: If the individual has twitching of the left eye - wealth is coming
 - Inauspicious: If the individual's eyes squint - their heart is not correct
 - Inauspicious: If the individual has twitching of the right eye - calamity is coming
3. Ears
 - Auspicious: If the space behind the individual's ears will not admit a finger - the age of eighty will be passed
 - Auspicious: If the individual's ears bend forward - they will ride in a sedan chair (obtain a high position in society)
 - Auspicious: If the individual's two ears hang down to his shoulders - he will become a great official
 - Inauspicious: If the individual's ears fan the wind - this individual is an "imp" (mischievous demon/child) which will destroy the home
 - Inauspicious: If the lobes of an old man's ears are shrivelled up (extremely deficient kidneys)- he will soon be in his coffin.
4. Nose
 - Inauspicious: If the individual's nose is crooked - their intentions are not upright"

- Inauspicious: An individual with an eagle beak nose - will have a scale hook heart
5. Mouth
 - Auspicious: If the individual's mouth is big - luck and happiness hangs from the corners
 6. Cheek Bones
 - Inauspicious: A woman who has high cheek bones - kills her husband without the use of a knife"
 7. Face
 - Auspicious: a girl is born with a masculine countenance - her dignity will be beyond all account
 - Auspicious: A man with a woman's face - will rise to the highest honors"
 - Inauspicious: "A falcon's nose, a kite's eye, high cheek bones, and a pock-marked face - do not associate with those having these peculiarities
 8. Body
 - Inauspicious: A man with round shoulders and a stooping back - will suffer bitterness all his life
 9. Hands
 - Auspicious: If a boy is born with finger's like a girl - he will have a living without effort
 - Inauspicious: If an individual has small hands and large feet they will suffer a life of wretchedness
 10. Feet
 - Auspicious: If an individual has big feet - they will have great luck, and "felicity will hang from the tips of their toes"

FIVE ELEMENTS

The ancient art of Face Divination utilizes the Five Element shapes and characteristics to further describe an individual's personality. The personalities and facial patters are described as follows:

- **Wood Face:** A Wood face is long, rectangular in shape. They can be stubborn.
- **Fire Face:** A Fire face will be pointy like a triangle. Foreexample, high, prominent cheekbones. They could be quick-tempered.
- **Earth Face:** Earth face is thick. They can be generous.
- **Metal Face:** A Metal face is square, especially the jaw and forehead. They can be self-indulgent.
- **Water Face:** A Water face is soft and round and may possess a long jaw-line. They can be flexible.

YANG (MEN) AND YIN (WOMEN)

The ancient Chinese art of Face Divination also made a distinction between what was considered fortunate or unfortunate for either a male or female. In order to keep harmony in a marriage, what may be desirable features for a man was not necessarily desired on a woman. For example, in ancient China, high prominent cheekbones and a very high forehead on a woman would not make her a desirable mate. This is because high cheekbones indicate aggression and competitiveness, and a very high forehead indicates power. The ancient masters believed that it was best that only the man wore the pants in a household, and that the woman should take a more subservient role in the marriage.

READING OMENS

According to ancient Han text, the following observations are considered to be important Omens. These special omens are based on observing certain phenomena that occurs externally (in the Macrocosm) rather than internally (in the physical body).

1. Animals

- If a raven flies over one's head - Calamity will come
- If an owl is seen entering the house - His visit does not come for nothing
- If magpies come before noon - They announce joys
- If magpies come after noon - There are demons about"
- When wild magpies chatter - On that day guests will come
- When the cat washes its face - Guests will come on that day

2. Insects

- If ants plunder and rob the nests of others - there will soon be rain"
- If many mosquitoes fly - It will rain"

3. Candle/Lamp Flames

- If the flower of a candlewick snaps or flashes - Wealth approaches"
- If a lamp wick sputters and throws out sparks tonight - Happiness will arrive in the home tomorrow"

4. Sky

- If a rainbow is observed in the East - It indicates that fine weather is approaching
- If a rainbow is observed in the West - It indicates that rain is approaching
- If the sky is observed as red in the morning - It indicates that it will rain in the afternoon
- If the sky is observed as red in the evening - Fair weather is approaching
- If a halo is observed around the Moon - It indicates that wind is approaching

5. Phantom Stars

According to the *Miscellaneous Divinations According to Heavenly Patterns*, a Phantom Star, observed in the Heavens could reveal the following:

- Red Colored Star: Great army approaching
- Yellow Colored Star: Extremely long train of army soldiers approaching
- White Colored Star: Great mourning
- Green/Blue Colored Star: The condition of the annual harvest
- Black Colored Star: Approaching flood

6. Miscellaneous

- When the stones under the house posts become wet - it indicates that rain is approaching
- Five days of rain or ten days of wind Are both good omens
- A Six-petalled snow fall - Indicates a good omen of an abundant year
- When eyes quiver and eyebrows grown long - Somebody's telling what you've done wrong

DAOIST RITUAL ALTAR MUSIC

Ritual Music can be defined as the formation of a special type of language and sound specifically aimed at communicating with the divine. The ancient Daoists believed that music was the basis of everything; that all things, including the human body, were molded according to the music performed within its substance. According to this theory, a primordial sound emitted from a central spiritual source created the entire physical universe.

Masters of energy have known for centuries that musical patterns can affect an individual's health, character, morality, and consciousness. "Sacred sounds" have been used for healing and spiritual endeavors (in combination with postures, rhythmic movements and chants) throughout the ages.

Music was also believed to have a powerful social and political influence. Confucius once stated that if the music of a kingdom changed, then its society would alter itself accordingly.

In ancient China, music therapy was focused on harmonizing the Five Elements within the body's Yin and Yang organs, and was also used in Feng Shui training to regulate mind and body imbalances stemming from seasonal changes. During autumn, for example, when dryness is prevalent and there is a transition from warm to cool, music was used to help stabilize the body in relation to the changing external conditions.

The importance of music in Daoist ceremony is the expression of spiritual passion through various musical instruments, which enables the disciples to enhance their path to enlightenment. Music has long played an integral part in Daoist religious ceremonies (Figure 1.368). According to ancient Daoist teachings, music has several magical functions. First, it represents a way to communicate with the gods; and second, it inspires the disciples to achieve inner harmony, bringing the listener or participant closer to the Dao.

Daoist Ritual Music (Daochang Yinyue), is special music, formed and developed in ancient China to manifest and increase the magical powers of a Daoist ritual. Originating from ancient shamans (Wu) and invocators (Zhu), Daoist music carries within itself, the secret esoteric traditions that empowered the ancient sorcerers with the ability to make various spirits descend by singing and dancing.



Figure 1.368. Daoist Ritual Music

As Daoist Music continued to develop, it began to absorb the music originating from the ancient rites held within the imperial temples, as well as other popular folk music. Eventually, Daoist music became one of the traditional ways of performing ritual magic.

THREE MAIN INFLUENCES OF DAOIST MUSIC

During the process of its development, many social aspects, especially court music and local popular music, began to influence Daoist music. Because of its lengthy evolution, Daoist music has come to reflect the unique distinguishing traits of the following three major characteristics:

- First, Daoist Music retains the features of ancient Chinese music. Because the worshiped deities consists mostly of the Immortals of Heaven (i.e., the Emperor of Heaven Tiandi) and the music is solemn and respectful, Daoist music absorbs many rhythms and tunes from the cult music of the imperial court. In fact, ever since its formation, Daoist music has been supported and patronized by the imperial court. Therefore, it has been restricted by imperial rules and ordinances, and has hardly been affected by social upheavals. This has allowed and enabled it to develop independently and continuously. During this special time period, Daoist music was transmitted orally, from master to disciple. It passed through many generations and was inherited in secret teachings, which kept the ancient traditional music alive until today.
- Second, Daoist Music has a close relationship with both national and folk music. Daoism has

had a powerful influence among the Chinese people, allowing for the combining of Daoist music with local music in various places all over ancient China. Throughout the various dynasties, Daoist music began to retain many features of traditional popular music. The history of its evolution is a history of enriching itself through unceasingly absorbing and mixing the elements of national music and folk music. This is why it is said that Daoist music is a kind of magic music that bears the traits of local Chinese music.

Additionally, some of the performers of Daoist music are priests who either live in the temples or who live among the common people; therefore, ritual music also absorbs the elements, materials, patterns, structures and acting habits of local folk music. Because the audience of Daoist music includes both the local priests and towns people, in order to make the music better accepted and arouse the people's consciousness of participation, the Daoist music of different places usually assimilates the local music of that area.

- Third, Daoist music is closely associated with the Rituals of Fasts and Offerings, and is heavily tinged with magical characteristics. Daoist music also interacts and inter-assimilates with Buddhist music. The mutual influence and assimilation between Buddhism and Taoism over hundreds of years has resulted in common elements in the ritual music of the two religions. Thus the likeness between Daoist and Buddhist music is evident in the Daoist music of rituals such as the Recitation of Holy Scriptures (Songjing) and Fasts and Offerings (Zhaijiao).

GENERAL OUTLINE OF DAOIST MUSIC

The meaning, principles and character of Daoist music conform to Daoist doctrines, rules, and thought. The functions of Daoist music, in its religious aspect, consists of spreading doctrines and purifying people, while in its practical aspect, consists of respecting the gods and entertaining men.

Daoist music has come into being out of reverence for Daoist Gods, which can be regarded as the core principle of Daoist music. For example, in Daoist music, there are specific Odes eulogizing

the Three Pure Ones (Sanqing) and other gods, music representing the floating and flying of gods being summoned, solemn and mighty tunes signifying exorcism, and songs of joy in the clouds describing the wonderful fairyland.

CLASSIFICATION & FORMS OF DAOIST MUSIC

Traditionally, Daoist ritual music is classified into two categories: Music of the Human Voice (called Tone: Yun, Yunqing, or Yunzi), and Music of the Magical Instruments (called Tune: Qupai or Paizi).

In ancient Daoist magic, the Music of the Human Voice and the Music of the Magical Instruments are further categorized into Yin Tones and Yang Tones. A Yin Tone manifests through all things that are female and soft; a Yang Tone is represented through all things male and hard. Through the proper balance of Yin (soft) and Yang (hard), a Daoist disciple can find harmony and simplicity in all things.

- **The Yang Tone:** The Yang Tone is the Tone for Chanting used in sacrificial rituals performed at the inner altar. It is generally chanted in the halls of temples, and its major recipients are the Daoist priests, Celestial Immortals, Earth Spirits, and the various divinities of all the existing realms. It is said that "the true Yang Tone music is used in all magical rituals mainly for the benefit of the priests, spirits, and gods."

During Daoist magic rituals, the priests in the ceremony use a variety of instruments. The senior priest conducting the magic ritual uses hand movements and ritual objects influenced by ancient Chinese mysticism. These movements and gestures are used in Yang tone ceremonies, in combination with the magical instruments.

- **The Yin Tone:** The Yin Tone refers to the Tone for Chanting used in rituals performed at the outer altar. They are mostly chanted in rituals held outdoors or at the home of fasting clients, such as the Relieving the People and Feeding the Hungry Ghosts rituals. Its major audiences include disciples and common people watching the rituals. It is said that "the true Yin Tone music is aimed at appeasing and entertaining the general populace." This allows the priest to create harmony with the Yang tone (i.e., by giving to the common people the Yin Tone, and giving the gods and priests the Yang tone).

Yin tunes are usually performed at the outer altars in order to inspire the populace in their beliefs. These musical melodies are livelier and more upbeat than the Yang tunes. These "Lively Tunes" (Shuaqu) are traditionally played or sang for the common people in the Ritual Space (Daochang) in order to inspire them and arouse their interest in participating in the ritual.

MUSIC OF THE HUMAN VOICE

Vocal Music is a type of music which requires the Daoist priest to chant or recite the Tones for Chanting (Jingyun). There are four different musical forms of chanting and recitation used in Daoist Ritual Magic (Figure 1.369): Singing (Yongchang Shi), Intoning (Nianchang Shi), Chanting (Yinchang Shi), and Reciting (Langsong Shi). These four forms of Vocal Music are described as follows:

- **Singing:** This type of Vocal Music, requires the priest to sing the sacred scriptures. It is a special way of reciting the Tones for Chanting, and has an exquisite, mellifluous, lyrical characteristic to its energetic pattern. This is one of the most popular methods used for chanting.

The various Chinese terms used for expressing this form of spiritual singing include "Yun" (Chanting), "Song" (Extolling), "Tan" (Lamenting), "Zan" (Praising), "Yin" (Aria), and "Ji" (Hymns).

There are a variety of Chants (Yun) used when singing magical scriptures. For example: "Chengqing Yun" ("Pure and Clear Chants"), "Beitan Yun" ("Lamentation Chants"), "Youming Yun" ("Dark Hell Chants"), "Tianshi Song" ("Extolling the Celestial Master"), "Zhongtang Zan" ("Praise in the Central Hall"), "Xunglu Tan" ("The Wayfarer's Lament"), and the Xiao Jiuku Yin ("The Lesser Aria to Those Who Save From Suffering").

- **Intoning:** This type of Vocal Music, requires the priest to speak the song or Hymn. It is another popular form of music, placed between reciting and singing. Its music does not have apparent ups and downs; its tones are steady and regular. Its melody is brief, and

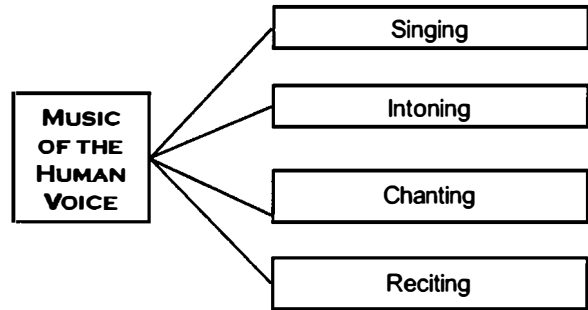


Figure 1.369. The Music of the Human Voice is divided into four main categories.

its structure is formalized through a series of brief lines of magic incantations or statements. This sort of singing is traditionally used when reporting to the superiors, showing respect to the Celestial Gods, or when receiving orders from the Divine.

This form of "Baogao" (Precious Declaration), is used when saying the daily "Morning and Evening Rites" (Zaowan Gongke); or addressing the Three Officials (Sanguan), the Dipper Goddess (Doumu), the Mysterious Heaven (Xuantian), or the Worthies Who Save from Suffering (Jiuku).

The form and pattern of this type of singing is determined by the specific energetic features of the tones structure. For example, the melody used to carry the tones may include a simple melody, with no inserted characters or words, no lengthened tones, and a regular structure of coupled sentences.

Intoning is usually accompanied by both magical tools and musical instruments; such as the Sheng (a reed pipe wind instrument), the Flute, the Xiao (a vertical bamboo flute), and the plucked or stringed instruments.

- **Chanting:** Chanting is a type of vocal music that is formed specially for reciting magical incantations. The Tones for Chanting do not have a distinct melody, and proceed within a rather narrow register. For example, they are generally spoken in line, with the end tone (at the end of a sentence) being normal.

Chanting can be further classified into the "metered" category and the "unmetered"

category. A couple of lines are repeated indefinitely throughout the recitation of incantations. Some Daoist priests call this form of Tones for Chanting the "Stick Beating Tone" (Bangbang Jing).

According to different occasions and rituals, the Tones for Chanting are classified into either Yin Tones or Yang Tones; and "Tunes" are classified into either "Solemn Tunes" or "Lively Tunes."

The Tones for Chanting also take the forms of solo and unison, and have the styles of Eulogy (Song), Ode (Zan), Pacing the Void (Buxu) and Hymn (Ji). When the styles are used singly, the tone is a four-line song in a brief coupled structure, or it represents the introduction, elucidation, transition, and the summing up.

If a tone is set with several passages of different scriptures, a more complicated large-scale tune can be structured. The tone can be combined in various ways, such as with Chanting the Holy Scriptures (Songjing) with or without accompaniment and Steps of Yu (Yubu). According to the specific requirements of the ritual, the tone can also be connected to all types of Daoist styles, such as Eulogy, Ode, Pacing the Void, and Hymn. All of these can be combined in order to form a type of unique vocal music method, that changes from time to time, yet still remains much the same.

- **Reciting:** Reciting is a kind of vocal music that mingles spoken parts in the singing. It is a kind of Tone for Chanting that is slightly dramatized according to the natural voice. Its melody is essentially focused on a few notes. Generally, after the singing of one or several Tones for Chanting, a metrical recitation of scriptures or incantations is inserted, followed by another singing of tones for chanting.

MUSIC OF THE MAGICAL INSTRUMENTS

In Daoist Magic, the Music of the Magical Instruments refers to the various Daoist tunes, that are played via special musical instruments or magical tools (known as Faqi). The tunes are mainly used in both Memorial Rituals and Fasts

and Offerings Rituals (Zhaijiao). In these two categories of magic rituals, the Daoist Ritual Masters (Fashi) will use various magical techniques to conduct the special ceremony, including scripture recitation, intoning, chanting, drawing talismans, speaking incantations, walking the Steps of Yu (Yubu), and Making Finger Gestures (Qiajue).

The music being played is used to coordinate the ritual energy with the different magical actions performed by the Ritual Master, such as Riding the Clouds and Mounting the Mist, Summoning Wind and Rain, Pacing the Big Dipper, and Vanquishing Goblins and Demons.

Magical Instruments are symbolic implements that manifest magical power during Daoist rituals. The most ancient musical instruments used in Daoist rituals were comprised of percussion Magical Instruments, such as various Bells (Inverted, etc.) and Drums. Later Wind Instruments, String Instruments, and Plucked Instruments were added.

Ordinarily the Magical Instruments of Daoist temples are displayed on the shelves or left side of the Ritual Altars. There are two categories of Magical Instruments used in Daoist Magic:

1. Magical Instruments, such as the Report Tablet (Chao Ban), the Seven-Star Sword (Qixing Jian), the Command Flag (Lingqi), the Command Arrow (Lingjian), the Command Block (Chiling Pai), Tianpeng's Ruler (Tianpeng Chi), the Ghost Beating Stick (Daguizhang), the Jade Document (Yuce), the Law Seal (Fa Yin Chop), the S-Shaped Ornamental Object (Ruyi), and the Plaque for Protecting the Altar (Zhentanmu), are used for invoking immortals, paying homage to patriarchs, and exorcising evil agents.
2. Magical Instruments used for creating percussion sounds. This includes all sorts of magical percussion instruments, such as the big and small cymbals, pans, hand bells, big and small Wood Blocks (Muyu), big and small drums, big iron inverted bells, and big and small copper inverted bells (Qing). The magic tools used in Daoist ritual music are mainly magical percussion instruments.

RITUAL MUSIC AND DAOIST SECTS

The musical instruments used in the various Daoist magic rituals will vary, depending on the specific type of ritual performed, location, and the Daoist sect coordinating the rite.

ZHENG YI DAOIST MUSIC

The musical instruments used by the Zheng Yi Daoist Tradition appear more in the South of China, and include wind instruments, string instruments, plucked instruments, and percussion instruments.

Zhengyi Daoist sect have always attached importance to Fasts and Offerings (Zhaijiao) music. They use a wide and complete range of musical instruments, including the Flute, the Horn, the Sheng (a reed pipe wind instrument), the Erhu (a two-string bowed instrument), the Pipa (a plucked string instrument), the Dulcimer, the Sanxian (a three-string plucking instrument), etc.

The music of the Zheng Yi Daoist Tradition is mostly used in magic rituals such as Constructing the Altar, Presenting Offerings, Burning Incense, Ascending the Altar, Drawing Talismans, Reciting Spells, Activating the Incense Burner, Inviting Deities, Welcoming the Deities, Reciting Scriptures, and Intoning.

The special music developed by the Zheng Yi sect employ magical music for curing diseases, the prevention of or recovery from natural disasters, the removal of harmful insects from fields, and for offering prayers for good fortune. Traditionally, magical rituals performed for protecting the farm land and bringing good fortune are often called "Dajiao" ("Offering Rituals") and are performed before harvesting crops.

Different types of Daoist tunes are combined in series, according to the different ritual procedures. The combination of music changes with the specific changes occurring within the rituals.

The musical forms adopted by the Zheng Yi Tradition consist of either Solo or Unison.

- **Solo:** This type of music is usually performed by the High Priest and Chief Cantor
- **Unison:** This type of music is accompanied by drumbeats, wind and percussion music, instrumental ensemble, etc.

In Zheng Yi Daoism, instrumental music is usually performed at the beginning and at the end of the magic ritual, during the short interludes between verses, as well as for the specific occasions of increasing the energetic power of the magic ritual. Furthermore, in the course of a ritual, the music can be played either while seated or while walking to meet the different needs of the various magical actions, such as Presenting Incense, Pacing the Big Dipper, Circling the Altar, and Paying Homage by the High Priest (who presides over the ritual).

Vocal music is a major part of the ritual music in the Zheng Yi Tradition, the principal forms of which include the Eulogy (Song), the Ode (Zan), Pacing the Void (Buxu), and the Hymn (Ji).

The Zheng Yi Daoist music has two main characteristics. First, it is performed in an open manner, with anyone allowed to join in and participate. The music can even be performed by people who are not Daoists (i.e., Daoist musicians can be hired to come and perform during specific celebrations with local musicians). Second, the sponsors of many personal Daoist musical performances are usually the local town people, not monks or nuns. Therefore, "local flavour" is the most evident notable feature in all Zheng Yi Daoist music. For example, although the music of many Daoist temples tend to be identical in their general style, the tones and tune-polishing of the song will vary according to the temples locations. Therefore, each melody will sound slightly different according to the strong provincial influence on the musicians. For example, the titles and words of the Eulogies, Odes, and Hymns of the music of Suzhou temples are exactly the same as those of the Shanghai temples, however, the specific style of the tunes is quite different. The Suzhou musical Hymn also bears a strong resemblance to the local folk songs (the Wu tune). This is because, in Zheng Yi Daoism, the same scripture used in the same ritual is usually set to local tunes. For example, tones such as Pacing the Void and Hanging Rhythm (Diaogua) are almost totally different in various temple locations. As the ancient Daoist saying goes, "Of ten tunes, nine are different within three li (miles)."

QUANZHEN DAOIST MUSIC

The musical instruments used by the Quanzhen Daoist sect appear more in the North of China, and are differentiated from those used by the Zhengyi Daoist sect.

The music used by the Quanzhen Daoist sect has three different functions:

- First, it embellishes the daily religious services held during the Morning and Evening Rites held at the monasteries.
- Second, it is used to celebrate various festivals or send memorials to the celestial gods on special days (i.e., birthdays and other times of celebration).
- Third, it is used to praise the Celestial Gods on special occasions (i.e., rain fall after a long drought, the ending of an epidemic or natural disaster, or when someone dies and the gods are praised to ensure their successful journey into the Underworld).

Traditionally, in the Quanzhen music, the voice is emphasized over other musical mediums, and musical instruments play a secondary role.

When utilized, the Quanzhen Daoist sect mainly uses ritual percussion instruments (i.e., the Bronze Bells, Drums, Wooden Fish, Hand-bells, Small Gongs, and Cymbals) together with a group of monks or nuns chanting in unison.

Sometimes, after performing elaborate rituals, large percussion instruments are played, along with wind instruments (Double-Reed Pipes, Mouth Organs, or Transverse Flutes), with a few string instruments and plucking instruments as subsidiaries. During these special rituals, the vocal music may appear in a variety of different styles. For example, as a choir singing in unison, a soloist leading the group, different soloists taking turns singing individual lines, individual solo singing, or free recitation spoken in the form of songs.

TYPES OF DAOIST RITUAL MUSIC

According to the different sections and levels of energetic attainment generated within a magic ritual, musical instruments can be classified into the two following types: **Inspiration** and **Interlude**.

- **Inspiration:** The first type of instrumental music is described as the playing of musical tunes, which are mostly used before rituals of

Fasts and Offerings. This music is designed to attract the common people to the ritual fasts, and it traditionally inspires, elevates, and extends the driving force and energetic impulse of the magic ritual.

- **Interlude:** The second type of instrumental music is described as the playing of interlude music, and is performed in two primary cases:

First, interlude music is played during the interval between two Tones for Chanting (i.e., while chanting the scriptures), and second, interlude music is played in order to mark the transformation of procedures in rituals.

It is said that some of the tunes used for Daoist music can also be found in some traditional operas, folk art forms, and local music. However, once these popular tunes become part of Daoist music, and are combined with the sounds of bells, drums, and other magical instruments reverberating inside and outside the temples, they become unworldly and free from common vulgarity. The music will now present a distinct appeal of a sublime immortal and be accepted as a form of celestial music.

CLASSIFICATION OF DAOIST INSTRUMENTAL MUSIC

The instrumental music performed in Daoist Ritual Magic is traditionally classified into three types: Solemn Tunes, Lively Tunes, and Tunes for Ritual Implements, described as follows:

SOLEMN TUNES (ZHENGQU)

This is instrumental music that is specifically played by musical instruments or magical instruments. These tunes are usually played when the priests are circling the altar in the course of the Ritual of Praying for Luck and Peace (performed at the Inner Altar) and the Ritual of Saving the Souls of the Dead (performed at the Outer Altar).

LIVELY TUNES (SHUAQU)

This is instrumental music that was formed and evolved by assimilating folk music into the Daoist ritual. These tunes are mainly used for the rituals held for the common people and are played before opening the altar and after closing the altar. They are specifically designed to have a strong entertaining nature (Figure 1.370).



Figure 1.370. Daoist Musicians playing Shua Qu (Lively Tunes)

TUNES FOR RITUAL IMPLEMENTS (FAQI PAIZI)

Though not large in number, Tunes for Ritual Implements play a very important role in Daoist music. When singing Tunes for Chanting, the accompanying instruments such as silk strings or pipes can sometimes be omitted, however, the use of Magical Instruments are indispensable.

The ritual implement tunes are classified into Tunes for Cymbals and Tunes for Pans.

- **Tunes for Cymbals (Naocha Paizi):** The tunes for cymbals are usually played alone to mark the change or the connection of different ritual procedures, and are also used as introductory music, coda or intermezzo in the singing or playing of all kinds of Tunes for Chanting and instrumental music tunes. The magical instruments for playing the tunes for cymbals include the Big or Small Cymbals, Big and Small Wood Blocks (Muyu), Big and Small Drums, and Big and Small Inverted Bells.

- **Tunes for Pans (Chengcha Paizi):** The tunes for pans, on the other hand, are often used as an accompaniment for Tunes for Chanting or instrumental music tunes, playing the function of beating the time and setting the pace for the incantation. The ritual implement tunes for playing tunes for pans include Small Cymbals, Pans, Hand Bells, Big and Small Wood Blocks, Big and Small Drums, and Big and Small Inverted Bells.

PLACEMENT DURING MAGIC RITUAL

The Daoist Musicians have the very important job of animating the magical rituals. In every way possible, these talented individuals “bring the magic ritual to life.”

Sometimes positioned towards the right of the ritual area, other times located on the left side of the altar space, the placement of the musicians can vary from ritual to ritual, and temple to temple. The following is but one example of the placement of the musicians during a “local” celebration.

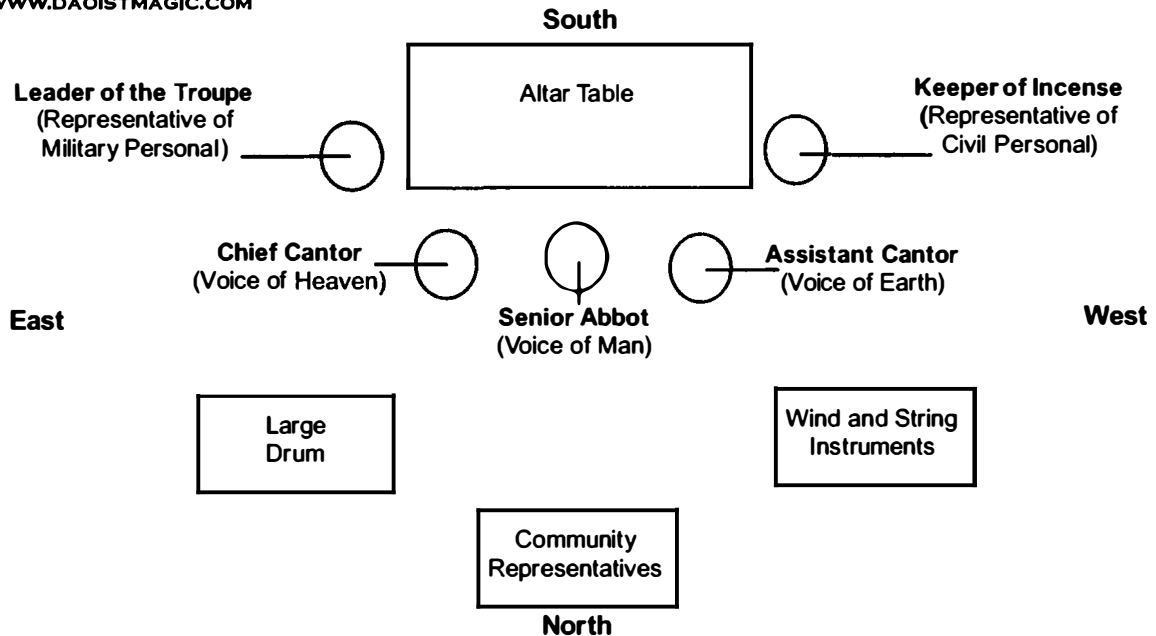


Figure 1.371. Daoist Musicians playing at a Local Festival

When performing certain magical rituals, five priest are sometimes chosen in order to represent the following important positions (Figure 1.371):

- **The Senior Abbot:** The position of High Priest (Gaogong Fashi) in charge of the magical ritual, is traditionally given to the Senior Abbot. In this sacred position, the High Priest (along with the booming sound of the Large Drum) represents the "Voice of Man."
- **The Chief Cantor:** The position of Chief Cantor is under the authority of the Senior Abbot, and is traditionally given to the Second in Command (Dugiang Fashi). In this sacred position, the Chief Cantor represents the "Voice of Heaven."
- **The Assistant Cantor:** The position of Assistant Cantor is traditionally given to the Third in Command (Biaobai Fashi). In this sacred position, the Chief Cantor represents the "Voice of Earth."
- **The Leader of the Troupe:** The priest occupying this important position represents an extension of the Military and marshal aspect to Daoist Magic. It is the job of the Leader of

the Troupe to "clear the way" for the Keeper of the Incense.

- **The Keeper of the Incense:** The priest occupying this important position represents an extension of the Civil Personal and the Scholarly aspect of Daoist Magic. It is the job of the Keeper of the Incense to hand the Leader of the Troupe the incense that is to be presented to the various celestial deities.

Concerning Daoist musical instruments, the Percussion Instruments are considered to be Yang and the Wind and String Instruments are Yin.

The "Community Representatives" are the various leaders of the community who have invested the most money in order to make the magic ritual possible. Each of these "investors" may also be represented by a lantern hung from the ceiling on the South end of the altar area. In modern times, their picture is sometimes taken and displays in a spiraling cone, located in front of the altar room, on both sides of the entry way.

THE WOODEN FISH

The Muyu (Wooden Fish) is a type of Daoist musical instrument, used for striking and keeping rhythm during scripture recitation (Figure 1.372). Two wooden fish (representing the blending of Yin and Yang energy) are traditionally carved into the front of the Inverted Bell (also known as the "Pure Bell"). The Muyu is sometimes carved out of camphor, pine, or peach wood, and is traditionally covered with a transparent layer of varnish. It has a large, striking handle (i.e., a wooden stick or a rubber or felt beater), and a warm, deep wooden sound is produced by striking the curved wood. The ancient Daoist scripture *Essential Secrets of Most High* states that, "The sound of the Wood Fish (Time) and the Pure Bell (Space) awaken the universe."

During scripture recitation, the rhythmical beating of the Muyu (Wooden Fish) is used to sedate the Shen Zhi (acquired mind), allowing the priest's Yuan Shen (original mind) to travel into the spirit realm. The rhythmic beating of the wood also captures and pacifies the animal nature of the body's Po (Corporeal Soul), allowing the body's Hun (Ethereal Soul) to release itself and travel into other spirit realms.

The ancient Daoists believed that words were the energetic medium that existed between thoughts and matter, the first tangible expression of the Zhi (Will) into the physical realm. Carefully intonated words articulate, contain and project the Yi (Intent). Words were therefore considered to be a form of energetic being (its sound is its body and its meaning is its spirit). The rhythm of the syllables and repetition of certain consonants and vowels reverberate the priest's intention into other energetic realms of existence.

Almost every incantation that has been passed down to us throughout history has had a strong element of both rhythm and rhyme. In ancient China, the passion of the human heart was expressed in songs or chants more often than any other medium. Chanting is integral to the human experience and is considered to be one of the most universal forms of expression, occurring in virtually every culture on the earth. The various incantations used by Daoist priests are generally sung in rhythmical cadence with the Muyu.

Although the Muyu was originally a percussion instrument used in Daoist religious ceremonies, it later became an accompanying instrument used in Chinese

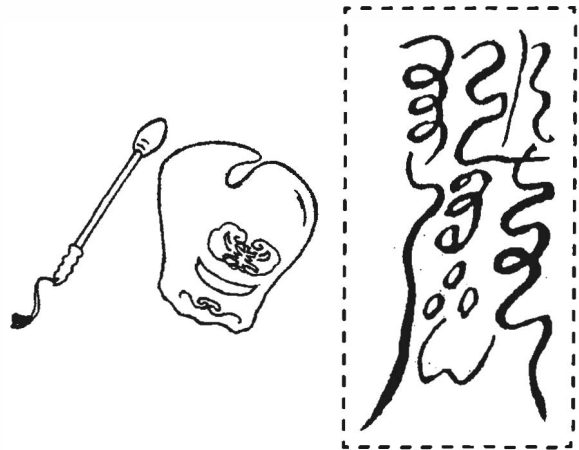


Figure 1.372. The Muyu (Wooden Fish) and the special Talisman used to magically activate it.

orchestra. There are generally five different sizes of Muyu accompanying the orchestration, beginning with the larger and louder sounding (lower) tones and progressing towards the smaller and higher sounding tones. Because it is available in many different sizes, it is possible, with a line of five temple blocks, to produce melodies as well as percussive music.

The predecessor of the Muyu was a stone percussion instrument called a "Rock Fish" or "Jade Musical Stone." This special instrument was used by ancient Daoists to accompany their ritual chanting, and was traditionally magically activated by a special talisman, used to seal in the divine power. This allowed each strike of the wooden mallet onto the Rock Fish to resonate divine energy into the ritual area.

By the late Qin Dynasty (221 - 206 B.C.), several Buddhist Monasteries started incorporating the use of the Daoist Muyu into their ritual chanting ceremonies. However, it was not until the Tang Dynasty (618 - 907 A.D.) that use of the Muyu became widespread. In 725 A.D., Emperor Zong Zhun built a number of Buddhist temples around the capital. His subjects paid tribute with fish-shaped instruments made from jade and rare stones. Some were as long as three feet. The Emperor decreed that these beautiful and precious instruments could only be used on the occasion of imperial dharma discourse and vegetarian feasts, so wooden replicas were carved for daily use. The wooden fish was not only more practical than the rock-fish, it also produced a more beautiful sound.

THE MAGICAL BAMBOO FLUTE

The flute is the Daoist symbol associated with the Immortal Han Xiang-zi. Han was a historic figure in ancient Chinese mythology, believed to be a grand-nephew of Han Yu, famous poet of the Tang Dynasty (618-907 A.D.). It is said that Han Xiang-zi lived in the early 9th century and renounced public life in order to study Daoism from Lu Dong Bin. It was said that Han could make flowers grow and blossom at will. Han eventually became one of the Eight Immortals (Figure 1.373).

There are many types of flutes in China, the vertical flutes are known as "Xiao," and the transverse flutes are known as "Di." The Xiao flutes traditionally have five holes in the upper, open ended part (associated with Heaven), and one hole in the lower, closed ended part (associated with Earth). The Di originated in Tibet and circulated in China about two thousand years ago.

The term Xiao or Dong Xiao specially identifies the instrument as an end-blown notched flute. Yet, until the Han Dynasty (206 B.C.-220 A.D.), the term Xiao applied to panpipes (Paixiao) and the term Di referred to the single-piped flute. Xiao players can be seen among the pottery figurines of the Han Dynasty and in the tomb brick wall paintings of the Wei (220-265 A.D.) and Jin Dynasty (265-420 A.D.) periods. The modern Xiao, often made from a nine-joint black bamboo reed, has eight finger holes, six at the front, one at the rear, and another 2-4 air holes at the lower end.

Bamboo wood was commonly used in ancient China to construct a magic flute. Traditionally, the mouthpiece was attributed to "infinite space" and the energetic power of Heaven; while the base of the flute (gathered from where the roots meet the soil) was attributed to the energetic power of the Earth (Figure 1.374). It was believed that when a Daoist priest played his Magic Flute, the hypnotic tones had the power to summon spirit entities. In order to create such a Magical Bamboo Flute, the secret name of the spirit entity was first carved onto the inside of the wooden instrument. Next, after the priest performed purification rites, he would then play an improvised melody in order to summon the spirit. Magic Flutes are sometimes painted or have carved motifs, which add to their symbolic meaning.



Figure 1. 373. The Immortal Lan Cai-he (also known as Han Xiang-zi)

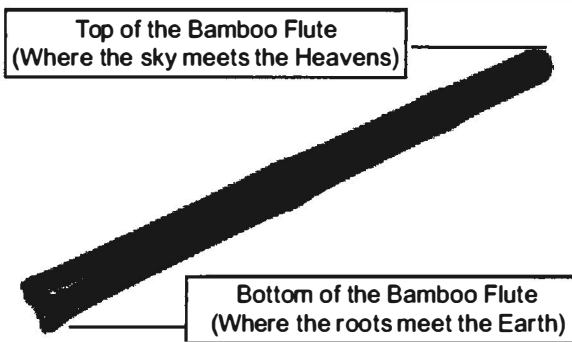


Figure 1. 374. The Magical Bamboo Flute

USING THE MAGIC FLUTE IN FENG SHUI

The following secret ritual is used by Daoist priests in order to activate the magical ability of the flutes energetic "drawing power," frequently used in Feng Shui. Traditionally, in Feng Shui, two flutes are positioned beside each other to redirect the flow of Qi. However, in this special ritual, the flutes are fastened together, bound with red cord and wrapped with a red ribbon, and used for the magical manifestation of a mate:

- The Daoist priest will first consider the special qualities of a mate that he or she desires. These qualities will then be written down onto a yellow piece of paper in black ink. The itemized list will appear on the paper from top to bottom (like a grocery list). The paper is then energized and stamped with the priest's magical seal.
- The yellow piece of paper is then rolled lengthwise and placed into the top of one of the bamboo flutes (Figure 1.375). It is important

that the paper be placed **upright**, so that the list is read from the top (Heaven) **downward**, towards the bottom (Earth).

- The two flutes are then bound **together** with a red cord, and secured with a **red ribbon**.
- The two flutes should form the image of an "X," with the mouth pieces (associated with Heaven) placed at the number 2 position (Marriage of Energies) and the number 4 position (Treasures) of the Magic Square. **Additionally**, the base of the flutes should face the number 8 position (Manifestation) and the number 6 position (Connection) of the Magic Square.
- A small red cord is then attached to the remaining (hanging) red ribbon, in order to form the image of the Chinese character Ren (Person).
- This magical icon is then placed in the number 4 position (Treasures) in the number 2 room (Marriage of Energies) of the priest's property (Figure 1.376).
- Finally, a small ritual is performed to activate the summoning power of the love charm.

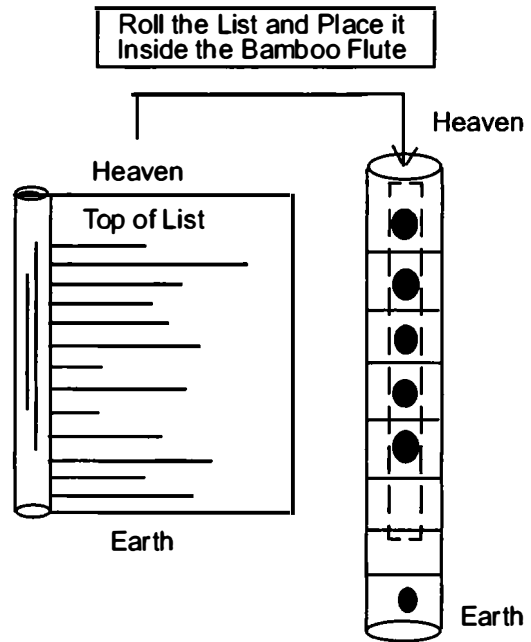


Figure 1.375. The list is rolled up and then placed inside the bamboo flute

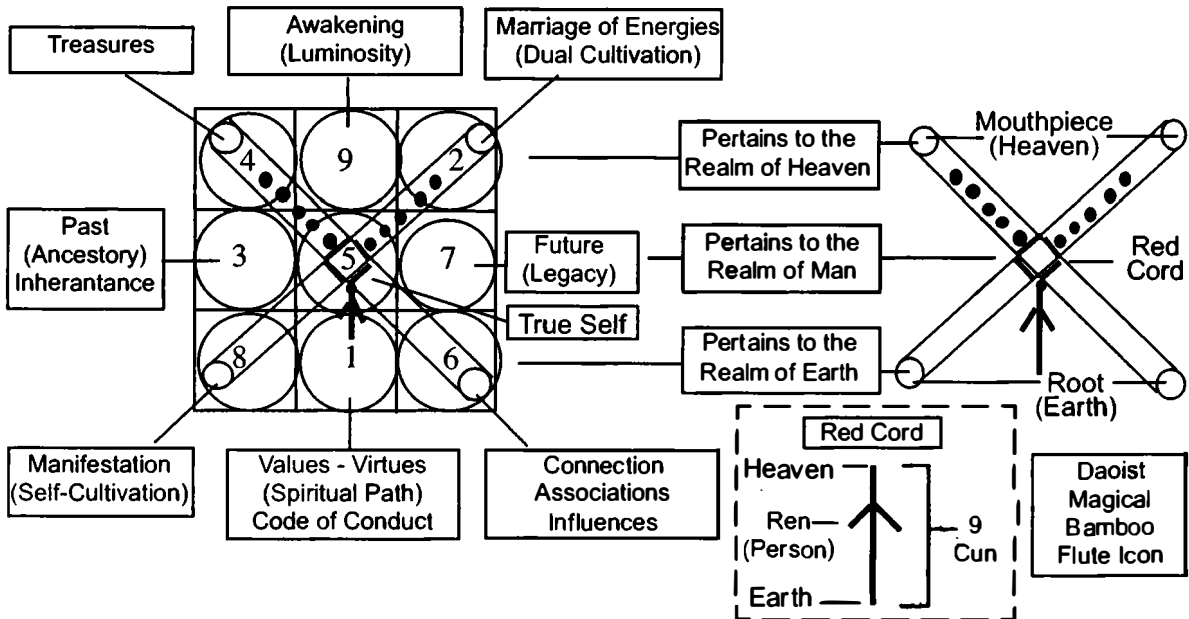


Figure 1.376. The numbers of the Magic Square also related to the Three Realms of Heaven, Man, and Earth, and were used for Divination.

THE SECRET METHOD FOR ACTIVATING THE MAGIC POWER OF THE MAGIC BAMBOO FLUTE

The following secret ritual was used by ancient Daoist priests to activate the magical ability of the bamboo flutes energetic “drawing power,” frequently used in summoning spirits.

This magic ritual is not only used to energetically activate a Magic Bamboo Flute, but it can also be used to assist the Daoist priest in learning how to cultivate his magical spirit projection ability.

- Begin by facing the altar
- Light 3 incense in the red candles
- Kowtow three times
- Repeat the following Activation incantation:

**“The Heavenly One’s Spirit Flute!
Its Celestial Sound is like Jade!
Reaching to the Spirits
Reaching to the Truth!
Its Immortal Method is Wonderful!
Quickly, Quickly
In accordance with Imperial Law
It is Commanded!”**

- Next, stomp your back right foot, and feel the vibration “Shake Heaven and Earth.” This action is used to awaken all of the realms, and announce the priest’s intention for activating and creating the magical tool.
- Bow 1 time.
- Then place the 3 incense sticks inside the incense burner.
- Next, hold the Magic Flute in your left hand, over the rising incense, using the left White Crane Hand Seal (Figure 1.377), with the left thumb touching the Jade Crease (the center of the middle finger).
- With your right hand, form a Sword Fingers Hand Seal, and draw the following Activation Talisman above and along the center of the Magic Bamboo Flute (Figure 1.378). The magic characters must start at the mouth of the flute and end at its base.
- Then, stomp your back right foot again, and feel the vibration “Shake Heaven and Earth.” This action is used to awaken all of the realms and again proclaim the priest’s intention.

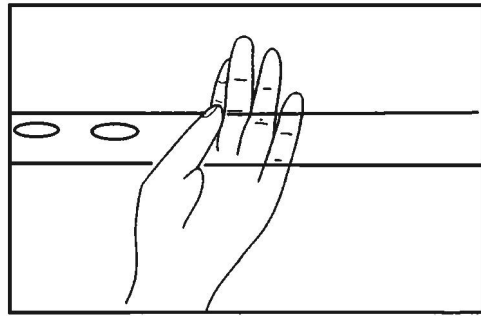


Figure 1. 377. Hold the Magic Bamboo Flute using the left White Crane Hand Seal

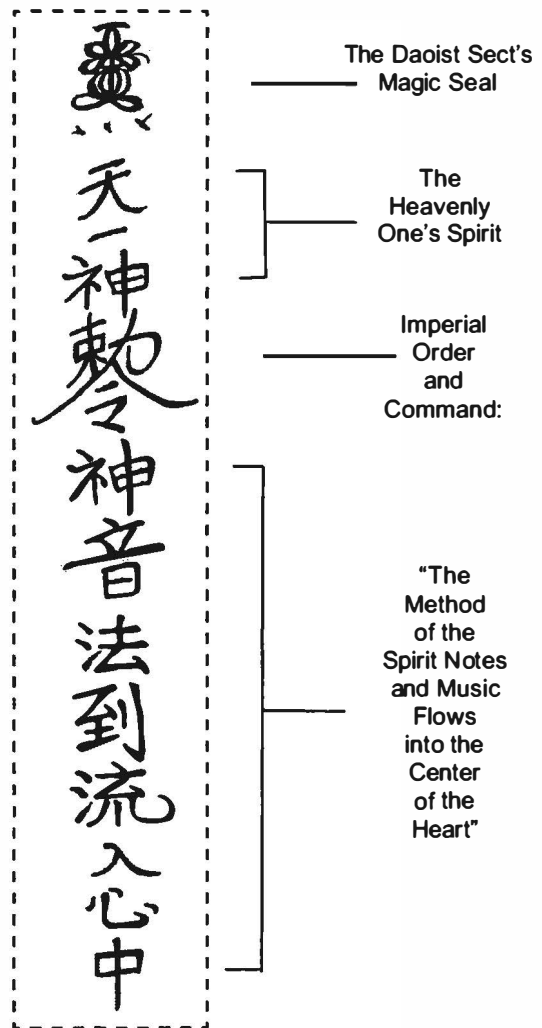


Figure 1. 378. The Magic Flute



Figure 1. 379. The "The Mighty Light Hand Seal"

- Next, with your right hand, form a right Mighty Light Hand Seal (Figure 1.379), point it directly at the Magic Flute, and again repeat the Magic Flute Activation incantation:

**The Heavenly One's Spirit Flute!
Its Celestial Sound is like Jade!
Maximum Spirit - Maximum Purity!
Its Immortal Method is Wonderful!
Quickly, Quickly
In accordance with Imperial Law
It is Commanded!**

- After repeating the magic incantation, stomp your back right foot, feel the vibration "Shake Heaven and Earth," and immediately shoot the Mighty Light Hand Seal hand at the Magic Flute to imprint the energetic and spiritual matrix of the bamboo wood with the magical incantation.
- Bow 3 times
- Next, using the right Mighty Light Hand Seal, touch and wipe the Magic Flute from its mouthpiece to the end of the flute, internally making the "Awww" sound.
- Then kowtow 3 times.
- Finally, hold the Magic Flute using the Double White Crane Hand Seal (Figure 1.180), touch your Third Eye to the middle of the Magic Flute, and kowtow 3 times. The Magic Flute is now energetically Activated.

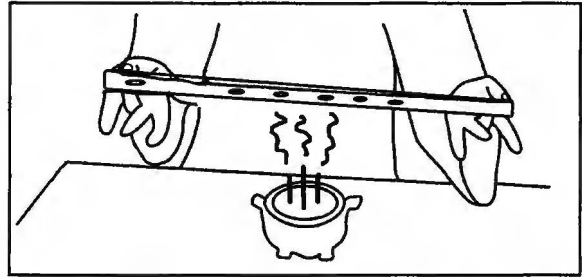


Figure 1.380. The Double White Crane Hand Seal (Holding the Magic Fluit with both Index Fingers)



Figure 1. 381. The Magic Seal used for Activating the Magic Bamboo Flute

Before playing the Magic Bamboo Flute, the priest will hold it using his left White Crane Hand Seal. Then, with his right Sword Fingers Hand Seal, the priest will draw the following magical Activation Seal in the air above the middle of the flute (Figure 1.381).

THE BRASS GONG (LUO)

A Gong is a flat metal disc shaped musical instrument, which is hit with a mallet. In Daoist magic, the Brass Gong or "Golden Bell" (Copper Cymbal) is traditionally used to effect the priest's Po (Corporeal Soul) and Yin Soul (Figure 1.382).

The Gong is also an important instrument for producing noise when performing certain types of exorcisms. When struck, the Gong created a loud piercing noise that disrupted the environment's energetic field (it was similar in use and application to that of firecrackers and the 'demon screamer'). Because the ancient Daoists believed that evil spirits required a Yin, quiet environment from which to move about and energetically feed, the loud piercing noise created by striking certain flat Gongs was said to represent the sound of flashing lightning. This loud sound is said to scare and torment evil spirits, and drive them away from any altar area, temple ground, or house.

Historically, in ancient China, this circular brass plate resounded throughout the empire every day (especially in the summer) to dispel evil spirits and devils. The clashing of brass cymbals and the rattling of wooden drums intensified the Gong's useful effects.

Generally, there are three types of gongs used in Daoist magic traditions: The Flat Gong, Nipple Gong, and Bowl Gong. These three gongs are described as follows:

THE FLAT GONG (PING LUO)

These are more or less flat, circular discs of metal, suspended vertically by means of a cord passed through holes near the top rim.

Gongs with a substantially flat surface tend to vibrate in multiple modes, giving a "crash" sound rather than a tuned note. In ancient China, it was said that the best Flat Gongs were constructed out of copper and zinc, with five percent tin. This special metal was known as "sounding brass."

Also categorized as a Flat Gong, includes the Chau Luo or "Bull's-eye Gong." This type of Gong is almost flat, except for its rim, which is turned up to make a shallow cylinder. The centre spot and the rim of a Chau gong are left coated on both sides with the black copper oxide that forms during the manufacture of the gong, the rest of the

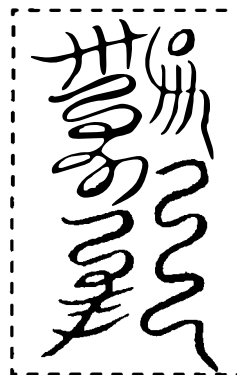
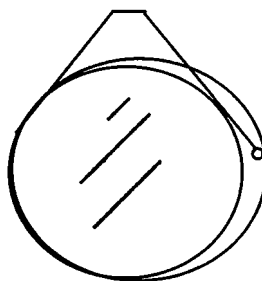


Figure 1.382. The Brass Gong (Luo) and the special Talisman used to magically activate it.

gong is polished to remove this coating. There are several types of Flat Gongs used in Daoist magic:

- **Daluo (Big Gong):** This is a large Flat Gong whose pitch drops when struck with a padded mallet.
- **Xiaoluo (Small Gong):** This is a small Flat Gong
- **Fengluo (Wind Gong):** This is a large Flat Gong played by rolling or striking with a large padded mallet.
- **Nao Ba (The Cymbal):** The Cymbal is a Daoist ritual instrument used for terrorizing ghosts and evil spirits. The Jade Book of Great Clarity (Taiqing Yuche) states, "Chi You drove tigers and leopards to fight the Yellow Emperor. The Yellow Emperor struck cymbals to repel them, for these beasts feared the sound of cymbals." The Commentary on the Book of Yibao (Yibao Jing Zhu) says, "The Heavenly Lord of Great Oneness and Salvation from Misery (Taiyi Jiuku Tianzun) rides a nine-headed lion (Jiu Tou Shizi) whose roar is like the sound of cymbals and can destroy the hells."
- **Yunluo (Cloud Gong):** This is a small gong made of brass with a framework and a handle. It is held in the left hand and beaten on the rhythm of recitation with an ivory ball on the top of a small bamboo stick in the right hand.

The Daoist Book of Following the Spirits (Daoshu Yuanshen Qi) says, "The ancients had music in rites and this is an imitation of that. The Cloud Gong held in the hand symbolizes Heavenly music and can be played in a procession. So Daoists have adopted it.

BELLS

The Bell is one of the Magical Instruments often used in many Daoist temples, in rituals of Fasts and Offerings (Figure 1.383). It is said that in ancient China, copper bells were originally made as musical instruments, and were believed to be used by many Daoist sects as special ritual tools, rung during special banquets, and during worship rituals.

Historically, the official records of Daoist temples using bells as magical instruments is recorded during the Three Kingdoms period (220-280 A.D.), stating that the bells were viewed as producing the sounds of "Immortal Music."

In the *Conducting the Pervasive Mystery Numinous Treasure Three Grotto Rituals and Commandments for Worshipping Dao* (*Dongxuan Lingbao Sandong Fengdao Kejie Yingshi*), completed during the Northern (386-588 A.D.) and Southern (420-588 A.D.) Dynasty periods, it mentions the production and classification of bells, stating, "There are altogether five kinds of bells, namely gold bells, silver bells, bells made of the five metals, copper bells, and iron bells. Some of these bells have eight or nine knobs, some have two or four knobs, and some have no knobs at all. They look like compasses and have inscriptions. They are worshipped forever. All the bells and inverted bells must be hung with tassels. The big ones weigh ten thousand dan, and the small ones weigh one dou. They all have their own unique features. After being made, the bells should be inscribed with the name of the dynasty, the year, the prefecture and the county, and the name of the temple, so as to mark different dynasties and be permanent for ages."

After the Sui (581-618 A.D.) and Tang (618-907 A.D.) Dynasties, there are many records of Daoist temples using bells, especially during the rituals of Fasts and Offerings.

FUNCTIONS OF USING BELLS IN TEMPLES AND RITUALS

There are two main methods of using bells in Daoist temples and magic rituals. One method is for clearing the altar area and for moving spirits; the other method is for signaling the Daoist priests who inhabit the temples and conduct the magic rituals. In the *Conducting the Pervasive Mystery*



Figure 1.383. The Brass Bell (without a clapper).

Numinous Treasure Three Grotto Rituals and Commandments for Worshipping Dao, it states, "Bells are used to assemble the four kinds of people, and for emergencies at any time. The rituals will be in disorder without this important instrument. Scriptures say that during the long fasts, people assemble in the Mystery Metropolis, striking jade and jade bells, and hitting ritual drums to make the Celestial Immortals converge. The numinous singing is the same."

Excerpts of the *Chief Rituals and Commandments* (*Yaoxiu Keyi Jielu Chao*), written by the Daoist priest Zhu Faman during the Tang Dynasty (618-907 A.D.), cites the *Great Perfection Rituals* (Taizhen Ke), saying, "Golden Bells and Jade Inverted Bells that are hung both in front of the Fasting Hall and above the Scripture Terrace, are struck according to the hours. Daoist priests all strike bells before preaching, not only in order to warn human beings, but also to move spirits. When hearing the sound of the bells, spirits and human beings get together to carry forward Daoism and benefit things, and so great virtues are converged." Therefore, within the Daoist temples and magic rituals, bell striking has a specific order, and the times for striking bells have certain meanings.

INVERTED BELLS

The Inverted Bell is a kind of Magical Instrument, often used in Daoist temples and rituals. In ancient China, it was commonly used as a musical instrument. Inverted bells are rectangular in shape, and can be constructed out of stone (e.g., jade), or various metals. They give out clear and melodious

sounds, and are traditionally hung from shelves and struck with wood or stone mallets (Figure 1.384).

The *Explanations of the Chinese Characters (Shuowen)* states, "Inverted bells are special stones used for playing music." Striking inverted bells was practiced in all the rituals of ancient China.

The *Records of the Initial Knowledge (Chuxue Ji)* quotes from the *Essential Meaning of the Five Classics (Wujing Yaoyi)*, stating, "Inverted bells are used for playing music on the day of the Beginning of Autumn." The Spring Official (Chunguan) in *The Rites of the Zhou (Zhouli)* states, "The inverted bell master teaches his disciples how to strike inverted bells." The *Golden Sound and Jade Music* written by Mencius explains that "bells are used to initiate music and inverted bells are used to complete it."

The ancient Daoist magic rituals were fairly simple, and there is no official record of striking inverted bells until after the Three Kingdoms Period (220-280 A.D.). During the times of the Jin Dynasty (265-420 A.D.), inverted bells began to be used in Daoist temples and rituals in conjunction with the use of common bells. For example, sounding the common bells was used to begin the magic ritual, while sounding the inverted bells was used to end the magic ritual.

Nowadays, in Daoist temples and at Ceremonial Altars (Yitan), bowl-shaped copper inverted bells have replaced the hanging rectangular stone or jade inverted bells. There are also small bowl-shaped copper inverted bells that are called Bowl Inverted bells and Hand bells, or leading bells that are attached to the top of wood handles and can be held while walking.

SPECIFIC FUNCTIONS

There are two main purposes of using inverted bells in Daoist temples and rituals. One method is used to move spirits and energetically connect human beings with specific deities; the other method is used to warn men that "what is important in behavior, is proper demeanor and dignified manner." The *Daoist Rituals of the Pervasive Mystery and Numinous Treasure (Dongxuan Lingbao Daoxue Keyi)* states, "Bells and inverted bells are hung from the terrace to the left, in front of the house in the diocese. They are sounded not only to warn hu-



Figure 1.384. The Nao (Inverted Bell).

man beings, but also to move spirits." The *Great Law of the Numinous Treasure of the Upper Clarity (Shangqing Lingbao Dafa)* written by Daoist Master Jin Yunzhong of the Southern Song Dynasty (420-478 A.D.) states, "When the ritual space is solemn, bells and inverted bells are sounded together. The Juntian melody is played as if deities are wandering around the emperor's realm, and Sanskrit is sung loudly as if in the Mystery Metropolis."

The *Great Law of the Numinous Treasure of the Upper Clarity* written by Daoist Master Wang Qizhen also states, "Bells are round in the higher part and depressed at the bottom. Their sounds are clear and spread far. At the top of the bells are coiling dragons. One secondary type is the golden bell, signifying Yang. Inverted bells are round in the lower part and face upward. Their sounds are intensive and slow. At the seat of inverted bells are crouching tigers. Another secondary type is the Inverted Jade Bell, signifying Yin." Therefore, both bells and inverted bells are played in harmony as a resonating blend of Yin and Yang energy. They can summon the souls of the Yang virtues of the Ten Directions and assemble the controllers of the darkness of the Nine Realms to be present at the rituals and attain the merits of fasts.

After the Song and Yuan Dynasties, Daoism had many regulations about the time and procedures for using inverted bells in temples and rituals.

THE MAGIC HAND BELL

In ancient China, the ringing of **Hand Bells** (sometimes known as a "Duo" or "Tongued Bell" has been traditionally used to comfort man in times of despair, warn him of impending danger, accompany him into battle, and used in religious celebrations, purifications, and worship.

In times of war, there were four different types of Hand Bells traditionally used by the military in order to move the soldiers (e.g., call them to attention, to stand still, to be quiet, etc.). This type of Hand Bell (with a clapper made out of metal or wood) was traditionally constructed out of brass (other times, the bell-metal was a combination of copper and tin, or a combination of silver and tin).

In Daoist magic, the Hand Bell was commonly used in magical rituals, especially during the repeating of magical chants, and when performing mild exorcisms. For example, when clearing an altar space, the priest would sometimes inhale Divine Qi, loudly ring the Three-Mountain Hand Bell (Figure 1.385), and then repeat the following magical incantation:

**"The sound of the golden bell is heard
By the "Missionaries in the Five Directions,"
Who control the poisons
And show their terrifying magical power!"**

According to ancient Daoist teachings, a priest should first ring a Hand Bell in order to clear and purify the environmental energy contained within the soil of the Earth. As the bell is rung, the priest would speak a powerful Purification Incantation while directing his intention through the magical tool into the ground. The projected sound is used to pierce the physical, energetic, and spiritual realms of the soil.

The Hand Bell's sound is not only used to remove Evil Qi and purify the surrounding area, but it can also be used to attract the attention of the Celestial Guardian Deities, and invite them to the area. For example, in magic ritual, the priest will sometimes ring a Hand Bell to invite and acknowledge the presence of the Guardian Deity associated with primary Altar Deity. During the ritual, the priest will request the guardian spirit to stay and remain as the protector of a particular temple or monastery.

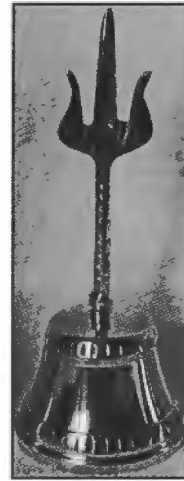


Figure 1.385. Three Mountain Hand Bell
(With a Clapper)

Other times, the priest may ring his Hand Bell to invite the celestial hosts to come to the altar area, in order to witness a special magical ceremony that is about to take place in their honor.

In ancient China, Daoist priests would sometimes be hired to transport the corpses of deceased relatives at night to the funeral pallor. During this special time of transferring the dead body, the priest would traditionally ring Hand Bells in order to notify other pedestrians of their presence. This warning was essential, as it was considered to be extremely bad luck for a living person to set eyes upon a Jiang Shi (Stiff Corpse). This magic practice became popular in Xiangxi, where many people left their hometown to work elsewhere. After they died, their corpses were transported back to their rural hometown using long bamboo rods. When the bamboo flexed up and down, the corpses appeared to be hopping in unison from a distance.

SOUND PROJECTION EXERCISE

In ancient China, Daoist priests would sometimes train Sound Projection Skill, by directing the projected sound of their voice onto the surface of different sized bells. Each projected sound would stimulate and ring a different metal bell, causing a different tone to be released from the surface of the bell, depending on the particular tone and pitch used (high, medium, or low).

THE MAGIC DRUM

The Drum (Gu), is probably the oldest human instrument, and was a very important part of ancient Chinese culture. Historically, the ancient Chinese character used for representing "drum" was first inscribed on divination bones and tortoise shells about 3000 years ago. According to the *Liji*, "Though the drum has no special relationship to any of the musical notes, without it, the musical notes cannot be brought into harmony."

In ancient China, drums were commonly used at sacrifices to the gods and spirits, at eclipses of the Sun and Moon, in order to scare and remove evil spirits, and were traditionally beaten at weddings, village exorcisms, funerals, and in combat. Large War Drums (Zhanggu) were often sounded in order to launch an attack during battle (Figure 1.386). The thundering booming sounds of these powerful drums were used in order to intimidate the enemy, boost morale, and increase the courage of the charging soldiers. The louder and more powerful the booming sounds, the more aggressive the soldiers became.

Drums of various sizes have always been used in Daoist magical rituals, and other religious ceremonial occasions. They can be made of metal, bamboo, or animal skin. They were traditionally painted red, and the animal skins were varnished and covered with colorful paintings (i.e., the dragon and phoenix soaring within the clouds).

In ancient China, the drums are usually made of special wood and stretched animal skin (usually fish skin, pig skin, deer skin, or cow hide), and were traditionally played with a pair of thin bamboo drumsticks.

In Daoist magic, the wooden drum is traditionally used to sedate the disciple's Po (Corporeal Soul) and summon his Hun (Ethereal Soul) for spirit travel. Likewise, the resonating sounds of the bigger drums are sometimes used in purification rituals and certain types of exorcisms, as they represent the magical power of celestial thunder.

In certain magical rituals, the thunder of the drum and the flash of the flat cymbal represent the celestial Yin and Yang (thunder and lightning) of the Thunder Court, and the Thunder Gods.



Figure 1.386. The Zhanggu (War Drum).



Figure 1.387. The Dagu (Large Drum).



Figure 1.388. The Bangu (Board Drum).

Some of the more popular drums used in Daoist magic rituals include:

- **Dagu (Big Drum):** This is a large drum played with two sticks (Figure 1.387). The Da Gu (Large Drum) is a percussion instrument with a history of more than 5,000 years. The frame of the drum is made of wood, and both its top and bottom sides are covered with cowhide. The Dagu is traditionally used in religious festivals, weddings, and on other happy occasions.
- **Bangu (Board Drum):** This is a small, high pitched frame drum. When struck by one or two small bamboo sticks, the Bangu creates a sharp, dry sound. Striking the drum in different places also produces different sounds (Figure 1.388).

Frame drums are one of the most ancient types of musical instruments. They have a simple structure with strong spiritual and entertaining effects.

Historians believe that the Bangu probably originated from the Jiegu drum of the Tang Dynasty (618-907 A.D.). Its body is usually round, and made of wood. It is short, and small, and the drumhead is made of thick animal skin. The Bangu sometimes have metal rings or plates incorporated into the sides of the drum in order to provide a jingle when struck.



Figure 1.389. The Tanggu (Ceremonial Hall Drum).

It is interesting to note that the Bangu has a small convex centre (about 5 or 6cm in diameter) called a "Guxin" (Drum Heart), which is the actual sounding position. The player strikes this central area with a pair of bamboo sticks in order to make the sound.

The Bangu is constructed in different sizes; the larger drums are played mainly by men during magical rituals, while the medium size drums are traditionally played mainly by women.

The Bangu is usually played together with a Pai Ban (Wooden Clapper) by the same musician, who plays the role of director and lead musician. The Bangu is sometimes played to accompany the movements and postures of professional actors.

- **Paigu (Row of Drums):** This is a set of three, five, or seven tuned drums played with sticks. The Paigu are traditionally made out of wood with animal skin heads (usually pig skin or cow hide). The Paigu are played by beating the heads and sometimes the body with sticks. Most of the drums are double-sided and turnable. Both sides have different tunings.
- **Tanggu (Ceremonial Hall Drum):** This is a medium-sized barrel shaped drum, with two heads (Figure 1.389). It is traditionally made



Figure 1.390. The Jiegu (Tear-off Drum).

out of animal skin (pig skin or cow skin), and played with two sticks. Also called Tanggu or Xiaogu (Small Drum), the Tanggu is a traditional Chinese drum from the 19th century.

While playing, various sounds and different volumes can be obtained by striking the edge or center of the drumhead, or by controlling the dynamics of the strikes. The Tanggu is traditionally used as a folk instrument ensemble, accompaniment for local operas, or as part of a drum band for festive occasions.

- **Zhanggu (War Drum):** This is a war drum, traditionally played with two sticks (see Figure 1.386). It is similar to the Tanggu (Ceremonial Hall Drum) in appearance, but is lower in pitch. Also known as the Biangu, it has a powerful deep-booming thunderous sound. It was traditionally used in special Daoist ritual music, and has also become popular with traditional Chinese wedding bands.
- **Jiegu (Tear-off Drum):** This is an hourglass-shaped drum, played with two wooden sticks. According to historians, the Jiegu was first introduced as a ritual drum in ancient China during the Tang Dynasty (618-907 A.D.). The Jiegu is sometimes translated as "wether drum," because it was commonly created by using the skin of a male sheep that had been castrated while it was still immature.



Figure 1.391. The Taogu (Pellet Drum).

The Jiegu was eventually adopted from the Central Asian region of Kucha during the Tang Dynasty, and became a popular instrument for dancing, particularly among the nobles. The Tang Emperor Xuanzong, who reigned from 712-756 A.D.) was known as a skilled player of the instrument. A similar Korean instrument derived from the Jiegu, called the Galgo, is still occasionally used in Korea (Figure 1.390). In Japan, the Kakko is also derived from the Jiegu, and is still used in Gagaku music (i.e., "Elegant Music," which is a type of Japanese classical music that has been performed at the Imperial Court in Kyoto for several centuries).

- **Taogu (Pellet Drum):** This is a small revolving "pellet drum," used in ritual music as a percussion instrument. There are two strings (each having a bead attached at the end) fixed on the wooden body of the Taogu (Figure 1.391). Sound is created by rhythmically turning the handle back and forth, to cause the two beads to beat the drum. In ancient times, the Taogu was used for ritual music at the imperial courts. Later, the Taogu eventually became popular with the common people. For example, peddlers often used it as a signal to attract customers, therefore it is also called the "rattle drum."

In China, Korea, and Japan, the Taogu are traditionally affixed to or pierced by a vertical rod or pole, and, depending on the instrument's size, the rod or pole is twisted either with one or both hands or between the palms, causing the pellets to strike the heads in a similar manner.

DAOIST RELIGIOUS RANK AND LU (MAGICAL REGISTER AND BOOKS)

In China, there is a difference between studying Daoism as a "Daoyou" ("Friend of the Dao"), and being taught as a "Tudi" (an Apprentice studying under a Master) or a "Daoshi" (a Priest responsible for the welfare of others). The following is a brief description of the special qualifications and job duties of an Ordained Daoist Disciple, Ordained Daoist Priest, and an Ordained Daoist Bishop.

THE DISCIPLE'S YELLOW PAPER

In Religious Daoism, the Yellow Paper represents the student's official acceptance as a Dizi (Disciple) by the Daoist Sect, with permission to formally train in Daoist Magic under a Master (Shifu) as a Tudi (Apprentice).

Before being accepted, the Master will evaluate all of the candidates for Discipleship Training according to the following three observations:

- **Thinking:** Are they here for power or service?
- **Behavior:** Are they loving and compassionate or self-serving and cruel?
- **Sincerity:** Are they honest or deceptive?

If the candidates do not have a good heart and are not compassionate, they will not be accepted as a Dao Dizi ("Disciple of the Dao").

After taking an oath and participating in a special magic ritual witnessed as a statement of sacred intention, the Disciple of the Dao is accepted into the Daoist sect, and given his official Yellow Paper. The Yellow Paper (Figure 1.392), includes the disciple's treasured "Certificate to Teach," as well as his Registration Number. It also includes the disciple's Daoist Lineage Name and Number, Celestial Guiding Star, and Original Destiny Gate of Life information.

In the Zheng Yi Daoist Tradition, within the Yellow Paper, the disciple is also encouraged to promote the Dao and to study the following magical books:

- **"The Scriptures of the Three Caves:"** This special Daoist Magic Book is also known as "The Cave of Truth." It originated from the secret teachings of the Mao Shan, Shang Qing Daoist Branch.



Figure 1.392. The Official Certificate of a "Yellow Paper Disciple" (Deacon)

- **"The Cave of Mystery:"** This special Daoist Magic Book originated from the secret teachings of the Ge Zao Shan, Ling Bao Daoist Branch.
- **"The Cave of Spirits:"** This special Daoist Magic Book originated from the secret teachings of the Long Hu Shan, Zheng Yi Daoist Branch.

Because the Yellow Paper is officially presented by the monastery, it is signed and sealed by the presiding Jing Shi (Master of Incantations and Chanting), Jie Shi (Master of Spiritual Law and Exorcism), and Du Shi (Master of Teaching and Preaching).

BECOMING A DAOIST DISCIPLE/DEACON

As previously stated, there is a difference between "Studying the Dao" and "Being a Daoist." At the Tian Yun Gong (Temple of the Celestial Cloud) in Monterey California, after several years of training, a student may qualify for the position of "Yellow Paper Disciple" (or Deacon). This ordination takes place in November at the Celestial Master's Mansion in Jiangxi Province, China. After receiving his Ordination papers, the new disciple (Deacon) will begin learning special "Closed-Door" training from his teacher.

The following information provides an overview of the specific requirements of becoming a Daoist Yellow Paper Disciple (Deacon) at Tian Yun Gong, including the duties, necessary skills, training, and educational requirements.

THE YELLOW PAPER DISCIPLES JOB DUTIES

Most Daoist Disciples belong to one of the various religious sects, and receive their magical instruction and directions from their superiors within their religious order (i.e., the Senior Abbot, Bishops, and Priests). These religious orders typically specialize in preaching and teaching the Dao, as well as performing magical rituals.

Similar to the role of Bishop and Priest, a Deacon (or Yellow Paper Disciple), is a servant of God. Although the government of the church rests upon the shoulders of the Bishops, both the Priests and the Disciples provide the needed assistance to maintain the church and the various ministries of the local body of believers. While an individual's specific job duties may differ depending on what type of qualifications and magical training they possess, the duties of a Daoist Yellow Paper Disciple (Deacon) can include the following:

- **Caring for the Needs of People:** One of the roles of a Deacon/Disciple includes intelligently caring for the personal needs of others, especially members of the congregation. This includes assisting individuals in their physical, mental, and spiritual wellbeing.
- **Resolving Gossip and Stopping Disunity:** Edifying and uniting the church is one of the primary ministries of the Deacons. As such, he or she is responsible for heading off all disunity in the church, and is responsible for encouraging the congregation, and for building up one another for the highest good.
- **Supporting the Ministry:** Deacons will serve the church as a whole by helping with responsibilities that the main teachers cannot perform. They are responsible for encouraging and supporting the ministry of the Elders (Priests, Bishops, and Abbots).

THE QUALIFICATIONS OF A DISCIPLE/DEACON

Along with the Elders (Priests, Bishops, and Abbots), Deacons have specific qualifications that are clearly outlined in Daoist Scriptures. Each member of the Council of Deacons should be an active member of the church, and possess specific qualifications.

The qualifications for a Deacon can be divided into two different categories: Personal Character and Spiritual Character, described as follows:

PERSONAL CHARACTER OF A DISCIPLE/DEACON

- A Deacon must be a man or woman of great dignity, reverent, and compassionate. They must be worthy of respect, serious minded, and do not treat serious things lightly.
- A Deacon must be a man or woman who is not double-tongued; and who does not spread malicious gossip.
- A Deacon must be a man or woman who is not addicted to much wine; and are noted for their sobriety.
- A Deacon must be a man or woman who is not fond of material gain, and who is not greedy for money and/or material possessions.

SPIRITUAL CHARACTER OF A DISCIPLE/DEACON

- A Deacon must be a man or woman who holds "to the mystery of the faith with a clear conscience." He or she must possess convictions based on the knowledge of divine spiritual teaching.
- A Deacon must be a man or woman who has already been tested, and has proven him or herself to be faithful and trustworthy.
- A Deacon must be a man or woman who is morally pure in every way.
- A Deacon must be a man or woman who is the spiritual leader of their own household.

A DISCIPLE'S MATE

- A Deacon's Mate must be a man or woman who is reverent, compassionate, and serious in mind and character; and not silly or flippant about important matters.
- A Deacon's Mate must be a man or woman who is not a slanderer; and must not speak malicious gossip.
- A Deacon's Mate must be a man or woman who is temperate, alert, vigilant, clear-headed, and sober.
- A Deacon's Mate must be a man or woman who is faithful in all things, and absolutely trustworthy in all aspects of their lives and ministries.

THE PRIEST ORDINATION REGISTER

After becoming a "Yellow Paper - Disciple of the Dao," Rank 9-8 (Deacon), the Daoist disciple will undergo extensive training for 3 consecutive years before qualifying for his first Daoist Priest Ordination, Rank 7-6 (Figure 1.393).

Once the Tudi (Apprentice) has qualified for the rank of Daoshi (Priest), he will have a good understanding of all of the basics (various magical rituals, talisman construction, incantations and worship, etc.). At this time in his training, his master may allow him to teach or preach the Dao, but may choose to not allow the new Daoshi to formally take students.

THREE SECTIONS OF THE ORDINATION REGISTER

All of the Daoist Priests Ordination Registers originating from the Zheng Yi sect are divided into three sections and correspond to the energies of Earth, Man, and Heaven (Figure 1.394).

The first half of the Daoist Priests Ordination Register is used to introduce the new priest to his ancient lineage, and represents the priest's magical connection with Earth. Included in this first section is the priest's magical lineage name, the particular Daoist sect he is initiated into, the temple location of the Ordination, and the priest's Celestial Guiding Star.



Figure 1.393. The Zheng Yi Daoist Monastery "Priest Ordination Paper"

In the beginning part of the Daoist Priests Ordination Register, certain recommendations are also made concerning the new priest's conduct and his responsibilities as a priest. The Fa Shi (Master of the Laws of Heaven, Earth and Man) who recommended the priest is reminded to continually provide all of his records surrounding the new priests spiritual training and personal conduct to the Celestial Court for observation and approval.

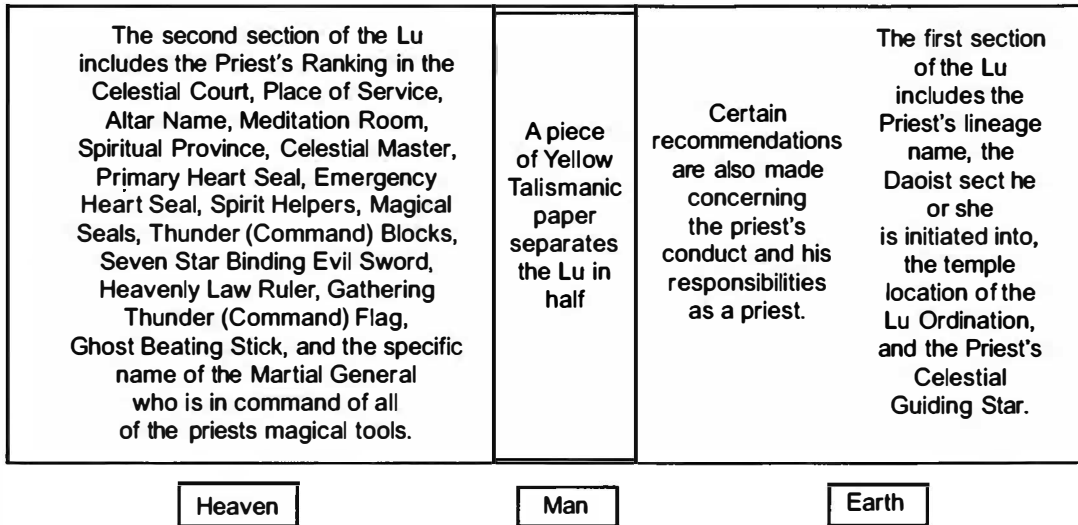


Figure 1.394. All Daoist Magical Registers of the Zheng Yi sect are divided into three sections and correspond to Earth, Man, and Heaven

The second section of the Daoist Priests Ordination Register contains the spiritual register, and represents the priest's magical connection with Heaven. Included in the second section is the priest's Ranking in the Celestial Court, Place of Service, Altar Name, Meditation Room, Spiritual Province, Celestial Master, Primary Heart Seal, Emergency Heart Seal, Spirit Helpers, Magical Seals, Thunder Command Block, Seven Star Binding Evil Sword, Heavenly Law Ruler, Gathering Thunder Command Flag, Ghost Beating Stick, and the specific name of the Martial General who is in command of all of the disciples magical tools. This Martial General is one of five powerful celestial generals who has agreed to be guardian and protector over the new priest. When summoned, this powerful general will lead all of the Celestial Soldiers to assist the priest in times of trouble. Therefore, it is with great respect that the Martial General be ritually contacted and asked to assist the new priest in magically activating all of his or her Daoist tools.

A piece of Yellow Talismanic paper separates the Daoist Priests Ordination Register in half, dividing the first section (the introduction) from the second section (the spiritual registration), and represents the priest's magical connection with Man. Before the Daoist Priests Ordination Ceremony began, half of this Yellow Talismanic paper was removed and later burned at the Earth Altar during the Ordination ceremony. The smoke that rises from the burning of the removed half of the Yellow Talismanic paper, informs Heaven of the position and ranking of the new Daoist priest. The ashes that remain are buried within the Earth and are left to inform the ghosts and all of the inhabitants of the Underworld of the current position and ranking of the new Daoist priest. The remaining half of the Yellow Talismanic paper (left in the center of the Lu) is used to inform Man of the current position and ranking of the new Daoist priest.

THE PRIESTS JOB DUTIES

Most Daoist Priests belong to a religious order such as one of the Zhengyi Sects (i.e., the Shang Qing Pai, Tian Shi Pai, or Ling Bao Pai) or one of the Quan Zhen Sects (e.g., the Bai Ji Pai, Long Men

Pai, etc.). Most Daoist priests get their magical instruction and directions from their superiors within their religious order (i.e., the Senior Abbot and/or Bishops). These religious orders typically specialize in preaching and teaching the Dao, as well as performing magical rituals.

While an individual's specific job duties may differ depending on what type of priest they are and/or what religious order they belong to, the duties of a Daoist Priest can include:

- Meditating and reading scripture and other religious texts
- Leading a group in worship and prayer
- Performing Magical Rituals
- Officiating at Weddings
- Officiating at Funerals
- Providing Individual or Group Counseling
- Performing Administrative Duties for the Temple
- Performing Administrative Duties for the Monastery
- Performing Community Relations
- Visiting Homes, Hospitals, Nursing Homes, and Prisons
- Acting as an advocate for Daoist beliefs (Preaching and Teaching the Dao)

THE QUALIFICATIONS OF A PRIEST

Daoist Priests act as an intermediary between their congregation and the divine. As such, they must possess many unique skills, including:

- A strong "Calling" to the Ministry
- A strong sense of morality
- The personal strength to lead a celibate or monogamous life
- Caring and empathy for their fellow man
- Excellent listening skills
- Excellent communication skills
- An ability to relate theological concepts to the lives of their disciples
- An ability to perform powerful magical rituals
- An ability to construct powerful magical talismans
- Personal strength to help fellow disciples through difficult times, such as the loss of a loved one

THE BISHOP ORDINATION REGISTER

After becoming a "Daoist Priest," Rank 7-6, the Daoist priest will undergo extensive training for 4 consecutive years before qualifying for his second Daoist Priest Ordination, and receiving the rank of a Bishop, Rank 5-4 (Figure 1.395).

Once the Daoshi (Priest) has qualified for the rank of Shifu (Master), he will have a deep understanding of Daoist teachings and will be given permission to take on formal students. At this time in his training, his Master may choose to encourage the new Shifu to work as a "Daozhang" (Head of the Dao) or Abbot (Bishop). While working as a Daozhang, the new Shifu will either live at a Temple, or work at one. If he ever gives up his post as an Abbot, he would no longer be called a Daozhang.

THREE SECTIONS OF THE ORDINATION REGISTER

All of the Daoist Bishops Ordination Registers originating from the Zheng Yi sect are divided into three sections and correspond to the energies of Earth, Man, and Heaven (Figure 1.396).

The Bishop Ordination Register is similar in design to the Priest Ordination Register.

The first half of the Daoist Bishops Ordination Register is used to reintroduce the Daoist disciple to his ancient lineage, and it represents the Bishop's magical connection with Earth. Included



Figure 1.395. The Zheng Yi Daoist Monastery "Bishop Ordination Paper"

in this first section is the Bishop's magical lineage name, the particular Daoist sect he is initiated into, the temple location of the Ordination, and the Bishop's Celestial Guiding Star.

In the beginning part of the Daoist Bishop's Ordination Register, certain recommendations are also made concerning his conduct and the responsibilities as a Bishop. The Fa Shi (Master of the Laws of Heaven, Earth and Man) who recommended the Bishop is reminded that he must continually provide all of the records surrounding the

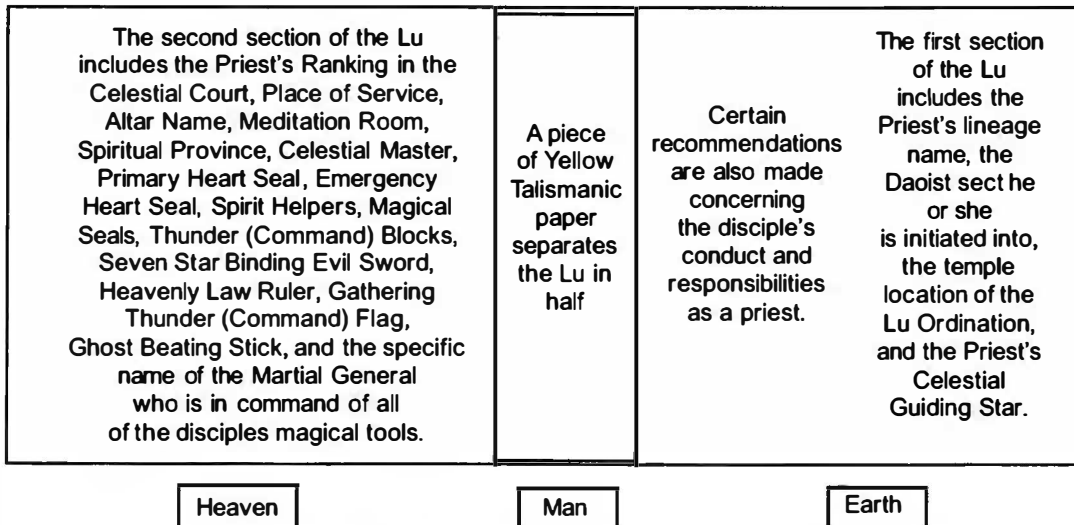


Figure 1.396. All Daoist Magical Registers of the Zheng Yi sect are divided into three sections and correspond to Earth, Man, and Heaven

Bishops spiritual training and personal conduct to the Celestial Court for observation and approval.

The second section of the Daoist Bishops Ordination Register contains the spiritual register, and represents the Bishop's magical connection with Heaven. Included in the second section is the Bishop's new Ranking in the Celestial Court and new Place of Service. Traditionally, the first Lu places the new priest in the services of the Celestial Hospital, where he or she works to assist the celestial immortals in healing; the second Lu places the new Bishop in the services of the Thunder Court, where he or she works to assist the celestial immortals in exorcisms (removing evil).

The Bishops original Altar Name, Meditation Room, Spiritual Province, Celestial Master, Primary Heart Seal, and Emergency Heart Seals will usually remain the same. However, new Spirit Helpers, and Magical Seals are added in order to further energize the Bishop's magical tools, and greatly empower his Thunder Command Block, Seven Star Binding Evil Sword, Heavenly Law Ruler, Gathering Thunder Command Flag, and Ghost Beating Stick.

The Bishop is also provided with additional Martial Generals who act as personal guardians to his new celestial post. These powerful celestial guardians are responsible for commanding the magical powers released from all of the Bishops magical tools. When summoned, these powerful generals will lead a Heavenly Army composed of a host of Celestial Soldiers, all used to assist the Bishop in various times of trouble.

A piece of Yellow Talismanic paper separates the Daoist Bishops Ordination Register in half, dividing the first section (the introduction) from the second section (the spiritual registration), and represents the priest's magical connection with Man. Before the Daoist Priests Ordination Ceremony began, half of this Yellow Talismanic paper was removed and later burned at the Earth Altar during the Ordination ritual. The smoke that rises from the burning of the removed half of the Yellow Talismanic paper informs Heaven of the position and ranking of the new Daoist priest. The ashes that remain are buried within the Earth and are left

to inform the ghosts and all of the inhabitants of the Underworld of the current position and ranking of the new Daoist priest. The remaining half of the Yellow Talismanic paper (left in the center of the Lu) is used to inform Man of the current position and ranking of the new Daoist priest.

THE BISHOPS JOB DUTIES

According to Zheng Yi teachings, a "Daoist Bishop" is an "Ordained" or "Consecrated" member of the Daoist clergy, who is generally entrusted with a position of authority and oversight. As a church dignitary, the Bishop possesses the full powers of the priesthood and is authorized to rule a specific territory as its chief-pastor via his or her submission to the authority of the Celestial Master Monastery. Within the Zhengyi Daoist sects, the Bishops claim "Apostolic Succession" via a direct historical lineage dating all the way back to the original magical teachings of the first Celestial Master. The duties of the Bishop are as follows:

- **To Rule the Church:** The Bishop is not an autocratic ruler, but is responsible for the oversight and leadership of the churches within his or her jurisdiction. The church is a democracy, receiving and excluding members, and managing its own affairs accordingly. The Bishop is the "Ruling Elder" who oversees each churches growth and spiritual maturity.
- **To Teach:** The principal work of the Bishop is to oversee, teach, and educate the Preachers of the church. Everything else is viewed secondary to the "Work," and nothing should be allowed to interfere with this spiritual calling.
- **To Shepherd the Flock:** The Bishop is a "shepherd of shepherds." He or she is to have the same interest in and unselfish devotion to the "children of God," from all faiths. The Bishop is to spiritually feed all Children of Light, shield them from danger, comfort them in distress, and strengthen them when weak.
- **To Administer the Ordinances:** Within the church, Bishops can ordain clergy, including other Bishops, Priests, and Deacons (Yellow Paper Disciples). It is first the ordained Deacon, then the Priest, and finally the Bishop who is understood to hold the true fullness

of the priesthood. The Bishop is **given this responsibility** via Celestial Decree (“Heavens Mandate”), and through the **magical lineage** of the Celestial Master. **Therefore, the Bishop is to govern, teach, and sanctify the members** of the particular Daoist sect **through which** he or she is initiated. All Priests, Deacons, and Lay-Ministers are commissioned by the Celestial Court to cooperate and assist their Bishop(s) in “shepherding the flock.”

THE QUALIFICATIONS OF A BISHOP

The Bishop acts as an intermediary between his or her congregation and the other priests. As such, they must possess many unique skills, including:

- **Blameless:** By this statement, it is not meant that the Bishop must be morally perfect. It means that he or she must be above serious reproach. The Bishop must have a good reputation, especially from those that are in the community. If the public does not have a high regard for the moral integrity of a certain man or woman, they should never be made a Bishop. As a “Steward of the Celestial Court,” the Bishop must be blameless; not self-willed, not easily angered; not a brawler, nor greedy for money, power, or fame.
- **Proper Conjugal Relations:** The Bishop is to be the husband or wife of one mate.
- **Vigilance, Sobriety, and of Good Behavior:** The Bishop is to be temperate, sober-minded, and orderly. Temperance means self-control in everything. It involves total abstinence from that which is harmful or evil.
- **Compassionate and Hospitable:** Hospitality refers to the entertainment of visitors in the home. In ancient times, “hospitality” was defined as “a service specially necessary when a traveler was exposed to peculiar difficulties and dangers.”
- **Aptness to Teach:** The Bishop is required to possess the secret knowledge of the Dao, and the ability to impart it to those who are willing to listen and spiritually grow. This includes both the love for teaching “The Way,” and the ability to intelligently present it.
- **Peacefulness:** Although the Bishop must contend for the faith and fight against evil, he or she is not to have a disposition that tends to stir up strife, be of a violent nature, or be easily provoked into combat (physical, mental, or spiritual). The Bishop must be an individual of gentle, forbearing spirit, who is adverse to quarrelling and disputes.
- **Lack of Covetousness:** The Bishop must not be a lover of money, and must never place the desire for financial gain above the higher service of teaching and serving others, and obeying the will of Heaven’s Mandate.
- **Disciplinary Ability:** The Bishop must be willing to take disciplinary action in order to protect the congregation from deceivers and “evil doers.” The test of this ability is the way in which the Bishop controls his or her own household and children. It was believed that if he could not control his own household, he could not properly care for the church.
- **Be Seasoned in Experience:** The Bishop must not be a “novice” (i.e., one who has newly come to the faith). He or she must possess a considerable degree of spiritual maturity, understanding, and experience, in the faith.
- **Soundness in the Faith:** The Bishop must be able to hold fast to the “words of power,” alive within the magical teachings. He or she must also be able to both exhort in sound doctrine, and compassionately educate the “confused.” This means that the Bishop is to be the one who holds fast to the “Words and Teachings of the Dao,” and follow the guiding of the Spirit of God, in spite of all temptations.

THE PRIEST MAGICAL REGISTER

At the time of his “First Priest Ordination,” the Daoist is presented with his official “Lu” (Magical Register - Figure 1.397 through Figure 1.399). This special document (or “book of scrolls”) contains the secret magical seals and esoteric talismans used by the priest to summon various spirit entities. The Lu is also used in order to activate his magical ritual tools (i.e., the Magical Sword, Command Block, Magical Ruler, Ghost Beating Stick, and Command Flag).

The Ancestral Alter of the Ten Thousand Laws Presents to the Authentic Disciple Jie Ri Lou Sheng, The 3 - 5 Surveyor of Merit" Register and Cannon"



Figure 1.397. The Priest's Lu (Magical Register)

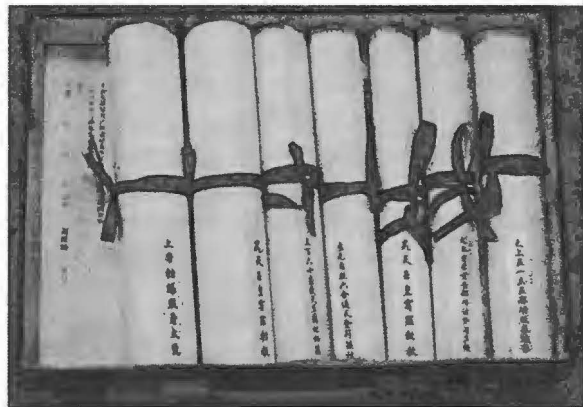


Figure 1.398. The Lists of Celestial Deities

According to ancient Daoist tradition, "The 3 - 5 Surveyor of Merit" Register and Canons, include the following 7 Lu Scrolls, 3 Magical Charts, and 14 small manuals; each containing important information about the "Assistant Deities" assigned to the new priest. Also included are 2 Yellow "Announcement Talismans."

THE 7 LU SCROLLS

The specific translations of the Lu Scrolls (beginning with Scroll #1 and progressing through Scroll#4), are described as follows:

- (1) **The First Scroll:** "The Tai Shang Zheng Yi Scroll - For the Work of Lu Holders, Employed By the 3-5 Capital"
- (2) **The Second Scroll:** "Tai Shang Lao Jun's Imperial Proclamation for the Offering of Sacrifices Made by the Capital's Workers"
- (3) **The Third Scroll:** "Boundless Heaven's Imperial Pardon of the Jade Emperor for the Remission of Guilt"

- (4) **The Fourth Scroll:** "The Golden Lu Ancestry Talisman of the Six Natural Harmonies Of the Void Connecting to Heaven"
- (5) **The Fifth Scroll:** "Boundless Heaven's Imperial Pardon of the Jade Emperor For the Remission of Guilt (Depiction)"
- (6) **The Sixth Scroll:** "Shang Di's Imperial Decree, Bestowing a Depiction of the Disciple's Cultural Credentials"
- (7) **The Seventh Scroll:** "360 Celestially Respected Assistants of the Mystical Lu, Inducing Transformation"

THE 2 YELLOW ANNOUNCEMENT TALISMANS

The specific translations of the Yellow Talismans (beginning with Talisman #1 and progressing through Talisman #2), are described as follows:

- (1) **The 1st Yellow Talisman:** "Respectful Exchange of the "Ancestral Altar of Myriad Ways"
- (2) **The 2nd Yellow Talisman:** "The Tai Shang Zheng Yi Capital Workers Secret Symbols Under the Department of the Celestial Master's Gate"

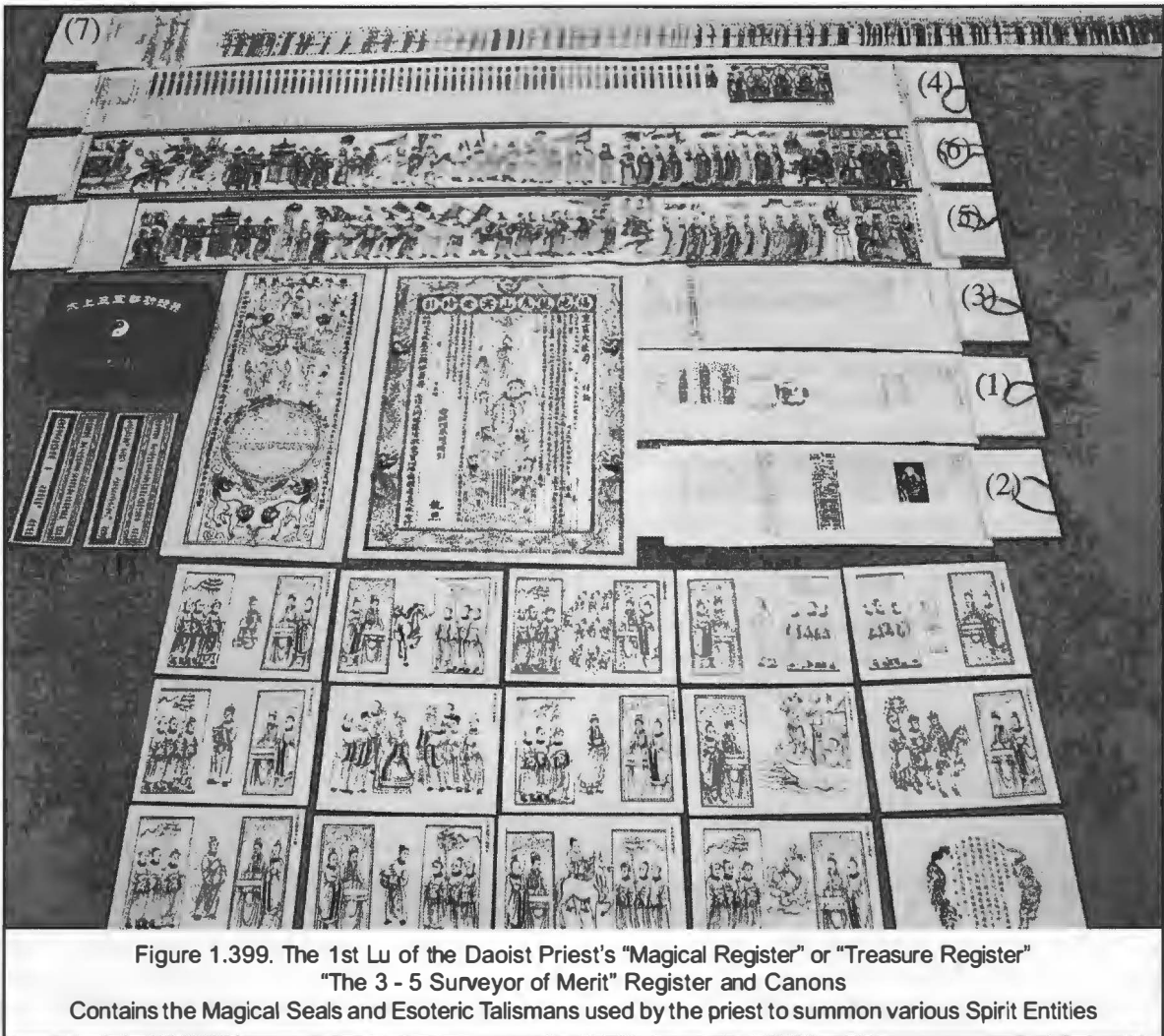


Figure 1.399. The 1st Lu of the Daoist Priest's "Magical Register" or "Treasure Register"
 "The 3 - 5 Surveyor of Merit" Register and Canons
 Contains the Magical Seals and Esoteric Talismans used by the priest to summon various Spirit Entities

The function of the Magical Register lies in its power to invoke and control spirits, and is used by the Daoist priest as the foundation for conducting most of his or her esoteric magical skill. The Daoist priest's Lu is similar in use to that of a "Grimoire" (a secret book containing specific magical spells, talismans, and incantations used for summoning various types of spirit entities). In Western Magic, a Grimoire was sometimes called a "Goetia" meaning the "howling" or "crying," because when a Western magician summoned a

demon for interrogation, it usually materialized screaming and howling in order to terrorize the sorcerer.

It is taught that after his first "Lu Ordination" (Rank 7-6), the priest can invoke the celestial soldiers, officers, Marshal Generals, and spirit warriors listed on the register to protect his body, or work with these spirits in order to manifest powerful magical skills. According to "*The Simplified Rituals for Cultivating Perfection of the Zheng Yi:*"

"The Magical Registers are used in order to enable the priest to operate from the mysterious origin (the Wuji). It allows the priest to inspect and reprove all humans, spirits, and ghosts within the Three Worlds (Heaven, Earth and the Underworld). Through this understanding, the Daoist priest will be able to successfully interrogate the spirit's merit or guilt, and identify its crimes or charitable actions, so as to record them in the celestial files. Moreover, the Magical Registers are also used to check the writs of declaration and master the esoteric talismans of the Numinous Treasure used to summon and control spirits."

"The Daoist priest's Magical Registers are also used to invoke the ten thousand souls of Heaven and Earth, to work with them according to their specific powers and magical abilities, and to differentiate the immortal ranks of the celestial soldiers, officers, and various warriors. Additionally, the Magical Registers are used to determine the number of immortal men and jade maidens, and to understand the officials and servants of various celestial departments."

"The great chaos is endless, and the Supreme Perfect Sages of the Ten Directions can form the alliance, be masters for each other, and impart magical powers to each other. Consequently, they can ascend to the immortal world from this mundane world with the magical skills of nourishing life."

The Lu (Magical Registers) are among the first documents given to a new initiate of the Zheng Yi school of ancient Daoist Magic. They consist primarily of lists of names of Celestial Generals who could be called upon in times of need. The receiving of the Magical Register was considered to be the initial act that distinguished the disciples of the Daoist community from the outside world.

The most ancient registers were known by such names as "The Register of the One General," "The Register of the Ten Generals," etc.

The first of these magical registers were given to children beginning at the age of seven or eight, and were known as "Child Registers." The Magical Registers that were given to adult initiates were traditionally intimately connected with magical talismans, and served primarily as a protective function. For example, during the Ming Dynasty (1368-1644), the Magical Register of Martial God Zhenwu



Figure 1.400. Zhenwu (The Perfected Warrior)

was popularity used by many Daoist priests during exorcisms. This special Lu was dedicated entirely to the Martial God Zhenwu, the Perfected Warrior, who is called The Supreme General (Figure 1.400). The Magical Register contains three magical invocations, designed to suppress, dispel, and halt all malignant spirits. These secret incantations describe some of the most terrifying manifestations of the Perfected Warrior, described as follows:

**"My nose is like a mountain,
and my forceful eyes radiate light!
My teeth are like a forest of swords,
and in my hands I hold the Seven Stars!"**

**Celestial demons and unorthodox ways,
And all manner of malignant spirits,
When they see me they turn to blood,
and transform into powdered dust!"**

- After speaking the magic spell of the Perfected Warrior, the priest will then draw the Perfect Warrior Talisman in black ink on yellow talisman paper (Figure 1.401).

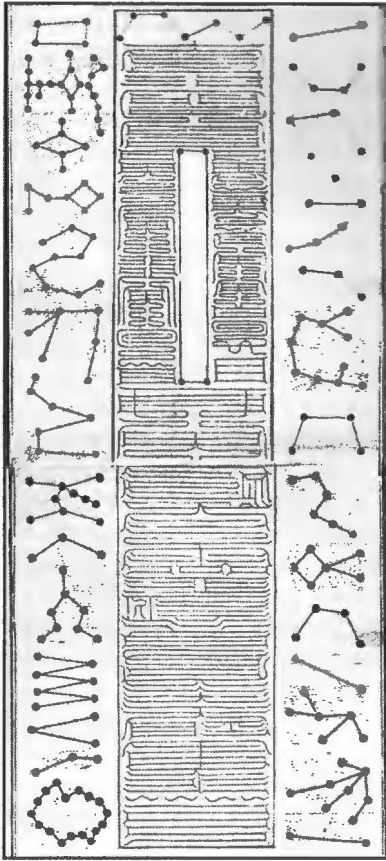


Figure 1.401. The Perfected Warrior Talisman
 “The Great Highest Dark Heaven Perfected Warrior”
 (From the secret manuals of the Daoist Canon
 of the Zhengtong Region)

When drawing the magic talisman, it is important to note that this special magical charm is bordered by the Northern Dipper on the top and surrounded by the 28 Star Constellations (i.e., the 28 Lunar Mansions). This powerful talisman is specifically used to protect the priest against all ghosts, evil spirits and demonic entities.

- The magic talisman is followed by a list of celestial spirits under the command of the Perfected Warrior, including the Four Saints (Marshal Zhao, Marshal Guan, Marshal Ma, and Marshal Wen), the Six Jia Spirits, and the Six Ding Spirits.

It is important to note that the Perfected Warrior’s full celestial army consists of some three hundred thousand troops.

- Next, the magical talisman was to be worn somewhere on the priest’s body. The ancient text states:

*“Serve and honor it,
 and Ten Thousand Spirits
 will aid and protect you,
 While Malignant Spirits
 will all be dispersed!”*

*It will lengthen your years,
 and you will receive blessings
 beyond all measure!”*

This specific Magical Register is used as a defence against both natural and supernatural forces. The celestial guardians are said to accompany the recipient to the Magical Register wherever he went, and guarded him against all dangers within the mundane world.

THE MYSTERIOUS POWER OF THE LU

According to ancient Daoist teachings, the Magical Registers are considered to be the condensations of the “Vital Breath” of nature that have been transmitted into stone, wood, or paper by divine individuals. *The Simplified Rituals for Cultivating Perfection of the Zheng Yi* states that the Divine Talismans and Treasury Registers (Lu) are condensations of the Vital Breath of nature. At the very beginning of the ancient Daoist text known as *The Original Red Brightness* it states, “the soaring breath of the mysterious and sublime concentrated itself in the primordial chaos, and the writ of the Dragon Seal characters were formed. It is because of this magical phenomenon that the Divine Primordial Lord transforms His soul to interact with the Vital Breath.”

The Magical Registers can also be used to help the priest evolve spiritually, by assisting the priest in restraining his or her acquired personality. There is an ancient Daoist writing that states, “the Magical Registers can guard against your emotions and personality, stop your mistakes, control the root of any evil existing within your body, and generate a good karma for you. If you want to change from a common person to a sage, you must follow the commandments of the Lu from the beginning to the end before you become Immortal.”

Over the many centuries, each Daoist sect eventually formed its own Magical Register, including the Celestial Master sect, the Numinous Treasure sect, the Upper Clarity sect, the Divine Heaven sect, the Pristine Subtlety sect, and the Pure Brightness sect. According to ancient tradition, all of these Daoist sects used the Magical Registers as proof of lineage transmission. The Magical Registers eventually became the personal entrusted treasure of the Daoist priests. It was not only viewed as the verification of the priest's true discipleship, but it was also considered to be the official symbol of his or her Daoist rank and influence.

The "Outside Jacket" of the Celestial Master's Ordination Lu states the following:

**"The 10,000 Laws of the Ancestral Altar,
Gives the Command to the True Disciple ____ ,
to dispatch the Law!
____ 's body is now the Property of the Dao!**

DIFFERENT TYPES OF MAGICAL REGISTERS

As previously mentioned, the Magical Registers corresponded with the Daoist priest's rank and influence. Originally, there were 24 divisions of Magical Registers in the Zheng Yi tradition and 7 divisions in the Divine Heaven sect. In the Tang Dynasty (618-907 A.D.), there were as many as 120 complete divisions of the Magical Registers (combined from the Zheng Yi sect, the Three August Ones sect, the Numinous Treasure sect, and the Upper Clarity sect). After the Yuan Dynasty (1279-1368 A.D.), the registers of the Divine Heaven sect and the Pristine Subtlety sect were also added to the list.

In the Yuan and Ming Dynasties (from 1279 to 1644 A.D.), the "Great Perfect Man of Longhu Shan" (the Celestial Master) became the overseer of the Mao Shan (the Upper Clarity sect), Gezao Shan (the Numinous Treasure sect), and Longhu Shan (the Orthodox Oneness sect) Magical Registers. At this time period, all three Magical Registers were compiled into what is known as the "Three Mountains Drop of Blood Alliance Register." From this time on, the Zheng Yi Daoist tradition was regarded as the representative

of the Talismans and Registers, and the Magical Registers of the Zheng Yi sect increased from 24 to 36 types of register divisions.

Even today, the imparting of the Magical Register is still an important rite of passage for the Zheng Yi Daoist tradition. A "Grand Ritual" is held each year in November at the Celestial Master's Mansion, where Zheng Yi Daoists gather from all over the world to participate in this special Lu ordination. At this special ordination, the qualifying priest's receive their magical tools and spiritual registers, at which point they obtain the rank of "magic master" or priest.

The Magical Registers of the various Daoist sects can be further classified into two main types of spiritual practice: "Praise, Worship, Reports, and Petition" and "Summoning, Commanding, and Exorcising Spirits." Each Magical Register has a different function.

- **Praise, Worship, Reports, and Petition:** When conducting this type of magical ritual, the Daoist priest will perform various Hand Seals and Star Stepping patterns to "Open the Heavens." Once the Heavens have been opened, the priest will ascend into the Celestial Court and have audience with the Jade Emperor (or other celestial immortals). While at the Celestial Court, the priest will offer worship and praise, presenting special offerings of thanks for specific favors previously given; or the priest will present a Report or Petition concerning specific events that have already occurred (or need to occur) within the mortal realm. One example of a magical ritual used for "Offering the Report" includes the "Zheng Yi Register of the Five Big Dippers." In this type of magical ritual, Star Stepping is used in order to enter into the celestial realm and offer Petitions or Reports to the Celestial Court or Jade Emperor.
- **Summoning, Commanding, and Exorcising Spirits:** When conducting this type of magical ritual, the Daoist priest will perform various Hand Seals and Star Stepping patterns to summon the fierce Marshal Generals and their Celestial Soldiers down to the Earthly realm. Once active within the Earthly realm,

the Marshal Generals and their Celestial Soldiers can be employed to guard and protect a specific person, place or thing, or bind and remove evil. One example of a magical ritual used for removing a malevolent spirit requires the priest to use the "Register for Summoning and Invoking Spirits." The main body of this type of Daoist Magical Register contains the various names of the celestial spirits, together with the corresponding talismans, diagrams, and divine images needed to visualize in order to summon and command the various types of spirit entities.

OATH OF ACCEPTANCE AND RESPONSIBILITY

At the beginning of all Magical Registers, there is always the Daoist disciple's oath of commitment and dedication. For example, in the Magical Registers of the Shang Qing (Mao Shan) sect, there is the "Register for Invoking Dragons by the Eight Divine Warriors." In the first paragraph of the Lu there is an oath which states:

*"On the ----- day, of the ----- month,
in the ----- year, in the ----- Daoist temple,
of ----- county, the disciple -----
is ready to be imparted the Magical Register
from the Perfected Man -----.*

I am honored to come to the

Upper Clarity Master of the Great Grottoes

to acknowledge you to be the master and to be imparted with the Great Clarity Jade Clarity Secret Register of the Return of the Chariot from the Heavenly Way and the Perfect Books. I swear to cultivate myself and treat man and material things according to the mysterious rituals. If I break my oath, I am willing to be interrogated and disciplined, and to thank the Three Officials of Heaven, Earth, and Water without any hatred. Quickly, Quickly, in accordance to the Supreme Mysterious Ritual, Statutes, and Ordinances."

The pattern of this oath is similar to the other Daoist registers. In this particular Lu, the "Upper Clarity Master of the Great Grottoes" may be replaced by the name of the specific altar or Senior Abbot of another Mao Shan temple. In the Zheng Yi Magical Registers, it generally states that, "This entire system of magical teaching began during the

Zhou Dynasty (1028 BC - 221 BC) under imperial rule. During the Han Dynasty (206 BC - 220 AD), all of these magical teachings were organized into a specific ranking system that divided Earthly Beings and Celestial Immortals into various levels of existence and spiritual powers. Today, in Long Hu Shan, we are reporting to the Celestial Court thatwhose Daoist name is, who lives in, etc.

Additionally, in each Lu there are certain details describing the proper way to conduct oneself that the priest is encouraged to obey. Also included in these writings are specific commandments and other acts of charity that the disciple should perform. For example, in the Zhengyi Daoist magical tradition, each disciple and priest must memorize and follow the "Nine Genuine Abstinenances" and the "Nine Warnings" in order to establish their personal Code of Conduct. The secret magical teachings of the Zhengyi Monastery specifically state:

"We must followed the "Nine Genuine Abstinenances" and "Nine Warnings" given to us by the Senior Immortals, which act as a foundation for our personal conduct. This the Original Ritual established for the disciples of the Zheng Yi sect, used for true spiritual cultivation.

Follow the Three Treasures (Jing, Qi, and Shen) until their cultivation has been fully completed, and the Golden Embryo is formed. In order to progress any further, the Zheng Yi disciple must focus on refining the "Nine Genuine Abstinenances," which must be strictly followed. The Zheng Yi disciple should also look deep into their heart in order to listed and follow these "Nine Genuine Abstinenances."

Evil spirits haunt the public, placing the human spirit in danger. The human spirit gets ensnared in the net of doubt. It is known that the physical body is empty, therefore the "Nine Genuine Abstinenances" should be understood in order to achieve enlightenment. All anger and irritation should be removed, and the magical texts should be memorized.

This is done not only to protect the physical body, but also to convert and cultivate the disciple's spirit to higher levels for enhancement. Besides being influenced by the eternal kindness and grace of the Dao, the human spirit is also influenced by the foolishness and ignorance of the mundane world."

THE NINE GENUINE ABSTINENCES

1. **The Initial Authentic Abstinence:** You should show propriety and respect to your parents. Then, after being converted to Daoism, you will then achieve the true results.
2. **The Abstinence of Resenting:** You should work hard, and be loyal to the Emperor. Then, after being converted to Daoism, you will achieve the correct results.
3. **The Abstinence of Holding:** You should not avoid kindness, and should save the life of the public. Then, after being converted to Daoism, you will be happy and enjoy security and joy.
4. **The Abstinence of Keeping:** You should not be indulged in the secular world and material possessions. Then, after being converted to Daoism, you will be able to live in peace and purity, and achieve the root of compassion.
5. **The Abstinence of Protecting:** You should not steal or rob, or harm yourself by avoiding justice. Then, after being converted to Daoism, you will enjoy wealth and power.
6. **The Abstinence of Nurturing:** You should not show your temper and avoid being angry or gossiping about others. Then, after being converted to Daoism, you will be respected by the public and enjoy the fruits of mystical cultivation.
7. **The Abstinence of Becoming:** You should not cause any harm, cheat, or steal from kind people. Then, after being converted to Daoism, you will become wise, smarter and enjoy the fruit of true wisdom.
8. **The Abstinence of Acquiring:** You should not be proud, but be humble and modest. Then, after being converted to Daoism, you will manifest ten appearances in heaven and maintain complete spiritual roots.
9. **The Complete Abstinence:** You should not follow two different thoughts, but be loyal, and dedicated to follow the Nine Genuine Abstinences with your whole heart. Then, after being converted to Daoism, you will achieve the authentic Law of the Dao, and obtain the best results in spiritual cultivation.

THE NINE WARNINGS

The secret magical teachings of the Zhengyi Monastery also state:

"You should always follow the Nine Warnings, and they should never be opposed to the affections of your heart. If you keep them as your treasure, you will have happiness and longevity. In order to obtain happiness and longevity, you must persist in following the instruction of the law, otherwise you will not achieve the goal. Good virtue has always been helpful to wise sages, since ancient times. So anyone who strictly follows the law will have good progress."

1. You should not indulge yourself in food that is out of harmony with the Five Elements.
2. You should be cautious of food of special flavors.
3. You should not harm people, but be just, and follow the law.
4. You should not disrespect the elderly, and you should not disgrace your peers.
5. You should not disrespect this magical text and scriptures, but should help the needy.
6. You should not look down on the military people, but be upright, and view all people as equal.
7. You should be prudent in your words, and do not gossip.
8. You should not talk about ghosts and demons.
9. You should not act sneaky, but should follow the Dao of the Right.

MAGICAL LINEAGE NAME & THE FOUR PILLARS

During the Lu Ordination, the disciple's magical lineage name is given and the specific Daoist sect and monastery where the ordination took place is announced. After this brief introduction, all Daoist Magical Registers become personally constructed, developed according to the disciple's magical lineage name and Four Pillars, described as follows:

- **Magical Lineage Name:** Each Daoist monastery has its own secret lineage poem, based on a certain number of ancient Chinese characters (e.g., 50, 85, or 96). Traditionally, Daoist lineages are only given according to each sect's generational poem. Without the possession of the original poem as a template for the specific generational

names ascribed within, the claim of being a disciple and keeper of a Daoist lineage is questionable, as the ability of passing on the correct generation names for future disciples is invalid.

The main standard established for being a Daoist priest, receiving a lineage name, along with magical incantations and ritual knowledge, comes from a secret poem. Whether long or short in characters, this secret poem exposes a number of important things about the Daoist disciple's magical training. It is the vehicle through which the priest's title, rank, meditative and liturgical practices, and other magical skills can be learned. The origin, school, meditative and ritualistic practices of the Daoist priest are known from the title of the poem itself.

When signing documents, visiting other Daoist priests, or seeking to be instructed by a certain master, Daoists always first identify themselves by the special character in the poem, given by their master.

- **Four Pillars:** The information of each disciple's Four Pillars is based on the knowledge gathered from the priest's personal birth year, month, day, and hour. All of which is created and orchestrated from the magical influences derived from the Ten Heavenly Branches and Twelve Earthly Stems (which were energetically active during the time of the disciple's conception and birth). This special interaction of celestial and terrestrial Yin and Yang energy creates the specific magical powers manifested within the disciples three bodies (physical, energetic, and spiritual), through their interactions with the energetic influence of the Five Elements.

In Daoist Magic, the Immortals who are in charge of the Four Pillars are as follows:

- **Wu Zhong E:** In charge of the Year
- **Qu Jiang Zhong:** In charge of the Month
- **Dou Wu Ming:** In charge of the Day
- **Liu Shi Xiang:** In charge of the Hour

Year (60 Year Cycle): The "Year" Animal and Ruling Element, exposes the obvious "External" Energetic Manifestations, and reveals the Celestial Ruler and Original Destiny Guiding Star (one

of the Seven Stars of the Big Dipper) responsible for overseeing the 60 Year cycle of the individual's birth. The Immortals of the Twelve Earthly Branch Years are described as follows:

- King Zhao commands in the year of Zi
- King Zhou command in the year of Chou
- King Zhen commands in the year of Yin
- King Zhao commands in the year of Mao
- King Wei commands in the year of Chen
- King Wu commands in the year of Si
- King Chu commands in the year of Wu
- King Qin commands in the year of Wei
- King Song commands in the year of Shen
- King Qi commands in the year of You
- King Lu commands in the year of Xu
- King Liu commands in the year of Hai

Month (12 Lunar Month Cycle): The "Lunar" Animal, reveals the Original Destiny and Celestial Teacher that rules over the season of the individual's birth. It also exposes the individual's hidden "Internal" Energetic Manifestations, and reveals a unique insight into the individual's internal relationships.

Hour (12 Hour Cycle): The "Hour" Animal exposes the "Secret" Energetic Manifestations that rule over the hour of the individual's birth, and reveals their "true nature." It is used to calculate the individual's Heart Seal and Emergency Seal used in magical invocations.

Day (28-30 Day Cycle): This time pattern reveals how strong an influence the energetic patterns of the Lunar Animal will have on the individual. Each energetic pattern has both Yin (weak) and Yang (strong) qualities. The beginning of the cycle (Yang) starts at the head - the end of the cycle (Yin) terminates at the animals tail.

Armed with these four important personal fate calculations, the Senior Abbot can then determine the disciple's Celestial Guiding Star, Ranking in the Celestial Court, Place of Service, Altar Name, Meditation Room, Spiritual Province, Celestial Master, Primary Heart Seal, Emergency Heart Seal, Spirit Helpers, and Celestial Guardians. All of these calculations are needed in order to correctly design the disciple's personal Lu.



Figure 1.402. The Disciple's Training Books)

MIJUE (SECRET MANUALS)

After a "Daoyou" ("Friend of the Dao") becomes a Yellow Paper Disciple, he acts as a "Dizi" ("Disciple"), and is traditionally given special instructions from one or several "work" manuals, designed to assist him in his spiritual walk (Figure 1.402).

After three year of receiving special teaching as an Apprentice ("Tudi"), he can qualify to be sponsored by his teacher and receive official Ordination Rites at one of the Daoist Sect's officiating monasteries. After becoming an Ordained Priest, the "Daoshi" is given a series of special "Mijue" (Secret Manuals), required in order to educate the new priest in the secret teachings of the magical sect (Figure 1.403). These esoteric manuals contain secret magical incantations and training methods that are considered to be essential to the Daoist priests magical training. In ancient China, a Zhen-gyi priest was traditionally required to copy his Mijue manual at the time of his ordination.

Because these manuals are crucial to both the disciples energetic and spiritual growth, they are therefore restricted in their circulation. According to the ancient religious customs of the Zheng Yi Daoist sect, the term Mijue refers to the secret manuals that are possessed exclusively by the Daozhang (Daoist Ritual Master). These important manuals contain instructions on the esoteric "innerworkings" of the sects various magical rituals, which are the personal and exclusive domain of the Gaogong Fashi (Senior Abbot or High Priest).

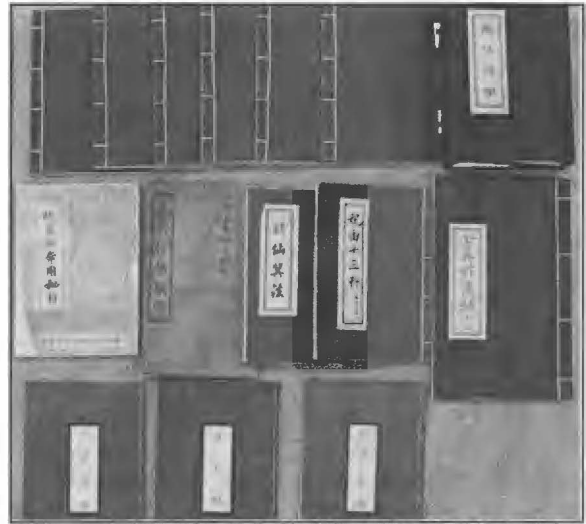


Figure 1.403. The Priest's Mijue (Secret Manuals)



Figure 1.404. The Bishop's Mijue (Secret Manuals)

More than any other manual, these secret manuscripts (owned exclusively by the Gaogong Fashi) represent the most precious sacred heirloom that he will eventually transmit in full, only to his first-born son or senior disciple (Figure 1.404). The important esoteric information included in this magical material is derived mostly from the "new" exorcistic traditions of the Song Dynasty (420-478 A.D.). This information can include the method of preparing Holy Water that accompany the ritual of Announcement; the method of making an inner journey to the Gate of Heaven and Celestial Court in order to deliver a Petition; and a variety of magical divination techniques.

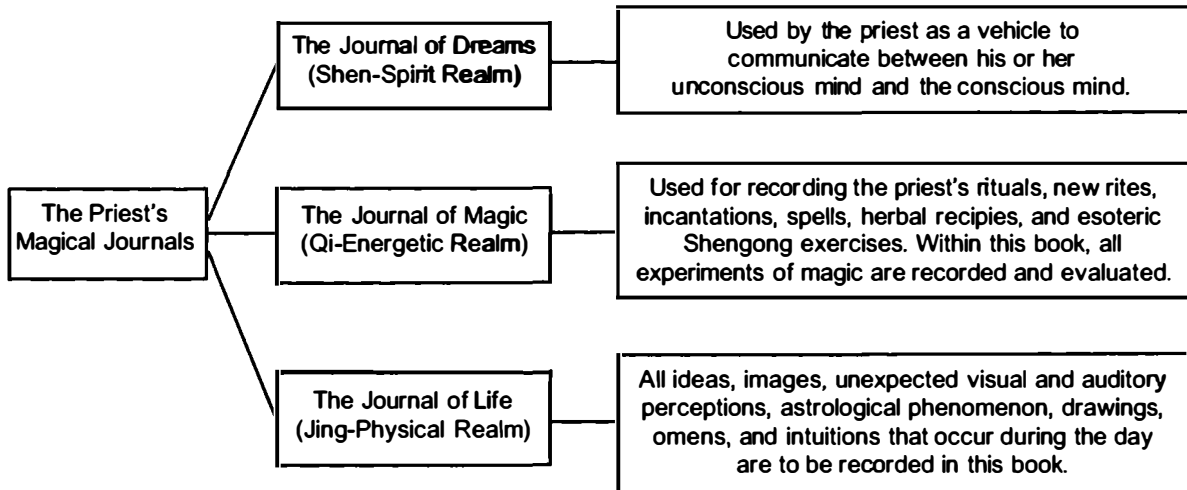


Figure 1.405. A Daoist sorcerer will maintain three magical journals, each pertaining to one of the Three Treasures.

THE MAGICAL JOURNAL

Whenever possible, a priest will normally maintain three journals, a journal of life, a magical journal, and a dream journal. The value of these journals is to assist the priest in drawing diagrams and writing down various summoning rituals, incantations and Hand Seals received from spirit entities while training. Each of the three journals represents one of the major areas of magical work; the dream journal pertains to the spiritual realm, the magical journal pertains to the energetic world of thought and mind, and the life journal pertains to the inspiration that drives and guides us all. The three journals are described as follows (Figure 1.405):

- **The Journal of Life (Jing-Physical Realm):** The importance of this journal is to record various magical correspondences that happen during everyday life. All ideas, images, unexpected visual and auditory perceptions from other realms, astrological phenomenon, drawings, omens, and intuitions that occur during the day are to be recorded in this book. At the time that these events occur, they may not be recognized for what they truly are. It is for this reason that the priest keeps a Journal of Life to record and study the magical pat-

terns operating within his or her day to day reality.

- **The Journal of Magic (Qi-Energetic Realm):** It is important to acquire and establish a magical journal (sometimes known as the "Book of Shadows," or a "Grimoire"). This magical book is used for recording the priest's rituals, new rites, incantations, spells, herbal recipes and esoteric Shengong exercises. Within this book all personal experiments of magic are recorded and evaluated.
- **The Journal of Dreams (Shen-Spirit Realm):** Dreaming is used by the priest as a vehicle to communicate between his or her conscious mind and the various levels of the unconscious. The ability to monitor this subtle action and communication is of extraordinary value to the priest. The Journal of Dreams is kept as follows: Each time you wake up (during the night or in the morning) immediately write down or draw as much information as you can remember from your dreams. Note any symbols or interactions and begin to catalog them. This will cause you to begin to remember the dreams more accurately and will accustom the mind to enter into the dream/spiritual realm and retain information.

Xian Qing Levels Immortal Home (Levels 5 through 1)	The Original Number One	Fourth Lu Level 1 Celestial Master (Pope)	The knowledge of "The Yellow Court Canon" and the "Classic Script of the Big Cave of Shang Qing"	This Rank Pertains to the Wuji
	The Very Precious Spirit Cloud	Third Lu (18 Years) Levels 3 and 2 Senior Abbot (Cardinal)	The knowledge of "The Three Mysterious Five Thunders" register and canon (Thunder Magic)	Pertains to the Wind/Air Element
	The Immortal Who Changes the Preheaven	Second Lu (8 Years) Levels 5 and 4 Abbot (Bishop)	The knowledge of "The 24 Zheng Yi Meng Wei Jing Lu" registers, used to summon, command, dispatch or destroy demons and spirit entities	Pertains to the Fire Element
Xian Quan Levels (Immortal Official) (Levels 9 through 6)	The Immortal Officer Responsible for Changes in the Jade Hall	First Lu (4 Years) Levels 7 and 6 Priest	The knowledge of "The 3 - 5 Surveyor of Merit" register and canons, including the manuals, oral instruction, and paraphernalia for performing the "Jiao Liturgy of Renewal," and "The Rites of Burial"	This Rank Pertains to the Water Element
	Incense Master	Yellow Paper (1 Year) Levels 9 and 8 Disciple (Deacon)	Given to acolytes (assistants), scholars, and novices who study Daoist liturgy, music, sacred dances, and monastic asceticism. They are given the title of "Incense Master" and "Procession Leader"	This Rank Pertains to the Earth Element

Figure 1.406. The Nine Divisions of Zheng Yi Daoist Training

THE NINE LEVELS OF RANKING IN THE ZHENG YI DAOIST MAGIC

Throughout the various dynasties, priests from the ancient Daoist branches of Zheng Yi magic were traditionally categorized according to nine levels of five divisions of ranking. Each level of training involved mastering specific magical skills learned from both the senior instructors and from various teaching manuals (Classic Scripts and Magical Books). These ancient teaching manuals were traditionally used in order to establish a powerful magical foundation for the Zheng Yi Three Mountains Drop of Blood Alliance priests (i.e., the Upper Clarity Daoism (Shang Qing sect) from Mao Shan, the Celestial Master Daoism (Tian Shi sect) from Longhu Shan, and the Magical Treasure Daoism (Ling Bao sect) from Cezao Shan).

In mastering these ancient magical teachings, the priest was also provided with the rank and magical knowledge of a specific deity or Immortal, its palace or office, and its particular function.

The nine levels of Zheng Yi Daoist ranking are described as follows (Figure 1.406):

- **Incense Master (Level 9 and Level 8):** Also known as the "Yellow Paper" Dizi (Disciple), the first level ranks are given to acolytes (assistants), scholars, and novices who study Daoist liturgy, music, sacred dances, and monastic asceticism (self-denial). However, it is important to note that these individuals are not yet qualified or licensed to perform the role of a "Master of Exalted Merit." They are generally given the title of "Incense Master" and "Procession Leader," and are seen as the Deacons of the church.

In Levels 9 and 8, the Daoist disciples receive their books of prayers (i.e., "the Dragon Tiger Mountain Zheng Yi Morning and Evening Prayer Book"). This allows the disciple the ability to connect with the Divine and also work within the spiritual realm of the Dao.

- **"The Immortal Officer Responsible for the Changes in the Jade Hall" (or) "The Immortal Officer Who Practices the Law" (Level 7 and Level 6):** The second level ranks are given to Yellow Paper Dizi who have studied for

three consecutive years (4 years total), and then officially qualify for first level Priest Ordination. As new Daoist priests, they are responsible for maintaining the knowledge of "The 3 - 5 Surveyor of Merit Register and Canons." This includes the various manuals (The Three Officials Litany of Repentance, Northern Pole Star Canon, etc.), oral instruction, and magical tools needed for performing the "Jiao Liturgy of Renewal" and "The Rites of Burial."

In Levels 7 and 6, the Daoist priests also receive one of two official ranks and positions, both of these positions are related to the "Book of Tai Shang 3 - 5 Controlling Skills." For example, the new priest may either be titled: "The Immortal Officer Responsible for the Changes in the Jade Hall," be assigned to work in the "Palace of the 7th Star of the Northern Big Dipper," and be responsible for healing all of the Immortals; or the priest may be titled: "The Immortal Officer Who Practices the Law," be assigned to work in the "Office of the Ambassador of the Northern Star Who Evicts Evil," and be responsible for thunder and lightning.

- "The Immortal Who Changes the Preheaven" (Level 5 and Level 4): The third level ranks are given to the second level Priest who have studied for an additional four consecutive years (8 years total), and then officially qualify for second level Priest Ordination (Bishop). Once they are entitled to officially receive their second ordination, these senior priests are required to maintain the knowledge of "The 24 Zheng Yi Meng Wei Jing Lu" registers, used to summon, command, dispatch, or destroy demons and spirit entities. In Levels 5 and 4, the Daoist priests also receive the "Zheng Yi 50 Character Poem" used for registration and ordination of future Daoist disciples.

In Levels 5 and 4, the Daoist priests receive the official rank and position of "Immortal

Who Changes the Preheaven," are assigned to work in the "Office of the Minister Who Records Lightning Bolts," and are responsible for defeating evil with thunder and lightning.

- "The Very Precious Spirit Cloud" (Level 3 and Level 2): The fourth level ranks are given to the third level Priest who have studied for an additional ten consecutive years (18 years total), and then officially qualify for third level Priest Ordination (Cardinal). These priests are required to maintain the knowledge of "The Three Mysterious Five Thunders" register and canon. In Levels 3 and 2, the Daoist disciples receive the knowledge of Thunder Magic and are responsible for the "Shang Qing Book of Three Caves and Five Thunders."

In Levels 3 and 2, the Daoist priests also receive the official rank and position of "The Very Precious Spirit Cloud," are assigned to work in the "Palace of the Zi Wei Star," and are responsible for the affairs of the 2nd and 3rd stars of the Big Dipper.

According to ancient Daoist text, "if you want to grant the title of the "Three Caves and Five Thunders," to any disciple, then it is important to make sure that he or she has a good personality, are of good moral character, and have good ethics. Only those individuals with good morals and character can be granted the title of "Xian Qing - Three Caves and Five Thunders."

- "The Original Number One" (Level 1): The fifth level rank is only given to those priests who officially qualify to received the fourth Priest Ordination, and the high position of "Celestial Master" (Pope). This special leadership position was originally only granted to the priest from the Emperor. The Celestial Master is required to maintain the secret knowledge of "The Yellow Court Canon" and the "Classic Script of the Big Cave of Shang Qing."

A QUICK REVIEW OF DAOIST RANK AND THE PROGRESSION OF A DISCIPLE'S EXPERIENCE

- **Daoyou ("Friend of the Dao"):** This is someone who is considered to be a "tourist." They may practice some form of Daoist arts (meditation, taiji, bagua, qigong, neigong, etc.), or may be very devoted to a temple, observing sacred days and participating in magical rituals, but they currently have no "formal" commitment, and have not taken any "Vow of Dedication and Obligation" (also known as the "Oath of Acceptance and Responsibility").
- **Dizi ("Disciple"):** This is someone who has taken a "Vow of Dedication and Obligation," and has become a true disciple of a lineage or temple. However, they are currently not under any form of spiritual leadership and have no "formal" teacher. When a Disciple of the Dao is accepted into the Daoist sect, he is given his official Yellow Paper certificate. The Yellow Paper certificate includes the disciple's Registration Number, Daoist Lineage Name and Number, Celestial Guiding Star, and Original Destiny Gate of Life information.

The rank of Dizi is traditionally given to acolytes (assistants), scholars, and novices who study Daoist liturgy, music, sacred dances, and monastic asceticism. They are usually given the title of "Incense Master" and "Procession Leader."

- **Tudi ("Apprentice"):** This is someone who has taken a "Vow of Dedication and Commitment, has become a Dizi (Disciple) of a lineage or temple, and has been formally accepted by a Shifu (Master) as an Apprentice.
- **Daoshi ("Daoist Priest"):** This is a Tudi (Apprentice) who has trained hard, gained an understanding of the basic skills used in Daoist magical teaching, and earned the title of Daoshi (Daoist Priest).

A Daoshi possess the knowledge of "The 3 - 5 Surveyor of Merit" Register and Canons, including the various knowledge of other Daoist secret manuals. Through oral instruction, he has mastered the magical tools needed for performing the "Jiao Liturgy of Renewal" and "The Rites of Burial."

Usually after becoming a Daoist Priest (First Lu Ordination), the Daoshi must work to organize all of the information into a consistent, coherent religious practice. At this time, the priest receives his Ranking in the Celestial Court, Place of Service, Altar Name, Meditation Room, Spiritual Province, Celestial Master, Primary Heart Seal, Emergency Heart Seal, Spirit Helpers, Magical Seals, Thunder Command Block, Seven Star Binding Evil Sword, Heavenly Law Ruler, Gathering Thunder Command Flag, Ghost Beating Stick, and the specific name of the Martial General who is in command of all of the priests magical tools. At this stage in his magical training, the new Daoshi (Daoist Priest) may teach or preach general information about the Dao, but is not allowed to have formal students.

- **Shifu ("Master"):** This is a Daoshi (Daoist Priest) who has "mastered" advanced magical teachings (i.e., the knowledge of "The 24 Zheng Yi Meng Wei Jing Lu" register, used to summon, command, dispatch or destroy demons and spirit entities), and has developed a deep understanding of the secret esoteric skills used in Daoist Magical Teaching or Daoist Religious Teachings. At this stage in his magical training, the new Shifu (Master) is given permission to formally accept and train Tudi (Apprentices), and to assist and teach other Daoshi (Daoist Priests), officially acting as a Bishop.
- **Daozhang ("Head of the Dao" or "Abbot"):** This is a Shifu (Master) who has committed to teach Daoist magical skills at a physical location (Temple), and works as an Abbot (Bishop) to oversee the Daoshi (Daoist Priests). If an Abbot ever chooses to give up his post at the temple, he will no longer be called a "Daozhang," but will again be called a "Shifu" (Master).
- **Zhuchi (Senior Abbot):** This is a Daozhang (Head of the Dao) who is currently acting as the "Senior Abbot" at a Daoist Temple, orchestrating the needs of the various Abbots and Priests. I (Dr. Johnson) am currently the Zhuchi at the Tian Yun Gong. However, when visiting the Celestial Masters Mansion at the Longhu Shan Monastery, in Jiangxi Province in China, I am known and received as the "Daozhang of Tianyun Gong."

FA MING (LAW NAME)

According to ancient Daoist tradition, after receiving the Lineage Name, Magic Register, and Secret Manuals, the Daoist Priest is given a Fa Ming (Law Name). This secret name is used by the priest to summon the immortals who enforce the Law. This special name is different from the Lineage Name, which is used by the priests of specific Daoist sects to recognize fellow disciples. The Law Name is a magical password, used to represent the priest's core connection to the infinite power of the Dao. It is used as the priest's "Most Secret Name," and is never to be shared with other individuals. When used properly, the Daoist priest's Fa Ming acts as a magical "Word of Power," that is silently spoken when performing magic rituals.

Traditionally, the Fa Ming is hidden and imagined as a "Great Illuminous Pearl," contained within the priest's Lower Dantian. When speaking magic incantations, the spiritual power of the Fa Ming is brought up from the Lower Dantian and mixed together with the Five Vapors (Qi of the Five Virtues contained within the Five Yin Organs) within the priest's Yellow Court. The priest's Magic Heart Seal is then written on the upper pallet of his or her mouth, which creates the "Juice of Jade." This special saliva is swallowed and the energy is directed into the Yellow Court to be blended with the Qi of the Five Virtues and priest's Fa Ming. This energy is then further blended together with the magic incantation before it is released into the physical realm.

When employed in this manner, the priest's Fa Ming can be used to "open" or "close" energetic portals, and provide the priest with safe passage through other spiritual dimensions (i.e., the Star Portals and the Gates of the Underworld).

THE PRIEST'S "MOST SECRET NAME"

The Daoist priest's "Magic Name" (also known as the "Great Illuminating Pearl," the priest's "True Name," "Most Secret Name," and the "Sorcerer's Stone,") is prevalent in all esoteric systems of occult magic. The Secret Name must be continually energetically cultivated and spiritually empowered through consistent prayer and meditation. Without this important name, the priest, mystic, or sorcerer, will be powerless to

summon and control the various forces of nature and the spirit entities that control them.

One ancient secret method used for acquiring this powerful magic name is traditionally divided into two stages, described as follows:

- First, purify the altar area, then perform the One Through Ten Meditation and the Three Invocations. This is performed in order to prepare the body (Jing), speech (Qi), and mind (Shen).
- Next, meditate on your personal relationship with the Divine. Focus on who and what God is to you. It is important that you place your attention onto feeling your physical body as you meditate on the different words used to describe your understanding and experience with this powerful Divine force.

Remain in an awakened state and keep focusing on the word descriptions that come and go, until you become realized. You should experience a full body surge of power. If you do not, stay meditating until you do. It is of the utmost importance that you wait until there is a full body sensation, with your attention and imagination focused on being in the presence of the infinite power of the Divine.

- Once you have the first Word of Power, next direct your attention to imagine and feel who and what you are as a "Child of God." What is your true nature when you are completely enveloped and radiating this Divine power.

Remain in an awakened state and keep focusing on the word descriptions until you become realized. You should experience a full body surge of power. If you do not, stay meditating until you do. It is of the utmost importance that the disciple wait until he feels a full body sensation, when he focuses his attention and imagines being the living representation of the Divine power.

- Then, combine both the first and second "Words of Power" in order to create your personal Secret Magic Name. From this powerful magic name, the ancient priests created magic seals and talismans, and used them in all forms of healing and exorcisms.
- Next, it is important to "Test the Stone" (also known as "Empowering the Pearl"). The

priest's Secret Magic Name is used in training advanced Daoist Alchemy to make the Elixir of Immortality and "transform lead into gold." Although traditionally kept within the priest's Lower Dantian, the Secret Magic Name is used to transform his Ling Qi into Ling Shen, allowing his Spirit Body to transform into higher spiritual levels. At this stage, everything for the Daoist priest becomes spiritual work. He must learn to constantly cultivate, train, and test the magical powers and influence of his Secret Magic Name.

FEEDING THE MOST SECRET NAME

In the following meditation, the Daoist priest will utilize his imagination, visualization, and feeling sensation in order to energetically "feed" the Most Secret Name." In the meditation, the priest will also visualize a Great Luminous Pearl, used in order to symbolically represent the combined magical powers of his Most Secret Name, vibrating within the center of the Lower Dantian. The Great Luminous Pearl will either be housed within one of the following magical energetic containers:

- Contained within a Golden Sea, located deep inside a Golden Cauldron (Zhengyi Daoist sect); or
- Contained within the heart of a Sacred Lotus Flower (Quan Zhen Daoist sect).

1. Place your tongue on the Wood Element position, located on the center of your upper palate.
2. Next, feel your Three Dantians and your Three Bodies line up; feel your spirit body vibrating inside your energy body - and your energy body vibrating inside your physical body.
3. Then perform the 1-10 Meditation and 3 Invocations.
4. On the Third Invocation, pull a cord of divine light through your Taiji Pole, and feel it descend into the core of your Lower Dantian.
5. See and feel the divine light surround and envelope the Great Luminous Pearl, contained within the Golden Cauldron (or Sacred Lotus Flower), located inside the center core of your Lower Dantian.
6. Imagine and feel the Great Luminous Pearl (i.e., Most Secret Name) vibrating, glowing, and

radiating the magical power of a brilliant five-colored light.

7. Imagine, See, Hear, and Feel this powerful glowing light, and physically experience its resonating vibration, humming loudly within your Lower Dantian.
8. Now imagine and feel the Great Luminous Pearl begin to rise out of the Golden Sea of the Golden Cauldron (or imagine a five-petaled Sacred Lotus Flower opening), located within your Lower Dantian.
9. As the Great Luminous Pearl leaves its place residence, an energetic portal immediately opens within your Shen Que (Spirit Gateway), located within the center of your navel area. Feel and experience a radiant bright light suddenly piercing outside your navel - brighter and more powerful than the noonday Sun.
10. Next, Imagine and feel a second energetic portal suddenly opening from within your Ming Men (Gate of Destiny) area. Feel and experience a bright radiant light suddenly piercing outside your lower back - brighter and more powerful than the noonday Sun.
11. As these powerful lights continue to shine from both the front and back of your lower body, suddenly two additional lights immediately radiate outward - extending from the right and left sides of your Lower Dantian. At this time in the meditation, light is now radiating from your Lower Dantian, shining outward in four directions; front, back, right, and left.
12. Next, Imagine, See, Hear, and Feel, the Great Luminous Pearl ascending your center core Taiji Pole, to your Upper Dantian area, and feel it exit the top of your head. Once it reaches the Bai Hui (100 Meetings) area, its radiating light immediately fans outward, shining beams of multicolored light throughout the Ten Directions of space, and illuminating the Three Realms.
13. Everything this magical light touches, it immediately transforms, heals, and energizes. Wherever the light shines, and whatever it touches, this brilliant light creates a powerful energetic state of vibration and light.

14. As you extend this powerful light above your head, you reach, touch, and envelope, the Qi of all of the stars and planets, immediately connecting with all of the various energies vibrating within the entire cosmos.
15. Once you can Imagine, See, Hear, and Feel all of the energies vibrating within Heaven's energetic fields - think of your Most Secret Name - inhale- then draw in and absorb all of the celestial energies from the Heavens into the center core of the Great Luminous Pearl. As you exhale, feel the Great Luminous Pearl vibrate.
16. Each time you inhale, place your attention onto your Most Secret Name, and feel the energy of the Sun, Moon, the Star Constellations go rushing inward to support and feed the Great Luminous Pearl. Each time you exhale, feel the magical power of the Great Luminous Pearl vibrate.
17. Next, Imagine, See, Hear, and Feel, the Great Luminous Pearl descending your center core Taiji Pole, to your Lower Dantian area, and exiting the bottom of your perineum, at the Hui Yin (Meeting of the Yin) area.
18. As you extend this powerful light below your feet, you immediately touch and envelope the Qi of all of the various minerals, plants, animals, and humans - connecting with all of the various energies vibrating within the entire planet.
19. Once you can Imagine, See, Hear, and Feel, the energy vibrating within the Earth's various energetic fields - think of your Most Secret Name - inhale- then draw in and absorb all of the terrestrial energies from the Earth into the center core of the Great Luminous Pearl. As you exhale, feel the Great Luminous Pearl vibrate.
20. Each time you inhale, place your attention onto your Most Secret Name, and feel the energy of the Soil, Wind, Water, and the various Mineral, Plant, Animal, and Human Realms go rushing inward, in order to support and feed the Great Luminous Pearl. Each time you exhale, feel the magical power of the Great Luminous Pearl vibrate.
21. Next, Imagine, See, Hear, and Feel, the Great Luminous Pearl ascending your center core Taiji Pole, and come to rest at your Heart and Middle Dantian area. Once it reaches the Heart, its radiating light immediately pierces outside your body, and fans outward in all directions, shining beams of multicolored light throughout the Ten Directions of space, and illuminating the Three Realms.
22. Each time you inhale, feel the magical powers and vibrations of the various Elements. Imagine, See, Hear, and Feel yourself immersed within the energetic fields of their various colors and sounds. Extend your mind to connect with and experience the powerful lights and vibrations of these various Elements. Feel them resonating within the front, back, right, left, above, and beneath your body.
23. Each time you exhale, feel the Great Luminous Pearl vibrate and grow bigger, stronger, and more powerful. Imagine, See, Hear, and Feel all of its various magical elements, its sounds and various colors, becoming even more intense and more powerful than before.
24. After several minutes, Imagine, See, Hear, and Feel, the Great Luminous Pearl descending your center core Taiji Pole, and come to rest again at your Lower Dantian. Imagine and Feel the Great Luminous Pearl return back to its place of origin. (i.e., visualize it returning back the center of the Golden Cauldron; or visualize the Sacred Lotus Flower closing its five petals around it, in order to contain the magical powers of the Great Luminous Pearl).
25. Now Imagine, See, Hear, and Feel, the Great Luminous Pearl pulsing within the Lower Dantian. Focus your attention on it radiating and glowing brightly, like an illuminating ball of divine white light. As the powerful luminous orb continues to pulse, feel its subtle ripples extending simultaneously upward and downward - throughout your three bodies, energetically activating and empowering your Three Bodies and three external energy fields.
26. End the meditation with Pulling Down the Heavens. Inhale Earth Qi, Heaven Qi, and then exhale down the Taiji Pole and seal the energy of the Great Luminous Pearl inside the Lower Dantian.

PERSONAL RANK CLASSIFICATION

The ancient Zheng Yi Daoists consulted the *Classic Script of the Big Cave of Shang Qing* in order to evaluate and determine the specific level of the disciple's qualifications, his or her classification, and personal rank. The following are some examples taken from ancient script, on how to determine the Daoist priest personal rank classifications:

- When officially awarding a disciple a magical rank and title, the disciple will follow the progression of receiving first the "3-5 Controlling Skills" title, then the "Powerful Alliance" title, next the "Three Caves and Five Thunders" title, and then finally be granted the title "Original Number One."
- **Xian Shang:** According to ancient Daoist tradition, any official rank and title given that is above Level Five (Wu Ping) is called "Xian Shang" (Immortal House), this includes Levels 5 through Level 1.
- **Xian Quan:** Any Rank title presented below Level Five (Level 6 through Level 9) is called "Xian Quan" (Immortal Official).
- **Xian Qing:** The Abbot should determine if the "Xian Quan" Levels (Levels 9 through 6) are to be granted, or if the "Xian Quan" Levels should be replaced by the more advanced "Xian Qing" Levels (Levels 5 through 1). If this is possible, the "Immortal Official" title should be replaced with the "Immortal Home."
- **Dogu Shen Shang:** If the special title of "Dogu Shen Shang" (the Controlling Skills) is granted to the disciple, it should be replaced by the "Immortal Official" title.

People without good morals and good fortune should not be granted high ranking status. Otherwise the individual who promoted them will be blamed for all of the disciples actions.

If the disciple believes in Daoism, then he or she can be granted the Rank title and prosperous status of "Wise Mystic."

The following are the ancient Male Immortal Rank Classifications, Female Immortal Rank Classifications, and Child Immortal Rank Classifications used in the Zheng Yi Daoist Traditions.

MALE IMMORTAL RANK CLASSIFICATION

The following is a list of the various classifications (Rank Immortals) used in Zheng Yi Daoism for male disciples. Included are a list of the disciple's spiritual palaces, offices, and specific functions.

#1 Title: The Immortal Who Teaches Preheavens

Palace: The Sixth Star of the Southern Cross
Function: Responsible for all matters in "Mei Shen Yuen" (Plum Immortal), observing changes in the North Star, and evicting evil from the Purple Mansion.

#2 Title: The Immortal Who Changes the Heavens

Office: The Minister who Records
Thunder and Lightning Bolts
Function: Responsible for defeating evil things with thunder and lightning bolts

#3 Title: The Immortal Responsible for Changes in the Jade Hall

Palace: The Young Palace Eastern Prison
Function: Responsible for evicting evil things in the North Star

#4 Title: Immortal Who Practices Law in the Jade Hall

Palace: The Southern Prosperous Upper Palace
Function: Responsible for being the Warden of the Eastern Prison

#5 Title: The Immortal in the Jade Hall named "Ying Hua Tian Xian"

Palace: Located in the Heavenly Council
Function: Responsible for Thunder and Lightning Bolts in the Big province, and all things that happen inside of Heaven

#6 Title: The Immortal That Records All Goodness in the Nine Heavens

Palace: Located in the Hall of Records
Function: Responsible for preventing evil from entering the Palace of Longevity

#7 Title: The Hun Yuan Flying Immortal Who Defeats Demons

Palace: Located in the Palace of the Nine Kingdoms of the Big Dipper
Function: Responsible for all of the affairs of the North Dipper

#8 Title: Hun Yuan Immortal Who Defeats Demons

Palace: Located in the Heavenly Hospital
Function: Responsible for keeping evil out of the Heavenly Hospital

#9 Title: The Hun Yuan Immortal Who Practices Law

Office: The Ambassador of the North Star Who Evicts Evil
Function: Responsible for using thunder and lightning bolts for putting evil things in jail

#10 Title: The Hun Yuan Immortal Hero Who Preaches and Teaches Immortality

Palace: Located in the Center Council
Function: Responsible for taking charge of the affairs of the Green Palace

- #11 Title: The Purple Official Immortal Who Declares the Standard of Good Behavior**
 Palace: Located in the Clear Constitute
 Function: Responsible for managing the affairs of the Heavenly Capital
- #12 Title: The Purple Official Immortal Who Transforms the Moral Behavior to Meet the Standard**
 Palace: Located in the North Star
 Function: Responsible for the affairs of fighting with thunder and lightning to evict evil
- #13 Title: The Purple Official Immortal Who Declares the Law**
 Palace: Located in the Imperial Record Fortune Palace
 Function: Responsible for the internal affairs inside of the Zi Wei Star.
- #14 Title: The Purple Official Immortal Who Practices the Law**
 Palace: Located in the Office of the Original Star.
 Function: Responsible for the internal affairs of the Rising Southern Star Palace
- #15 Title: The Spirit Cloud Immortal Who Practices the Law**
 Office: Ambassador to the Critical Center of the North Star.
 Function: Responsible for using thunder and lightning to evict evil things.
- #16 Title: The Spirit Cloud Immortal of Flying Skill**
 Palace: Located at the Critical Center of Heaven
 Function: Responsible for evicting evil things from the 2nd and 3rd Stars of the Big Dipper.
- #17 Title: Spirit Cloud Immortal Who Assists Changes**
 Palace: Located in the Hall of Records
 Function: Responsible for the affairs of the Heavenly Hospital
- #18 Title: The Spirit Cloud Immortal Who Declares the Standard of Behavior**
 Palace: Located in the Internal Fire of the Temple of Incense
 Function: Responsible for evicting evil from the Plum Immortal
- #19 Title: The Spirit Cloud Immortal Who Controls the Holy Records**
 Palace: Located in the Qing Du (Clear Capital) Examination Center
 Function: Responsible for the internal matters of the 7 Original Palaces
- #20 Title: The Clear Profound Immortal**
 Palace: Located in the North Star's Flying Holy Court
 Function: Responsible for the affairs of the —
- #21 Title: The Clear Profound Immortal Who Practices Law and Demonstrates the Standards of Behavior**
 Palace: Located in the 2nd and 3rd Stars of the Big Dipper Mansion
 Function: Responsible for controlling all things

- #22 Title: Clear Profound Immortal Who Assists in the Law and Experiences the Dao**
 Palace: Located in the Thunder Bolt Palace
 Function: Responsible for compassionately and efficiently administering affairs
- #23 Title: The Clear Profound Immortal Who Helps Teach and Preach**
 Office: Ambassador of the North Star who defeats evil demons
 Function: Responsible for giving honor or punishment to dragons and tigers
- #24 Title: The Three Heavens Immortal Who Truly Understands the Dao**
 Palace: Located in the Office of the High Ranking Official
 Function: Responsible for the affairs of the Thunder Court in the Infinite City
- #25 Title: The Three Heavens Immortal Who Controls the Holy Record**
 Palace: Located in the Old Masters Court who controls the Five Thunders
 Function: Responsible for controlling the affairs of the thunder bolts
- #26 Title: The Jade Office Immortal Who Responds to Change**
 Palace: Located in the Original Response
 Function: Responsible for the internal matters of the Red Heavenly Fire Wind
- #27 Title: The Jade Office Immortal Who Assists in Peaceful Change**
 Palace: Located in the Yang ----- All Holy Palace
 Function: Responsible for the matters of the Heavenly Hospital
- #28 Title: The Magical Treasure Immortal Who Explains the Dao and Controls the Record**
 Palace: Located in the Office That Reflects Upon the Stars
 Function: Responsible for all of the things recorded in the Yellow Court
- #29 Title: The Immortal of the South Pole Who Demonstrates the Dao**
 Palace: Located in the Hua Gai (Imperial Umbrella) Palace
 Function: Responsible for making all things flow smoothly
- #30 Title: The Jade School Immortal Who Controls the Law**
 Palace: Located at the Shang Qing (Upper Clarity) Critical Center of Heaven
 Function: Responsible for all matters pertaining to the Heavenly doctors



Figure 1.407. The Female Immortal

FEMALE IMMORTAL RANK CLASSIFICATION

The following is a list of the various classifications (Rank Immortals) used in Zheng Yi Daoism for female disciples (Figure 1.407). Included are a list of the disciple's spiritual palaces, offices, and specific functions.

#1 Title: The Kindhearted and Compassionate Woman Who Arrives at the Dao

Palace: The Heavenly Palace of Supremely Peaceful Imperial Cliffs

#2 Title: The Woman who Keeps the Virtue and is Open to the Magical Dao

Palace: Inside and High Above the Purple Golden Hall

#3 Title: The Gentle Woman of Kindness Who has the Spark of the Original Bright Magic

Palace: In The Back of the Hall of the Nine Heavenly Phoenix

#4 Title: The Pleasant Woman Who is Kind and Controls the Records.

Palace: The Supreme Ultimate Heavenly Bright Palace

#5 Title: The Innocent Lady Who is Pure and Quiet

Palace: White Cloud in the Golden Hall

#6 Title: The Very Kind Woman Who is Innocent and Very Pure

Palace: House of the White Cloud Star

#7 Title: The Knowledgeable Woman Who Stays Pure and Gives Others Conveyance

Palace: Inside the Nine Emperor's Palace is Great Stability

CHILDREN IMMORTAL RANK CLASSIFICATION

The following is a list of the various classifications (Rank Immortals) used in Zheng Yi Daoism for children disciples. Included are a list of the disciple's spiritual palaces, offices, and specific functions.

#1 Title: The Immortal of the Seven Musics Who Brings Prosperity

Palace: Located in the Scholarly Court within the Palace of the Purple Cloud
Function: Responsible for recording the good deeds

#2 Title: Tai Shang Children Generals, Who Protects the Body with the Precious Records

Palace: The Advanced Guard of the South Pole protects the True King.
Function: The Child Immortal receives the blessings of long life, and is also responsible for removing evil (this record can be taught by the Child Immortal).

The book is called:

The Classic Zheng Yi Book on How to Protect Life

THE DAOIST EXORCIST MAGIC REGISTER

At the Daoist priest's "Lu" Ordination, he is introduced to one or several Exorcizing Generals, who will act as his personal guardian and protector, and the magic tools needed to summon him.

The Daoist priest's "Lu" (Spiritual Register) is also known as a "Magical Register" or "Treasure Register" and is traditionally used to introduce and describe the type of magical ritual required to summon and command his Guardian General.

This special book contains the magical seals, incantations, and esoteric talismans used by the Daoist priest to summon spirit entities and activate his or her magical exorcising tools. For example, the following page taken from the *Ji Lu Tan Qing Yuan Ko*, teaches the Daoist priest how to choose one of five Celestial Generals when performing an exorcism (Figure 1.408). Each of the generals are assigned to an individual according to the Heavenly Stem that they were born under (Figure 1.409):

- Marshal General Wen - Jia and Yi
- Marshal General Ma - Ping and Ding
- Marshal General Zhao - Keng and Xin
- Marshal General Yin - Wu and Ji
- Marshal General Zhou - Jen and Kuei

The function of the Magical Register lies in its power to invoke and control spirits, and is used by the Daoist priest as the foundation for conducting most of his or her esoteric magical skill. The Daoist priest's Lu is similar in use to that of a "Grimoire" (a secret book containing specific magical spells, talismans, and incantations used for summoning various types of spirit entities).

It is taught that after the Daoist disciple's first "Lu" (Priest, Rank 7-6) Ordination, the priest can invoke the celestial soldiers, officers, Marshal Generals, and spirit warriors listed on the register to protect his body, and is able to also work with these spirits in order to manifest powerful magical skills. According to *The Simplified Rituals for Cultivating Perfection of the Zheng Yi*,

"The Magical Registers are used in order to enable the priest to operate from the Mysterious Origin (the Wuji). It allows the priest to inspect and reprove all humans, spirits, and ghosts within the Three Worlds

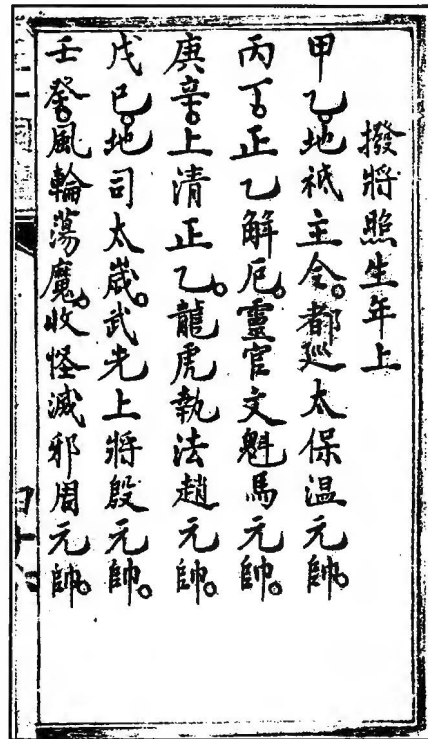


Figure 1.408. The Daoist Priest's Exorcist Lu (A page from one of the Zheng Yi Spiritual Registers) Used for choosing a Guardian Marshal General - Required for Activating the Daoist Magic Tools and for performing Exorcisms

(Heaven, Earth and the Underworld). Through this understanding, the Daoist priest will be able to successfully interrogate the spirit's merit or guilt, and identify its crimes or charitable actions, so as to record them in the celestial files. Moreover, the Magical Registers are also used to check the writs of declaration and master the esoteric talismans of the Numinous Treasure used to summon and control spirits."

"The Daoist priest's Magical Registers are also used to invoke the ten thousand souls of Heaven and Earth, to work with them according to their specific powers and magical abilities, and to differentiate the immortal ranks of the celestial soldiers, officers, and various warriors. Additionally, the Magical Registers are used to determine the number of immortal men and jade maidens, and to understand the officials and servants of various celestial departments."

THE CHART OF THE TEN HEAVENLY STEMS EXORCISTIC GENERALS		
These Marshal Generals are assigned the task of assisting and protecting the people who are born during the time period of these Heavenly Stems		
Heavenly Stem	Exorcist Generals	
<p>甲 (East) 乙</p> <p>Jia Yang Wood Martial General Wen Yi Yin Wood</p>	<p>The Earth Respects the Master Order - Supervise and Patrol with Supreme Protection - Martial General Wen</p> <p>Star God of the Eastern Sky Wood Element</p>	 <p>Martial General Wen</p>
<p>丙 (South) 丁</p> <p>Ping Yang Fire Martial General Ma Ding Yin Fire</p>	<p>The Zheng Yi Resolves Problems - Magical Official Civil Leader - Martial General Ma (aka - Ma Gong and Ma Sheng)</p> <p>Star God of the Southern Sky Fire Element</p>	 <p>Martial General Ma</p>
<p>戊 (Center) 己</p> <p>Wu Yang Earth Martial General Yin Ji Yin Earth</p>	<p>The Earthly Palace of Supreme Age - The Martial Light of the Upper General - Martial General Yin</p> <p>Star God of the Center Sky Earth Element</p>	 <p>Martial General Yin</p>
<p>庚 (West) 辛</p> <p>Keng Yang Metal Martial General Zhao Xin Yin Metal</p>	<p>Shang Qing Zheng Yi - Dragon and Tiger Enforce the Law - Martial General Zhao (aka - Zhao Gongming)</p> <p>Star God of the Western Sky Metal Element</p>	 <p>Martial General Zhao</p>
<p>壬 (North) 癸</p> <p>Jen Yang Water Martial General Zhou Kuei Yin Water</p>	<p>Wind Wheel Clears Away Demons - Absorb and Confine Devil Monsters, and Reduce Evil - Martial General Zhou (aka - Zhou Xuanling)</p> <p>Star God of the Northern Sky Water Element</p>	 <p>Martial General Zhou</p>

Figure 1.409. Translation of The Daoist Priest's Magical Lu Page

THE LAWFUL RIGHT TO SUMMON

During the Daoist priest's ordination, the new priest is brought to the attention of the Exorcizing Generals, and the spirit guardians are reminded of their responsibility to offer the young priest their support.

While the Exorcizing Generals are being brought under oath and spiritually bound to the young priest, the Senior Ritual Abbot will traditionally speak as follows:

"If you _____
ever encounter the Disciple _____,

While he is promoting
the transformations
on Heaven's behalf,

Helping the Dao
to root out evil,

Praying for rain
or asking for clear skies,

Expelling locusts
or producing snow,

Gathering the dead
or calling down generals,

Curing diseases
or warding off evil,

Helping the living
and absolving the dead,
for himself or for others,

**You should serve him appropriately,
and must immediately descend
as soon as you hear his summons,
and help him in his proceedings!"**

In Daoist magic ritual, when the priest approaches the altar with a magical petition, it is imperative that he imagine and feel that he is enveloped and energetically fused within the divine spiritual body of the particular celestial deity he is communing with. The effectiveness of the magic Summoning Ritual depends on the

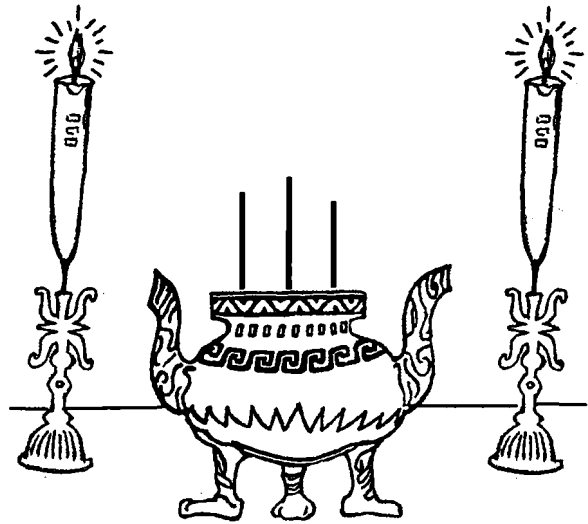


Figure 1.410. After the "Announcement" the "Summoning Paper" is traditionally placed on the Altar Table, behind the Incense Burner, in between the two Red Candles.

priest's ability to know the names, history, manifestations, and magical functions of the celestial deity he is invoking.

Traditionally, the priest will write a magic talisman or petition onto a piece of yellow talisman paper with black ink, when summoning a celestial immortal. He may also choose to use red ink on white paper when summoning a ghost, spirit entity, or nature spirit.

This Summoning Paper is traditionally written at the beginning of the magic ritual, after presenting offerings and announcing the intention of the ritual and who is to be the recipient of the offerings. After the Summoning Paper has been addressed to the proper deity, it is then placed in between the two red candles on the altar table, behind the incense burner (Figure 1.410).

During the Summoning Ritual, it is also important that the priest transform his mortal body into a "golden glowing body of light." This important magical transformation is necessary, whether the priest is Summoning a Thunder God, or journeying to the Gate of Heaven, where the priest presents his ritual petition to the Celestial Court.

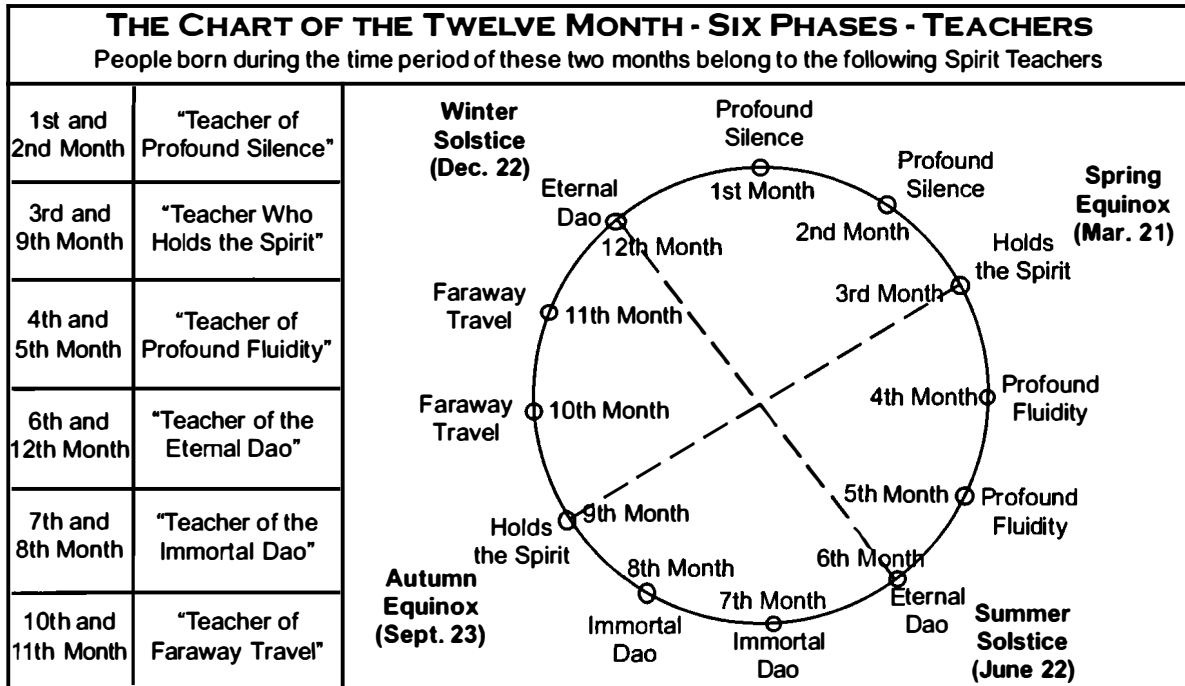


Figure 1.411. The Secret Chart of the Daoist Priest's Spirit Teachers

CHART OF THE SPIRIT TEACHERS

According to ancient Zheng Yi Daoists tradition, once a disciple became a priest, he was presented with a secret list of special Spirit Teachers and Protectors. These Spirit Helpers, enabled the Daoist priest to successfully activate his magical tools and also assisted him in his magical studies.

In order to best choose the appropriate Spirit Helpers, all calculations were based on the disciples Four Pillars (birth year, month, day, and hour). A special chart was constructed according to the magical influence occurring during the rotation of the celestial planets. Each season was divided into two influential months, with a special grouping created that surrounded the energetic influence of the Solstice and Equinox. The 12 months were then categorized according to the following design (Figure 1.411):

- **The Months of January and February:** People born during the time period of these two months belong to the "Teacher of Profound Silence."
- **The Months of March and September:** People born during the Equinox time period, occur-

ring during these two months, belong to the "Teacher Who Holds the Spirit."

- **The Months of April and May:** People born during the time period of these two months belong to the "Teacher of Profound Fluidity."
- **The Months of June and December:** People born during the Solstice time period, occurring during these two months, belong to the "Teacher of the Eternal Dao."
- **The Months of July and August:** People born during the time period of these two months belong to the "Teacher of the Immortal Dao."
- **The Months of October and November:** People born during the time period of these two months belong to the "Teacher of Faraway Travel."

CHART OF ORIGINAL DESTINY

According to ancient Zheng Yi Daoists tradition, once a disciple became a priest, he was also presented with the secret calculations of his Original Destiny. These special calculations were believed to be "assigned" according to the disciple's Birth Star and Earthly Branch Month, imparted while inside the womb (Figure 1.412 through 1.414).

THE CHART OF THE AUTHENTIC MAN'S ORIGINAL DESTINY GUIDING STAR

The Original Destiny of the Authentic Man assigned and directed inside the Bao (Womb)

MAGICAL TOOLS AND THE DAOIST ALTAR

Dipper Star	Star Name	Daoist Name	Ghost Star Name	Immortal Name Secret Name & Animal	Earthly Branch
1st Star of the Big Dipper	Lusty Wolf Star (Tanlang)	Yang Luminosity (Heavenly Pivot Palace)	Kui Star (Chief Ghost Star)	Xu Star Immortal Zi Qin & Yangming (Rat)	子 Zi
2nd Star of the Big Dipper	Giant Gate Star (Jumen)	Yin Embryo (Heavenly Revolving Palace)	Da Star (Dipper Ghost Star)	Zheng Star Immortal Zi Xu & Yinjing (Pig and Ox)	丑 亥 Chou Hai
3rd Star of the Big Dipper	Store of Wealth Star (Lucun)	Perfected Person (Heavenly Rotating Palace)	Cong Star (Power Ghost Star)	Ye Star Immortal Zi Qiao & Zhenren (Tiger and Dog)	寅 戌 Yin Xu
4th Star of the Big Dipper	Civil Chief Star (Wenqu)	Occult Obscurity (Heavenly Lever Palace)	Heng Star (Action Ghost Star)	Xu Star Immortal Zi Xiong & Xuanming (Rabbit and Rooster)	卯 酉 Mao You
5th Star of the Big Dipper	Pure and Chaste Star (Lianzhen)	Cinnabar Prime (Jade Weight Palace)	Bi Star (Complete Ghost Star)	Song Star Immortal Zi Qin & Danyuan (Dragon and Monkey)	辰 申 Chen Shen
6th Star of the Big Dipper	Military Song Star (Wuqu)	Northern Extremity (Open Yang Palace)	Pu Star (Helper Ghost Star)	Xiao Star Immortal Zi Xiang & Bei (Snake and Sheep)	巳 未 Si Wei
7th Star of the Big Dipper	Troop Destroyer Star (Pojun)	Heaven's Bar (Vibrating Light Palace)	Biao Star (Ghost Who Records)	Cao Star Immortal Zi Zhong & Tianguan (Horse)	午 Wu

Figure 1.412. The Secret Chart of the Daoist Priest's Original Destiny Guiding Stars
According to the Seven Stars of the Big Dipper (1)

THE CHART OF THE TWELVE EARTHLY BRANCHES ORIGINAL DESTINY

People born during the time period of these three Earthly Branches belong to the following Original Destiny

Earthly Branch	Original Destiny	Gate of Destiny
寅 午 戌 Yin Wu Xu	The "Supreme Original" (Wuji)	Pole Star handle tip points to "Shen" and the Spirit passes through the Gate of Life/Destiny at "You"
卯 未 亥 Mao Wei Hai	The "Upper Original" (Heaven)	Pole Star handle tip points to "Si" and the Spirit passes through the Gate of Life/Destiny at "Wu"
辰 申 子 Chen Shen Zi	The "Center Original" (Earth)	Pole Star handle tip points to "Yin" and the Spirit passes through the Gate of Life/Destiny at "Mao"
巳 酉 丑 Si You Chou	The "Lower Original" (Water)	Pole Star handle tip points to "Hai" and the Spirit passes through the Gate of Life/Destiny at "Zi"

Figure 1.413. The Secret Chart of the Daoist Priest's Original Destiny
According to the Twelve Earthly Branch Cycle

THE CHART OF THE AUTHENTIC MAN'S ORIGINAL DESTINY GUIDING STAR			
The Original Destiny of the Authentic Man is assigned and directed inside the Bao (Womb)			
Dipper Star	Star Name	Earthly Branch	The 12 Earthly Branch Correspondence to the Seven Stars of the Big Dipper
1st Star of the Big Dipper	Lusty Wolf Star (Tanlang)	子 Zi	• For those born on the Zi Day, their fate and personal magic corresponds to Tai Shang, Celestial Axis, Lusty Wolf (Tan Lang) Star
2nd Star of the Big Dipper	Giant Gate Star (Jumen)	丑 亥 Chou Hai	• For those born in Chou and Hai Days, their fate and personal magic corresponds to the Center Origin, Celestial Whirl, Giant Gate (Ju Men) Star.
3rd Star of the Big Dipper	Store of Wealth Star (Lucun)	寅 戌 Yin Xu	• For those born in Yin and Xu Days, their fate and personal magic corresponds to the True Origin, Celestial Loom, Store of Wealth (Lu Cun) Star.
4th Star of the Big Dipper	Civil Chief Star (Wenqu)	卯 酉 Mao You	• For those born in Mao and You Days, their fate and personal magic corresponds to the Hidden Knot, Celestial Heart, Civil Chief (Wen Qu) Star.
5th Star of the Big Dipper	Pure and Chaste Star (Lianzhen)	辰 申 Chen Shen	• For those born in Chen and Shen Days, their fate and personal magic corresponds to the Net's Lead-Rope Spirit, Celestial Fate, Pure and Chaste (Lian Zhen) Star.
6th Star of the Big Dipper	Military Song Star (Wuqu)	巳 未 Si Wei	• For those born in Si and Wei Days, their fate and personal magic corresponds to the Annals of Brightness, Celestial Morning, Military Chief (Wu Qu) Star.
7th Star of the Big Dipper	Troop Destroyer Star (Pojun)	午 Wu	• For those born on the Wu Day, their fate and personal magic corresponds to the Meeting Hall Gate, Celestial Beam, Troop Destroyer (Po Jun) Star.

Figure 1.414. The Secret Chart of the Daoist Priest's Original Destiny Guiding Stars According to the Seven Stars of the Big Dipper (#2)

According to ancient teachings, whenever the Daoist priest encountered various difficulties, because he understood his Original Destiny Guiding Star, he could, according to magical calculations, construct one of the following magical talismans (Figure 1.415) in order to remove and/or avert future difficulties. In this special "transforming" ritual, the esoteric talisman was specifically chosen according to the energetic patterns of the priests Original Destiny Guiding Star, and the Earthly Branch calculations of his Four Pillars (i.e., the year, month, day, and hour of his birth).

When constructed, the special magical charm was written onto a small piece of yellow talisman paper with black ink. The paper was then burned while speaking a special magical activation incantation addressing the problem and requesting assistance in overcoming the difficulty.

While speaking the magical incantation, the priest would simultaneously press the corresponding Big Dipper Star point on his left hand (Figure 1.416).

Next, the priest would burn the talisman, place its ashes into a glass of Holy Water, and then ingest its magical life transforming powers.

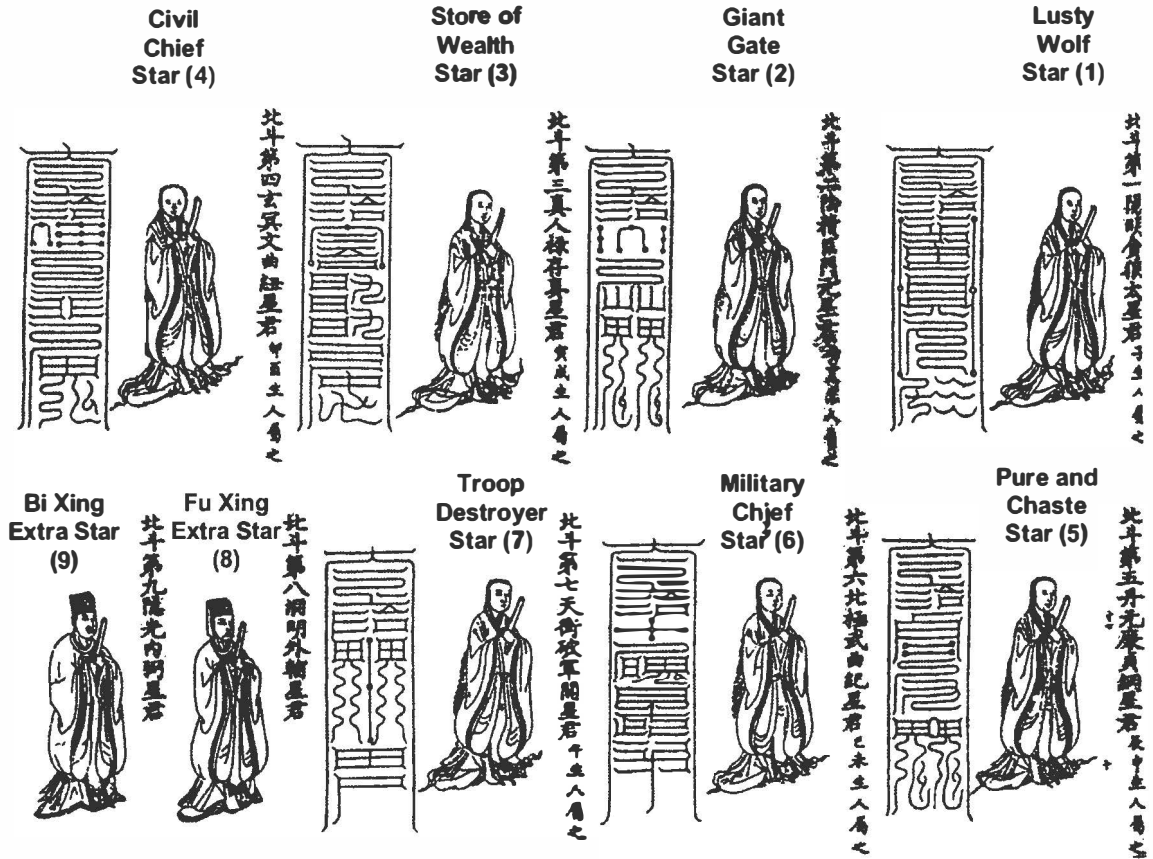


Figure 1.415. The Remove Difficulties Talismans and the Magical Seals of the Seven Stars of the Big Dipper

When performing this magic ritual, if no paper was available, the priest could choose to simply use his right Sword Fingers Hand Seal and draw the magic talisman seal in the air over the Holy Water while speaking the magical activation incantation, and pressing the corresponding Dipper Star Hand Seal point on his left hand.

This special magical ritual, was sometimes performed for patients and other Daoist disciples who wished to change the current energetic patterns of their luck. Each of these special magical talismans were chosen according to the disciple's specific needs, and according to his or her personal Original Destiny Guiding Star

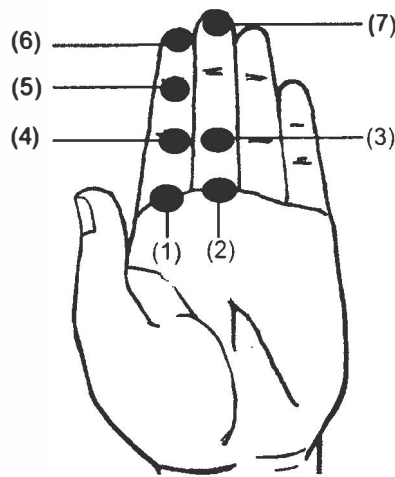


Figure 1.416. The Seven Stars of the Northern Dipper can be accessed through the priest's left hand.

DAOIST CEREMONIAL ALTARS

An altar is any structure upon which offerings such as sacrifices are made for magical or religious purposes. Altars are usually found in temples, churches, and other places of worship. However, they may also be found in shrines, and utilized as part of ancient ancestral worship.

The sacred space of the Daoist Altar ("Dao Tan"), includes the entire ritual area (Figure 1.417). The altar table itself represents the world of matter resting passively and receptively beneath the power of divine eternal light. Therefore, the altar is considered to be a highly personal magical tool, and is the symbolic representation of energetic transformation.

In ancient China, the sacred mountains were believed to be the ancient portals where the Qi that formed the world was still magically refined. Likewise, the Daoist ritual altar is visualized as a sacred mountain, that is symbolically climbed by the officiating priest during magical rituals.

The sacred Daoist Altar was conceived to simultaneously represent a "magical cave" and a "sacred mountain." It had depth through which the various energetic roads that led both inside its internal core and the inner self of the priest could be accessed; and it also had height, structure, and mass through which the priest could govern and control the energy of both himself and the world.

In ancient China, there were six types of altar tables used in magical rituals. These included altars made of jade, gold, silver, stone, fragrant smelling wood, and peach wood. The size of the table was determined by the specific design and function.

Traditionally, the Daoist Ceremonial Altar includes numerous spiritual "tools" that are used to assist the priest in contacting the spirit world and completing the magical rituals required to appease the celestial deities. Without the proper respect and understanding of how to use these spiritual tools, the priest or disciple may find him or herself in a difficult position, having gathered the attention of a specific deity only to have "annoyed" them through ignorance and mishandling.



Figure 1.417. The Daoist Altar (Dao Tan)

In Daoist Magic, the altar is considered to be not just a table, but the whole area upon which the magical ritual is performed. Therefore, there are several types of altars used in Daoist Magic.

The Essence of the Supreme Secrets is an ancient Daoist text compiled according to imperial command during the Southern Dynasties Period (420-588 A.D.). This ancient text contains instructions for constructing three different types of magical altars, described as follows:

#1 - THE ALTAR OF THE SPIRITS

The first type of altar is called the "Altar of the Spirits," and it pertains to the Three Sovereigns (the Celestial Lords of Heaven, Earth, and Man). According to *The Scripture of the Three Sovereigns*, these three celestial powers control the three vital forces of Jing (Essence), Qi (Energy), and Shen (Spirit). Additionally, according to ancient Daoist teachings, the thrones or Nine Palaces of these three magical realms are also found within the human body via the Three Dantians. During the magical ritual, the priest will energetically open himself to receive the visitation of the three celestial spirits that he or she is summoning.

The Altar of the Spirits is an "Open-Air" Altar, designed to receive the visitation of the spirits. It is traditionally constructed on a 24-foot area. The number 24 is the number of original monastery

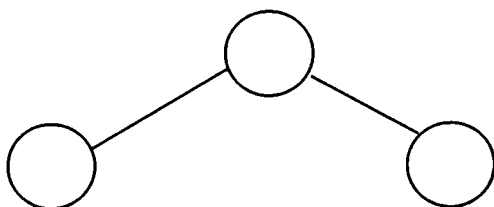


Figure 1.418. The ancient Daoist Symbol used for the Three Pure Ones, Three Realms, Three Terraces, Three Treasures, and the Three Groups of Eight.

divisions that Laojun (the Immortalized Laozi) instructed the first Celestial Master Zhang Daoling to divide the Zheng Yi sect into. These 24 original monasteries were in turn divided into three groups of eight: The Upper Eight, Middle Eight, and Lower Eight. This was specifically designed to represent the organized construction of the first three realms of Heaven, the three regions of the Universe, and the three realms of the Three Sovereigns. The celestial powers of these Three Realms are commonly depicted in most Daoist magical tools and other ritual items through the constructed image of three “check-marks” or “three circles” placed on top of a magical tool (i.e., Thunder Command Block) linked together by two straight or squiggly lines (Figure 1.418).

The 24-foot area and is then divided into 9 equal parts. Each of the 9 divisions are divided into three equal parts (representing Heaven, Earth, and Man).

A mat is placed in each of the nine sections, and placed on each mat are nine lamps and an incense burner. The nine times nine equals 81, the number of years Laozi spent in his mother’s womb before birth. The central square is distinguished by the placement of its burner, and it is associated with Ben Ming (the Root of Destiny). The energy of the Twelve Earthly Branches are active within these Nine Palaces (Figure 1.419).

Three additional altar tables, representing the Three Sovereigns, are placed within the altar area. These Three Sovereigns controls the three vital life-forces of Qi (Energy), Ming (Life and Destiny), and Shen (Spirit), and their altars are placed according to the following positioning:

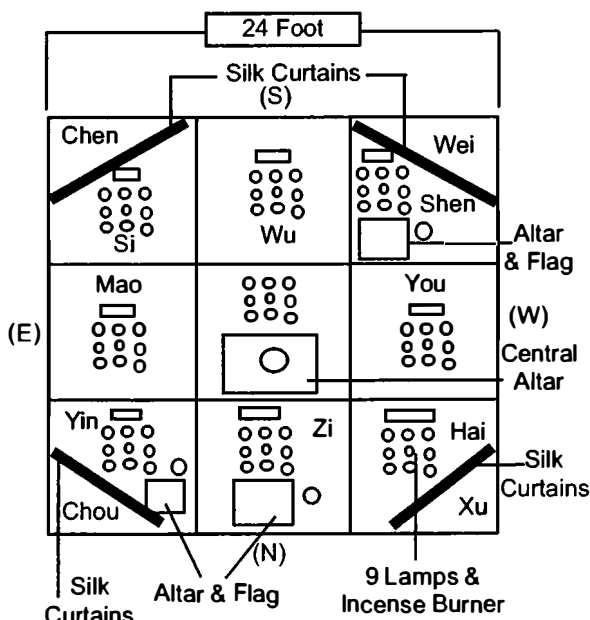


Figure 1.419. The Altar of the Spirits

- **The Altar of the Sovereign of Heaven:** This altar is located at the Zi Earthly Branch.
- **The Altar of the Sovereign of Man:** This altar is located at the Yin Earthly Branch.
- **The Altar of the Sovereign of Earth:** This altar is located at the Shen Earthly Branch.

When constructing the Altar of the Spirits, one five-foot long green banner, written in red ink and hanging from a 12 foot green bamboo pole is assigned to each of the Three Sovereigns, and placed according to its specified direction (i.e., located at the Yin, Zi and Shen Earthly Branch positions). Additionally, a table, plate, and cup are also assigned to each of the Three Sovereigns and are also placed according to their three Earthly Branch positions.

On the four Earthly Branch corners (i.e., Chou, Chen, Wei, and Xu), “Open Doors” are created by means of silk curtains. The curtain doors are created by hanging two rectangular embroidered silk cloths from a horizontal bar, that is supported by two vertical wooden poles attached to the back of the altar table. The curtains are then drawn back and tied together with cord or silk cloth.

#2 - THE ALTAR OF THE EIGHT TRIGRAMS, NINE PALACES, AND TEN DIRECTIONS

This second type of altar is called the "Altar of the Eight Trigrams, Nine Palaces, and Ten Directions" (Figure 1.420). This sacred altar is explicitly described as being constructed of three superimposed square stages. The three stages represent Heaven (the magical power of the Sun, Moon and Stars, as well as space, wind, and weather), Earth (the magical power of the soil, as well as minerals, plants, animals, and humans), and Water (the magical power of the ocean and all of the creatures of the sea, as well as the Underworld). In ancient China, these three realms were considered to be the Three Worlds.

These three sacred altar areas were often constructed of beaten Earth, built in a three-stage tier. It traditionally consisted of several layers of tamped earth or bricks, and was constructed to resemble the ascension of a mountain. Other times, when soil was not prevalent, the three stages were simply traced using "red mud" or "red chalk."

According to ancient Daoist teachings, the "Altar of the Eight Trigrams, Nine Palaces, and Ten Directions" magically corresponds to "Yu the Great." It is commonly known that, when Yu the Great (Figure 1.421) died, he was buried under a mound composed of three levels of pounded Earth. Therefore, it is reasoned that, by stepping on the various Eight Trigram areas of an altar composed of three levels, like Yu the Great, the Daoist priest was able to summoning the Celestial Gods remove all obstacles and evil spirits that sought to hinder the spiritual advancement of Mankind.

On the outer (lower) stage of the altar, was the construction of the Postnatal Bagua Trigrams. Four gates were created at the corners of the middle altar: the Gate of Heaven, the Door of Earth, the Moon Gate, and the Sun Gate.

In between these four gates were placed four tables. Each table was dedicated to one of the guardians of the Four Main Directions, responsible for holding the Earth in place. However, it is the center table (which is of celestial origin), that holds everything together. This central table (acting as a vertical axis) gives a point of reference for the Four Directions on the horizontal plane.

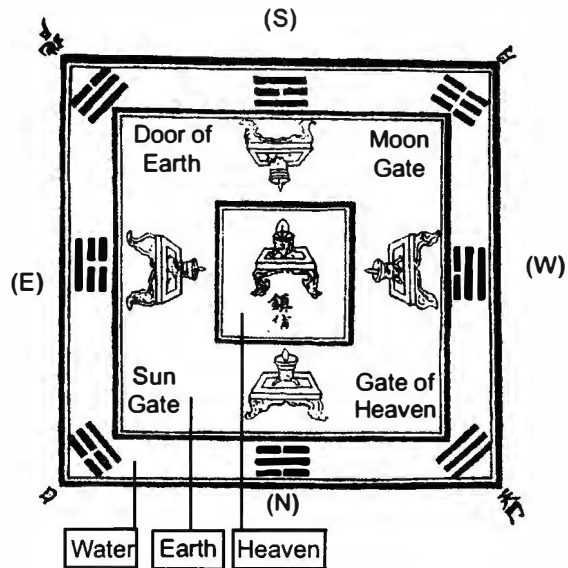


Figure 1.420. The Altar of the Eight Trigrams, Nine Palaces, and Ten Directions



Figure 1.421. Yu the Great

When performing a magical ritual at the Altar of the Eight Trigrams, Nine Palaces, and Ten Directions, the Daoist priest, immediately transformed himself into a powerful deity, capable of controlling and dispatching the various magical powers of the guardians of the Four Main Directions.

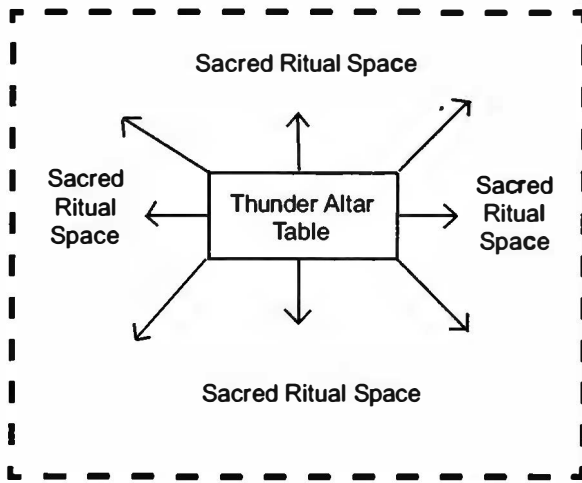


Figure 1.422. The Thunder Altar Space

#3 - THE THUNDER ALTAR

The traditional Daoist Thunder Altar is a sacred altar space, wherein the magical powers of the celestial Thunder Gods are visibly manifested. When used in this context, the term “altar” is taken to mean “ritual space,” rather than a wooden pedestal with a special celestial statue placed on it. According to ancient Daoist teachings, the “original” Thunder Altar was designated to contain not only the table on which statues and offerings were placed, but also the entire space in which a group of Daoist priests would act out their ritual sequences (Figure 1.422).

According to Ming Dynasty texts (1368-1644 A.D.), the gods of the Thunder Court had become a standard presence in Daoist rituals. Traditional layouts of the Thunder Altars were included in several books during that time period. The usual outline would require the construction of a three-tiered stage, either round or in the hexagon shape of the Bagua (Eight Trigrams).

The following example is taken from the *Golden Book*, written by Daoist Master Zhou Side, around 1432. In this version, the three-tiered stage of the Thunder Altar is replaced by three squares drawn with chalk powder (Figure 1.423). If chalk is not available, magical salt that has been empowered with special talisman ash can be used instead.

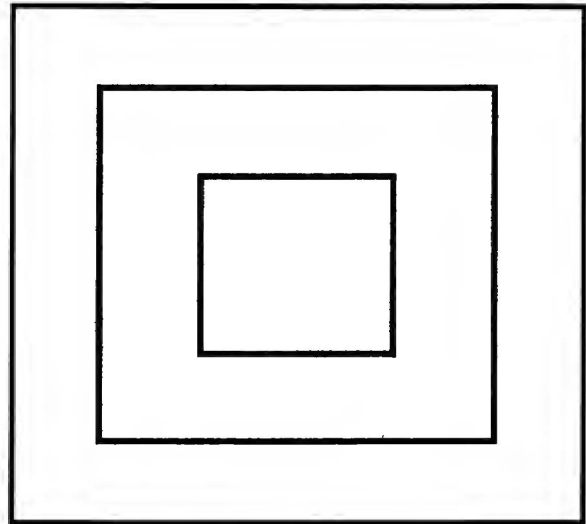


Figure 1.423. The “Three-Tiered” Thunder Altar



Figure 1.424. The Three Primary Thunder Guardians and Guardian Protectors of the Daoist priest

The Thunder Gods placed on this altar are Supreme Commander Deng, Marshal General Xin, and Marshal General Zhang, who are supplemented with the Thunder Envoys of Yin and Yang, as well as those gods of the Thunder Division that are associated with the priest as his personal protectors (Figure 1.424).

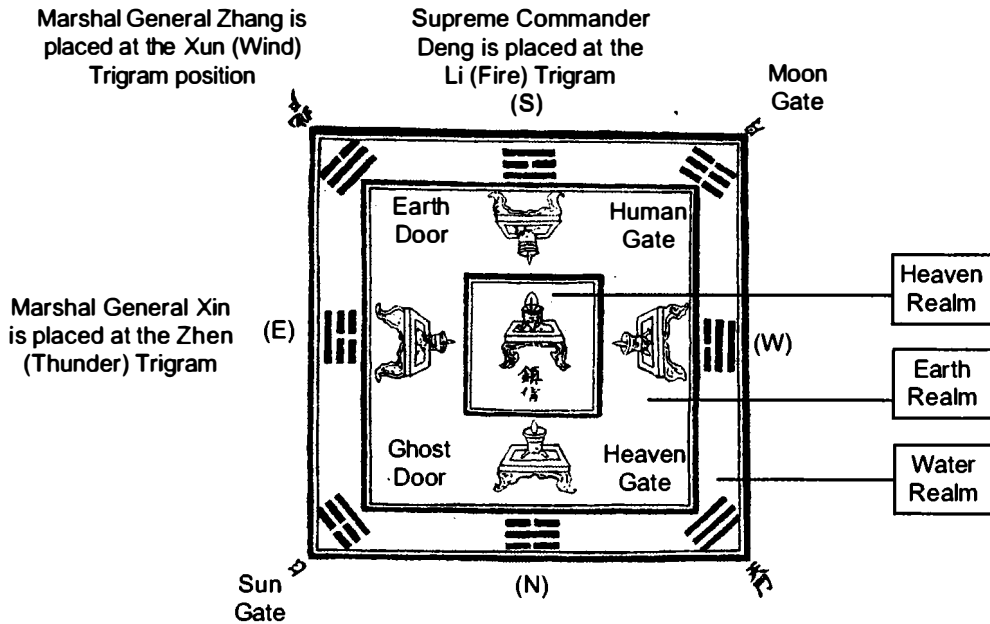


Figure 1.425. The Inner Altar

THE INNER SQUARE

In the Inner Tier of the Thunder Altar, it is important for the priest to line up the Three Marshals Deng, Xin, and Zhang, according to the following magical pattern (Figure 1.425):

- Place Supreme Commander Deng at the Li (Fire) Trigram position (located in the South);
- Place Marshal General Xin at the Zhen (Thunder) Trigram position (located in the East),
- Place Marshal General Zhang at the Xun (Wind) Trigram position (located in the South-East).

Next, at the four corners (i.e., East, South, West, and North), the priest will place the thrones of the Great Gods of the Four Oceans, according to the following magical pattern:

- The God of the Eastern Sea is Gou Mang
- The God of the Southern Sea is Zhu Rong
- The God of the Western Sea is Nou Shou
- The God of the Northern Sea is Zhuan Xu

In front of each Ocean God, the priest will place before them a jar full of purified water. Then, the priest will make a magical "Brick Talisman," and press it into each of the four purified waters.

Next, the priest will erect a "Thunder Summoning Pennant," and place the magical flag in the center of the Thunder Altar, along with an

incense table, a magical sword, a Thunder Block, and a magic Thunder Seal.

THE MIDDLE SQUARE

In the Middle Tier of the Thunder Altar, it is important for the priest to set up the celestial thrones of the Five Thunder Envoys, according to the following magical pattern:

- Place Thunder Envoy Jiang in the East,
- Place Thunder Envoy Bi in the South,
- Place Thunder Envoy Hua in the West,
- Place Thunder Envoy Lei in the North,
- Place Thunder Envoy Chen in the Center.

Next, at the Kun (Earth) Trigram position (located in the South-West), add the thunder gods that fall under the Thunder Division of the specific ritual master performing the rite. These Thunder Gods must be divided and placed according to their respective directions.

THE OUTER SQUARE

In the Outer Tier of the Thunder Altar, it is important for the priest to set up the celestial thrones of the Wild Thunder Envoys, according to the following magical pattern:

- Place Wild Thunder Envoy Ma in the East,
- Place Wild Thunder Envoy Guo in the South,
- Place Wild Thunder Envoy Fang in the West,
- Place Wild Thunder Envoy Deng in the North,
- Place Wild Thunder Envoy Tian in the Center, he is also to be placed at the Kun (Earth) Trigram position (located in the South-West).

Next, add the numinous magical symbols of the City God, local Earth God, local Temple God, and the God of the Dragon-pond.

According to the season, line up the various gods and spirits that spread Thunder, Wind, and Rain. It is important that all of these deities be placed together at the lower, outer level of the Thunder Altar.

Then, present special offerings of incense, flowers, lamps, and candles according to ancient ritual protocol.

THE ALTAR OF THE GOLDEN GATE

The third type of altar is called the "Altar of the Golden Gate." According to the ancient Daoist text *Wu Lao Chi Shu Jing*, it is at the threshold of the Golden Gate that the Heavenly Worthy of the Primordial Beginning transmits the Five True Writs used to construct the magical altar. This magical gate is said to be beyond the Three Realms, where the Queen Mother receives the "elect." It is a place of ultimate safety. Sometimes called "the Mountain of the Jade Capital," it is situated in the Supreme Da-Le Heaven.

In this sacred altar, are hung five portraits on the North wall facing the Cave Table (Figure 1.426). The images should be those of the presiding deities (e.g., the Three Pure Ones, the Jade Emperor, the Celestial Master, the Three Mao Masters, etc.). The "Cave Table" (Dong An) is positioned at the center of the middle portrait.

Portraits are also hung on the side walls, representing the magical powers of Heaven, Earth, Water, and Hell, collectively known as the Four Courts (Si Fu). Therefore, placed on the West wall is the Celestial White Tiger, Judges of the Earth, Immortals of the Terrestrial Court, and gods of the North and West. Placed on the East wall is the Celestial Green Dragon, Judges of the Heavens, Immortals of the Celestial Capital, and gods of

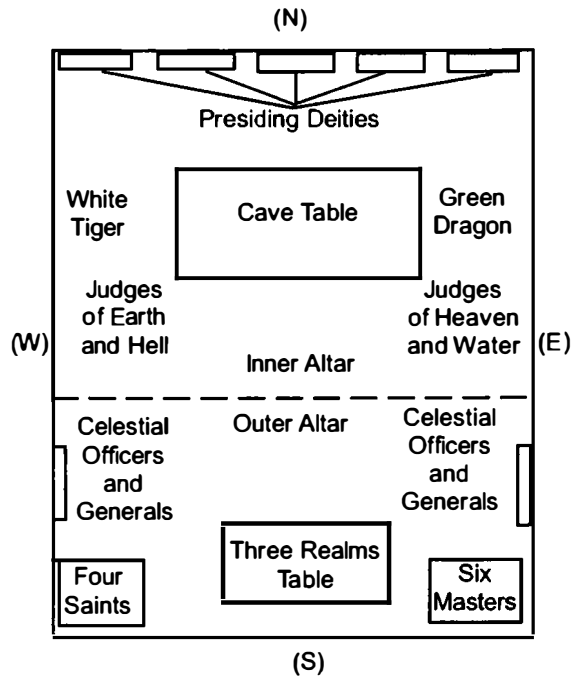


Figure 1.426. The Altar of the Golden Gate

the South and East. Traditionally, a minimum of two and maximum of six portraits are hung on each side wall.

In the Outer Altar, on the side walls, the priest's personal Guardians are posted. These protectors guard the altar, carry messages to the various celestial courts, and protect the priest when he or she spirit travels.

The Table of the Three Realms is placed in the center location of the Outer Altar. This special table is composed of the various realms of the Twenty-Eight Inferior Heavens. Spectators are allowed to bring offerings for various deities and place them on this table.

There are two tables placed next to the "Three Realms Table." The table positioned on the West side is dedicated to the Four Saints (Green Dragon of the East, White Tiger of the West, Red Phoenix of the South, and the Black Warrior of the North). The table positioned on the East side is dedicated to the Six Masters (Celestial Master Zhang Daoling, etc.).

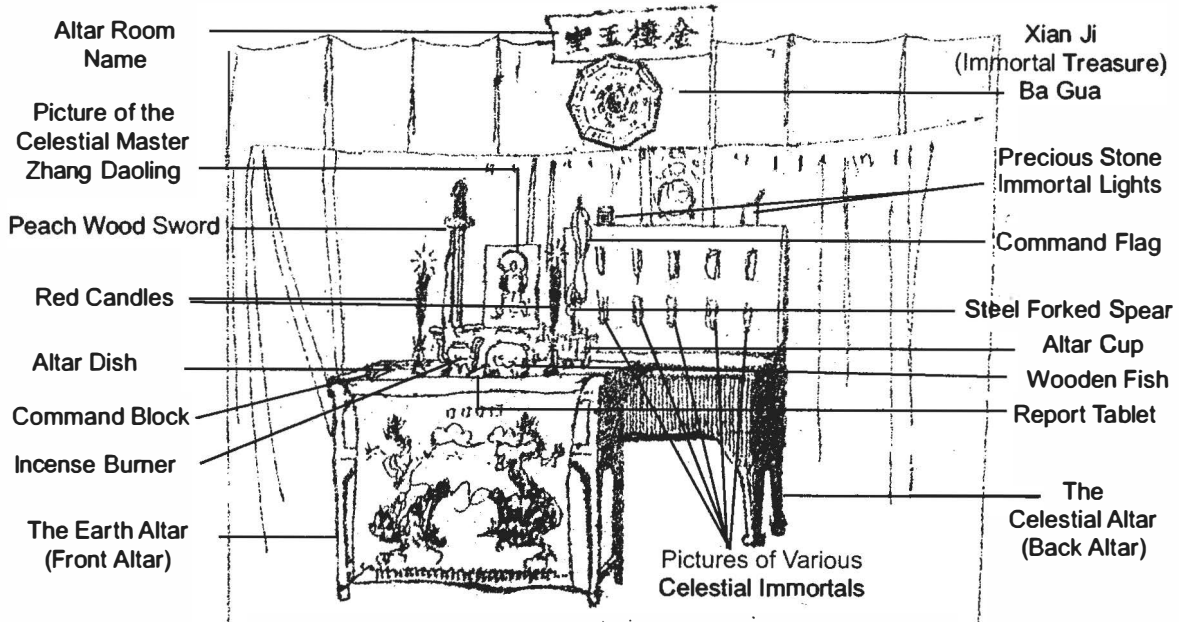


Figure 1.427. The Zheng Yi Daoist Altar Room

THE PERSONAL ALTAR ROOM

In order to conduct a proper ritual, the Zheng Yi Daoist priest may setup an altar in his own house. However, the altar should be placed in a room used exclusively for this purpose. The ceremony can then be properly opened and closed in accordance with ancient Daoist principles. During the performance of a ritual, all doors and windows are to be kept closed, and the windows should be covered with either dark blue or red curtains. Care is also taken to ensure that people do not frequently enter or leave the room; otherwise, the summoned divinities could become offended and depart in anger.

When constructing a simple altar, it can either be placed in the center of the room or against the East or Southern wall, so that when the Daoist priest stands in front of the altar, he or she faces the East (rising Sun - increasing Yang) or Southern direction (peak of the Sun - maximum Yang).

When setting up the "Dau Chang" (Ceremonial Court) of the Daoist Altar, it is important to note that there are traditionally three special areas (Heaven, Earth, and Man) and two altars. One small altar, known as the "Earth Altar," is positioned in front; the larger altar, known as the "Celestial Altar," is positioned in back (Figure 1.427).

THE CELESTIAL ALTAR AREA

Traditionally, the back altar area of a Daoist ritual space is covered with a large dark golden yellow curtain (known as the Upper Curtain). It contains the Altar Room Name and the Bagua Xian Ji (Eight Trigram Immortal Treasure). This special area is considered to be the "Holiest of Holy," and the energetic portal into the divine realm. This one curtain also represents the infinite space of the Wuji (Figure 1.428).

THE CENTRAL ALTAR AREA

The middle altar area (also known as the Immortal Altar area and Central Altar area), is separated from the Celestial Altar by two dark red or yellow colored curtains. These two curtains represent the powerful ever changing forces of Yin (the curtain on the right) and Yang (the curtain on the left).

The Central Altar Table is traditionally covered with a golden yellow tablecloth, and contains the images or carvings of specific celestial deities.

This special area is considered to be the "Internal Altar" area, and represents the Heavenly area where the Celestial Immortals interact with the Human Realm via the prayers of the priest.

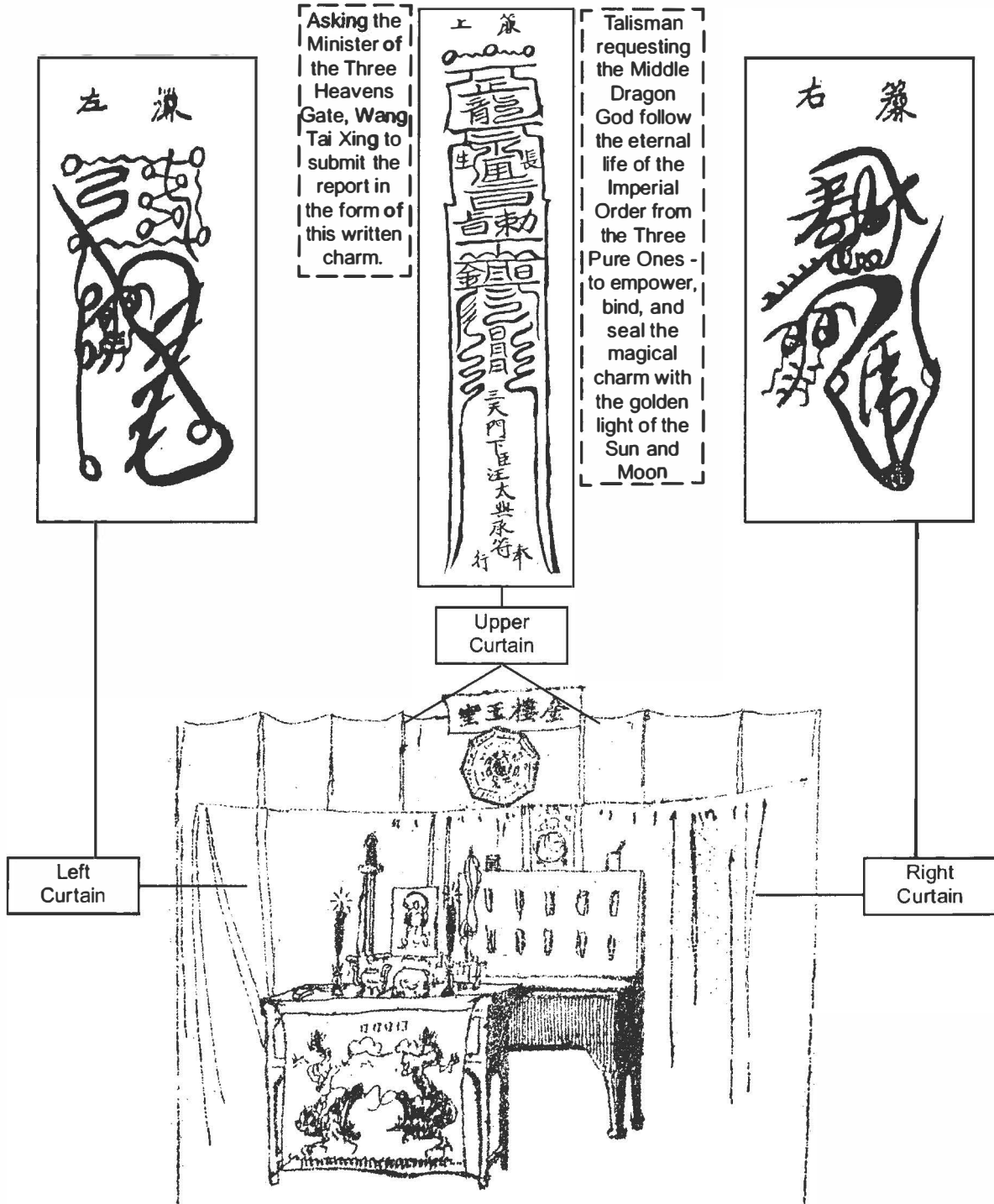


Figure 1.428. Esoteric Talismans used to magically activate the special curtains areas of the Altar Room

In each of the four directions there is an image or statue of one of the Four Direction Immortals. The names of these four immortals are Qing Lin (Blue/Green Magic), Chi Lin (Red Magic), Bai Lin (White Magic), and Hei Lin (Black Magic). When beginning Daoist ceremonies and various magical rituals, these four immortals are always shown respect with bowing and incense.

Hanging above the Central Altar are the Hu Lu Li ("precious stones") lights. These special lights are sometimes referred to as the Immortal Lights or Magical Lights. These lights represent the immortal radiance which remains on Earth and influences the Human World.

According to ancient Daoist teachings, there are ten types of Zhi Jin (Baldachin) that can be used as curtains to hang behind the Central Altar of the Heavenly Worthies and the Perfected Ones. These include curtains that show floating clouds, soaring Luan-birds, dancing phoenix, lotus flowers, immortal mushrooms, the seven precious jewels, silk embroideries, combinations of magical objects, Zhi Jin done in one pure color, and those that show colorful pictures.

THE EARTH ALTAR AREA

In front of the Central Altar is the Earth Altar. The Earth Altar is considered to be the "External Altar," and corresponds to the everyday actions occurring within the Human Realm.

The Earth Altar Table, is sometimes called "the sacrificial table," and is often square in design, in order to represent the symbolic shape of the Earth.

Two ruby red candles are set on the upper part of the Earth Altar table, one positioned in each corner. The round circumferences of the candles and its illuminating light represent the Yang of Heaven, while the square shaped altar table represents the Yin of Earth.

In the Tian Shi Zheng Yi Daoist tradition, a picture or icon of the first Celestial Master Zhang Dao Ling is placed on the center of the Earth Altar, displayed between two red candle holders. Also positioned on the Earth Altar is the Incense Burner, Altar Dish, Altar Cup, Report Tablet, Command Block, Law Seal, Wooden Fish, Yellow Talisman Papers, Incense, and Five Pecks Rice Container.

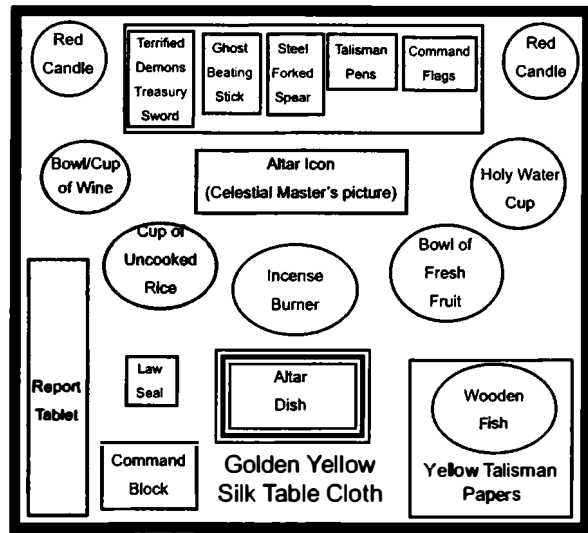


Figure 1.429. Setting up the Altar Table

Next to the rice container there is a wooden rack which contains the Terrified Demons Treasury Sword, Command Flags, Ghost Beating Stick, Talisman Pens, and Steel Forked Spear. These are the magical tools used in Daoist magical ceremonies and rituals (Figure 1.429).

It is important to note, that all of the three altar tables (Celestial, Central, and Earth) must be constructed out of wood, and not plastic. The Wood Element corresponds to the priest's Hun and represents the energetic vehicle for spirit travel, used in most Daoist rituals.

THE SECRET METHOD FOR ACTIVATING THE MAGIC POWER OF THE ALTAR SPACE

The following secret ritual is used by Daoist priests in order to energetically activate the magical power of the Altar Space.

After the various altar areas have been set up, purified, and consecrated, the Daoist priest will then perform a special magic ritual to energetically activate the altar area.

When performing this special ritual, the priest will proceed as follows:

- After lighting the two red candles, the priest will present the appropriate offerings (flowers, fruit, water, rice, and wine), as well as offer three incense to the Three Pure Ones.
- Next, still focusing on the images of the Three

Pure Ones, the priest will speak the following secret incantation:

**“Tai Shang Lao Jun Orders,
One Thousand Immortals to immediately
come and protect the altar area!”**

THE NAME OF THE ALTAR ROOM

The Daoist priest acts as a celestial ambassador, in order to express both the “official” and the “martial” aspects of the magical ritual. As an “Official of the Heavenly Court,” the priest personally submits himself to the highest celestial powers and appears before the Gate of Heaven. As a “Commander of Martial Spirits” the priest is able to subjugate the Earthly realm of evil ghosts and demonic spirits. This important duality, is expressed through the Daoist priest’s relationship to the altar room. As the priest changes position in the altar room, he also changes his status. For example, he transforms himself from a low-ranking celestial official who humbly submits to the highest manifestations of the godhead (petitioning Heaven on behalf of Earth), to a divine commander who exerts power over demonic spirits (transforming the energies of Earth at the command of Heaven). Therefore, the name of the Daoist priest’s altar room is of utmost importance.

Above the Celestial Altar on the back wall there will traditionally be a banner containing the specific “Altar Room Name” written in Chinese characters. This Altar Room name is given to the Daoist priest when he or she receives their Lu (the spiritual register that contains the Daoist priest’s list of gods and spirit helpers, Altar Room Name, Meditation Room Name, set of scriptures central to a specific Daoist sect’s tradition, list of prohibitions, vestments, sacred charts, and a list of magical talismans, handseals, incantations and other spiritual “tools” used for controlling spirits).

In ancient China, three banners of wood were traditionally mounted on the entry way of each house. The banners are placed to the left, above and to the right of the entry way, surrounding the front door. These banners contain couplets (two successive rhyming lines of verse), usually written in red Chinese characters. The left (Yang) banner’s couplet will generally make a statement; the right (Yin) banner’s couplet will further expand the meaning of this statement (following the rhythm of the left banner). On the top of the door there is another wooden banner (containing four to six characters) which summarizes the meaning of the right and left couplets.

Therefore, following this same ancient custom, there is a horizontal couplet placed above the Celestial Altar. In the previous example of a Daoist Altar Room (refer back to Figure 1.380), the banner above the Bagua diagram says “The Golden Mansion and Jade Chamber” (which is the Altar Room Name). Below the name of the Altar Room, there is a Bagua picture known as Xian Ji or “the Immortal Treasure.” This Bagua picture symbolizes the magical power of the Eight Trigram Immortals taking control and leading the spiritual realm of the altar area (refer to Figure 1.442 on page 315). Additionally, on both sides of the Ceremony Court you will also have a Ying Zheng banner hanging (the meaning of this banner is to welcome the real ancestral masters to the altar to help with the magical ceremony and rituals).

The following is a list of the 60 year Cycle, used by Zheng Yi Daoist priests in order to determine the specific name and magical power of the disciple’s personal Altar Room. The names of the Altar Rooms are used like spiritual “passkeys,” that enable the Daoist priest to enter into the energetic realms of the Three Worlds. The name of each Altar Room was presented to each disciple according to the exact year of his or her birth (Figure 1.430 through Figure 1.432).

Altar Room	Year of Birth
The Altar that responds to Genuine Magic	1864 - 1924 - 1984
The Altar that responds to the Genuine Comprehension of Magic	1865 - 1925 - 1985
The Altar that responds to Transforming Wisdom	1866 - 1926 - 1986
The Altar that gathers the spirit of the Three Worlds	1867 - 1927 - 1987
The Altar that gathers the Original Three Worlds	1868 - 1928 - 1988
The Altar that Genuinely Gathers the Three Worlds	1869 - 1929 - 1989
The Altar of the Genuine Keeper of the Mystical One	1870 - 1930 - 1990
The Altar that Genuinely Comprehends Profound Magic	1871 - 1931 - 1991
The Altar that Genuinely brings together Mystical Understanding	1872 - 1932 - 1992
The Altar that Genuinely responds to Profound Magic	1873 - 1933- 1993
The Altar of Changes that responds to Thunder Bolts	1874 - 1934 - 1994
The Altar of the Jade Hall of Praise and Change	1875 - 1935 - 1995
The Altar that Triumphantly Responds with Flying Retribution	1876 - 1936 - 1996
The Altar of the Keeper of the Mystical Genuine One	1877 - 1937 - 1997
The Altar of Profound Mystical Comprehension	1878 - 1938- 1998
The Altar of the Content Spirit that focuses on the Character	1879 - 1939 - 1999
The Altar that Changes the Universal Response	1880 - 1940- 2000
The Altar of the Mystical Reunion of the Rough Separation	1881- 1941- 2001
The Altar of the Reunion of the Collected Original (HunYuan) Magic	1882- 1942- 2002
The Altar Where 100 Spirits Gather to Respond	1883 - 1943- 2003

Figure 1.430. Zheng Yi Names of Daoist Altar Rooms

Altar Room	Year of Birth
The Altar of the Profound Comprehension of the Magical Spirit	1884 - 1944 - 2004
The Altar of the Jade Hall and Genuine Combination of the Three Worlds	1885 - 1945 - 2005
The Altar of the Magical One Who Keeps the Mysteries	1886 - 1946 - 2006
The Altar of the Profound Magic of the 2nd Heavenly Stem	1887 - 1947 - 2007
The Altar that Guards and Protects the Three Stages	1888 - 1948 - 2008
The Altar of the Mystic Keeper of the One Dao	1889 - 1949 - 2009
The Altar that Celebrates the Demonstration of the Flying Demons	1890 - 1950 - 2010
The Altar that Protects Genuine Divine Convergence	1891 - 1951 - 2011
The Altar That Responds to Change in the 2nd and 3rd Stars of the Big Dipper	1892 - 1952 - 2012
The Altar of the Jade Hall of Quiet Emptiness	1893 - 1953- 2013
The Altar That Genuinely Responds to Profound Magic	1894 - 1954 - 2014
The Altar That Genuinely Understands Magical Treasure (Ling Bao)	1895 - 1955 - 2015
The Altar that Responds to the Magical Reunion of Wisdom	1896 - 1956 - 2016
The Altar That Gathers the Spirit of the Three Worlds	1897 - 1957 - 2017
The Altar that Genuinely Collects the Three Worlds	1898 - 1958- 2018
The Altar that Genuinely Gathers the Three Worlds	1899 - 1959 - 2019
The Altar of the Genuine Keeper of the Mystical One	1900 - 1960- 2020
The Altar that Genuinely Comprehends Profound Magic	1901- 1961- 2021
The Altar that Genuinely brings together Mystical Understanding	1902- 1962- 2022
The Altar that Genuinely responds to Profound Magic	1903 - 1963- 2023

Figure 1.431. Zheng Yi Names of Daoist Altar Rooms

Altar Room	Year of Birth
The Altar of Changes that Responds to Thunder Bolts	1904 - 1964 - 2024
The Altar of the Jade Hall of Praise and Change	1905 - 1965 - 2025
The Altar of the Responsive Retribution of Triumphant Fire	1906 - 1966 - 2026
The Altar of the Profound Quiet One	1907 - 1967 - 2027
The Altar that Leads to Genuine Profound Magic	1908 - 1968 - 2028
The Altar of the Genuine Concentration That Focuses on Character	1909 - 1969 - 2029
The Altar That Illuminates Wisdom and Change	1910 - 1970 - 2030
The Altar of the Mystical Reunion that Initiates Harmony	1911 - 1971 - 2031
The Altar of the Combined Original that Provides for Magical Reunion	1912 - 1972 - 2032
The Altar of the 10,000 Spirits That Gather and Respond	1913 - 1973 - 2033
The Altar That Profoundly Comprehends the Magical Spirit	1914 - 1974 - 2034
The Altar of the Profound Combination of the Three Worlds	1915 - 1975 - 2035
The Altar of the Mystical Keeper of the Magical 2nd Heavenly Stem	1916 - 1976 - 2036
The Altar of the Profound Magic of Zheng Yi	1917 - 1977 - 2037
The Altar of the Three Stages that Protect and Guard	1918 - 1978 - 2038
The Altar of the Profound Keeper of the Dao of the 2nd Heavenly Stem	1919 - 1979 - 2039
The Altar of Flying Demons that Perform and Celebrate	1920 - 1980 - 2040
The Altar of Quietly Observing Pure Emptiness	1921 - 1981 - 2041
The Altar that Responds to the Changes of the 2nd and 3rd Stars of the Big Dipper	1922 - 1982 - 2042
The Altar of the Jade Hall of Quiet Mysticism	1923 - 1983 - 2043

Figure 1.432. Zheng Yi Names of Daoist Altar Rooms

If the altar is primarily dedicated to divination activities, foretelling the future, and other intuitive magical practices, it should be located against the Western wall - facing East (the realm of the Spirits of the Air).

The Southern Direction: The South is the direction of fire and flame. It is considered to be the place of brilliant radiance and maximum Yang. In ancient times, the flame was used as a symbol of the god-head. This is why, in Daoist altars, the lamp is used to symbolize the priest's purest aspirations. According to ancient Daoist tradition the Fire Spirits or Fire Immortals become a human's most powerful allies in creation and defense (i.e. the Fire Crows who destroy demons). In ancient times, the Southern direction was used as a symbol of the Red Phoenix.

If the altar is primarily dedicated to Earth Spirits, and Nature Gods, it should be located against the Southern wall - facing North (the realm of Earth Spirits and Nature Gods, and the place of dark shadows and Maximum Yin).

- In ancient Daoist Feng Shui, the two directions from which fortune and misfortune were said to arrive were traditionally from the East and the West. For example, evil sorcerers were energetically attacked from the Eastern (Dragon) direction, while good priests were energetically attacked from the Western (Tiger) direction. Therefore, an individual who was under a psychic attack from a sorcerer would immediately issue a counter-attack by employing the magical symbol of the opposing animal (the altar was set at the East in order to face and attack the West).
- According to Daoist Feng Shui teachings, the altar table should not be angled, but placed flush against the wall. An angled altar table will create a disharmonious energetic flow within the altar space.
- It is important to treat the altar with the utmost respect at all times. Therefore, according to ancient Daoist Feng Shui teachings, never allow the altar to be placed against a wall that is shared by a bathroom or a garage.

The bathroom energies will bring Noxious Energy and Sha Qi (Killing Energy) into the altar space. The energies resonating from the garage will bring chaos and disharmony into the altar space.

- If possible, do not place the altar in the bedroom. If this is unavoidable, then do not place the altar at the foot of the bed, or on the opposite side of a wall at the foot of the bed. To do so would direct your feet at the altar while you sleep. This is energetically equivalent to placing your feet directly in the face of your celestial guardians, teachers, and deities, and is taken as a sign of great disrespect.

If the altar table has to be placed within the bedroom, it is important to follow these essential guidelines:

1. If the altar is placed inside the bedroom, cover it with a red, or dark blue/black silk cloth when not in use (the color of the silk cloth can vary according to the specific direction, Element, and deity you are currently working with). The covering of the silk cloth allows the energies generated through using the altar table and magical tools to remain contained within the sacred altar space.
- Before you remove the silk cloth, make sure you have also removed your street shoes before energetically activating the altar space.
2. Never place keys, coins, or other domestic items onto the sacred altar table, and do not store personal items underneath the altar table. This pollutes and destroys the sacred nature of the altar table, and will greatly offend the celestial deities for whom this sacred space is reserved.
3. Do not use negative or inappropriate language near the altar or the sacred altar space. Any and all offensive or profane behavior must be completely eliminated while in the sacred altar space.
4. Do not use drugs or alcohol near the altar or the sacred altar space.
5. Do not have sexual relationships or expose your naked body in front of the altar or the sacred altar space.

PURIFYING THE ALTAR SPACE

Next, the altar space must be **physically, energetically, and spiritually cleansed, purified, and magically activated** before it is used.

One extremely important thing to note, is that after choosing an altar space, all **impurities and evil influences** existing in and around this space must be completely removed before it is energetically activated and used. To remove, banish and/or destroy any and all evil energetic influences (as well as remove any unwanted energetic portals) the following secret Magical Talismanic ("Break The Filth" Talisman) must be drawn in the air by the Daoist priest while spraying Holy Water (Figure 1.433) onto the floor, walls and ceiling. Using his right hand Sword Fingers Hand Seal, the priest will energetically imprint the five directions of the altar space while speaking a Banishing Incantation.

After removing any and all toxic energy that may potentially poison the sacred space of the Altar Room, the next important task is for the priest to sanctify the altar space. A seasoned priest will vigilantly maintain his or her altar rooms sacred spiritual ambiance (i.e., always imagining, seeing, hearing, feeling, believing and knowing it to be his or her personal, sacred, Divine sanctuary).

This sacred space should not share a wall with a bathroom, a garage, or any other obvious negative influence. Be aware that sunlight and fresh air add to the potency of this sacred space. If the objective is to establish a powerful altar space, then the priest should pick a space on the North or West wall (i.e., the altar statues face towards the Southern or Eastern direction).

CLEANING THE ALTAR SPACE

After selecting the altar space and banishing any hindering energetic obstacles, the priest will need to physically, energetically, and spiritually clean the altar space. There are many ways to perform this task, according to many different magical traditions. Traditionally, cleansing and purifying the altar space was performed by professionals, masters of Daoist esoteric magic who can summon, invoke, remove, banish, exorcise, or destroy spirit entities.

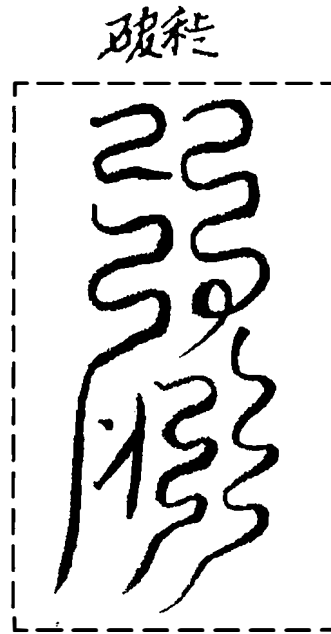


Figure 1.433. In order to energetically stop, banish and/or destroy any evil energy or remove any energetic portals that may potentially poison the sacred space of the Altar Room, this secret Magical Talismanic Seal ("Break The Filth" Talisman) must be energetically drawn into the air by the Daoist priest while spraying Holy Water. This magical Banishing Seal is to be drawn by the Daoist priest using his or her Sword Fingers Hand Seal and used to energetically imprint the Environmental Qi of the entire altar space while speaking Banishing Incantations.

- **Physical Cleansing:** Before a priest actually creates any type of altar space, he must make sure that it is first physically clean. This includes providing any physical repairs that may be needed (e.g., a fresh coat of paint, re-carpeting, etc.). Whenever possible, try to avoid using harsh chemicals of any kind. Instead, try to use plain water (or add a cup of pure apple cider vinegar to a bucket of cleaning water).

When physically cleaning the Altar Room, the following secret Magical Talismanic Seal ("Wash Filth" Talisman) must be energetically drawn and imprinted into the cleaning water (Figure 1.434) by the Daoist priest using his Sword Fingers Hand Seal. The power of this

magical talisman will then be energetically imprinted within the Altar Room floor, walls, and ceiling.

Use this magical water to wash the floor, walls, altar tables, etc., or anything within the altar space. After completing the physical cleansing and purifying ritual, open the door and windows and use fresh air to help dry the altar space. Once the priest is satisfied with the physical cleansing, he can then progress to the energetic cleansing.

After the altar room has been established and is functioning as a magical tool, periodically clean it. Remember that cleanliness is a sign of respect for the celestial deities currently teaching and energetically protecting you. Try to restrict your altar cleaning to the middle of the New Moon cycle (the center of the 3 days of the New Moon).

- **Energetic Cleansing:** Some Daoist priests like to use "smudge sticks" (i.e., large wands of aromatic herbs such as Mugwort, Valerian, Sandalwood, or Sage), or special purification incense constructed from Clove, Cinnamon, and Benzoinum Resin to perform energetic cleansing.

Traditionally, the priest will use the smudge stick or purification incense on himself first, as it is always important to first energetically cleanse and purify yourself before energetically cleansing the altar space. Then, after having cleaned himself, the priest will light a second smudge stick or purification incense and begin to walk around the altar room. It is important that the priest maintain a pure state of mind, and pray fervently to bring Divine Light into the altar room. The priest will continue to infuse the cleansing smoke with pure intention, and imprint this divine light into every part of the altar space.

Once the priest is satisfied with the energetic cleansing, he should open the door and windows to allow fresh air to carry away any remaining smoke. This action in the cleansing ritual signifies removing any remaining negative energy and evil influence.

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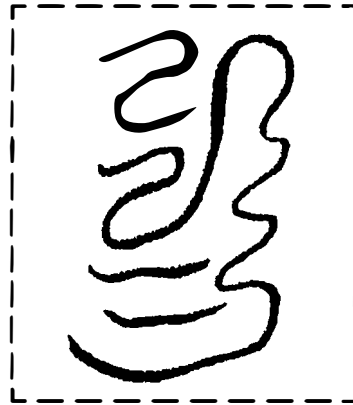


Figure 1.434. When physically cleaning the Altar Room, this secret Magical Talismanic Seal ("Wash Filth" Talisman) must be energetically drawn and imprinted into the cleaning water by the Daoist sorcerer using his or her Sword Fingers Hand Seal. The energy of this magic talisman will then be energetically imprinted within the Altar Room floor, walls, and ceiling.

Traditionally, the priest will repeat the energetic cleansing process four times a year (i.e., Winter Solstice, Spring Equinox, Summer Solstice, and Autumn Equinox). However, depending on the type of magical rituals performed, additional cleansing may be needed (i.e., the priest will feel and know when the altar space needs cleansing).

- **Spiritual Cleansing:** The last and most important type of cleansing ritual is the Spiritual Cleansing. It requires the Daoist priest to magically imprint and spiritually "Activate" the energy now vibrating within the altar table.

In order to energetically cleanse and purify the altar table, this secret Magical Talisman ("Cleanse and Purify the Altar") must be drawn in the air (Figure 1.435) by the Daoist priest while spraying a mist of Holy Water over the Earth Altar table. This magical purification talisman is to be drawn by the Daoist priest using his or her right hand Sword Fingers Hand Seal, and energetically imprinted within the Earth Altar Table while spraying



Figure 1.435. In order to energetically cleanse and purify the Earth Altar, this secret magic talisman seal ("Cleanse and Purify the Altar") must be drawn by the Daoist sorcerer using his or her Sword Fingers Hand Seal. This magic talisman seal should be energetically imprinted within the Earth Altar Table while spraying a mist of Holy Water and speaking Cleansing and Purifying Incantations.

Holy Water and speaking a Cleansing and Purifying Incantation.

ARRANGING THE ALTAR DEITIES

Once you have consecrated a specific altar area, and the defined area has been physically, energetically, and spiritually purified, you are ready to import your Daoist "tools," icons and deities.

When creating a shrine or altar for use with a specific Daoist celestial immortal or deity, be aware of the spatial relationships involving your deities. In other words, do not place lesser Immortals above the higher ranking Immortals. It is also best to have your deities overlooking pleasant scenery. Follow your own intuitions and create a very respectful environment for your yourself and the Deities.

The celestial deities worshipped in Daoist magic represent the various kinds of magical archetypes. They are sometimes viewed as symbols or icons of various power sources, derived from the subconscious mind to portray specific magical powers. They are also symbols and images of

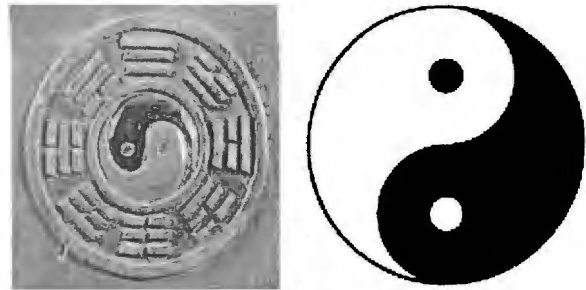


Figure 1.436. Famous Daoist Icons
The Bagua (Eight Trigram) Symbol, and the
Yin and Yang Taiji (Great Ultimate) Symbol

certain supernatural attributes, created as manifestations of specific deities. The Daoist magic archetypes play a vital role in three specific areas:

- The archetypes play a role in understanding the supernatural powers of the celestial realm active within the Three Worlds.
- The archetypes are used as symbols or tools of power. They are deliberately and precisely applied to unlock and open the deeper aspects of our true selves.
- The archetypes represent the death and rebirth of our Eternal Soul active within the imagination of our subconscious mind.

ICONS

Temples without icons serve no real purpose unless they contain other religious symbols (i.e., images such as the Bagua, Yin and Yang (Figure 1.436), Cross, Star of David, etc.). Without these religious symbols, the ancient Daoists would say that these temples are considered to be like "generals without armies," worthless. The ancient Daoists believed that just as a king without a skilled counselor is soon deposed, so too a priest without the covering and council of a particular spiritual saint and sect will soon be brought to ruin.

Left alone without spiritual accountability, every individual gives way to his own desires for attention and recognition, power and fame, or possessions and notability. The spiritual icon, therefore reminds the priest of his or her spiritual commitment to the divine, supports their "Code of Conduct," and strengthens their De (Virtue).

The Daoist priest can place any icon (the image

of a specific deity) that he or she prefers on the top of the altar, for example, the Jade Emperor (Figure 1.437). The only requirement for the Icon, is that the priest have a physical, mental, emotional, and spiritual relationship with this magical image.

Because the Icon will be the most important visual and energetic focal point in the altar room, it is important that the Daoist priest possess a strong belief in the esoteric powers and metaphysical symbolisms imbedded within the Icon's image. My Daoist teacher required us to describe each detailed symbolism and gesture of the deity's statue, and its magical implications.

THE ENERGETIC LOADING OF THE ICON

The altar icons can either consist of detailed pictures, plaques, photographs, drawings, and paintings (i.e., two-dimensional representations), or carved statues (i.e., three-dimensional representations) of various deities. Traditionally, a carved statue of a celestial deity tends to bring about a deeper, more profound presence to the altar space.

Carved statues of Daoist deities are traditionally constructed out of metal, wood, stone, or ceramic. Because the statue acts as a magical portal, it is traditionally energetically "loaded," and filled with various secret magical materials. The size of the statue is not important. Its specific height has no bearing at all on the amount of Ling Shen (Spiritual Energy) that can be invoked through its energetic structure.

One of the greatest kept secrets in Daoist magic, is what the temple priests place inside the hollow altar temple statues and stands. According to ancient magical traditions, special talismans, herbs, minerals, and other paraphernalia are secretly inserted inside the altar statue in order to energetically "load" its magical image. This special energetic loading and magical imprinting allows the lifeless statue to immediately become "alive," and exist within the temple as a powerful energetic portal and living representation of the celestial deity.

Additionally, the Icon of the celestial deity should never be placed directly onto the altar table. In Daoist Magic, the celestial deity is traditionally always raised "off the floor." Therefore, certain stands are also traditionally energetically "loaded," and filled with various secret magical



Figure 1.437. The Altar Icon of the Jade Emperor (God of Creation - God of Heaven and Earth)

materials. It is important to note that the altar stand itself can also include the additional structures of a small roof and walls, used to resemble a small temple (sometimes called a "Spirit House").

Once the Icon has been placed and magically activated, the priest will try to avoid touching the image picture or moving the celestial statues.

SPECIAL MAGIC ALTAR TOOL ICONS

Other magical objects of significance that are commonly placed on the altar table besides the deity Icons include: a peach wood sword and Thunder Block (used to expel evil spirits), a small incense burner (used for purifying the sacred space of the altar), two red candles (used to symbolize the Celestial Yang), a small bowl filled with water (used to symbolize the Celestial Yin), a cup containing a small amount of uncooked rice (used to symbolize the essence of things and the cycle of life), a small bowl filled with wine (used to symbolize transformation), a bowl filled with fresh fruits (as gifts to the gods), and a large ashtray in which spirit money is burnt (used in offerings and sacrifices) {refer back to Figure 1.429}.

COLORS

The Chinese school of colors contains complex principles that govern which colors should be used for different occasions and objects. According to this school of thought, some colors have visual strengths and occult properties that make them suitable for use in both sorcery and religion.

In China, single colors are used to stress the relevance of a ceremony, and particular colors are used on particular occasions. The Chinese have always used the purple color as a sign of high rank, both in civil and religious dress, while the representative colors of Daoist sorcery are yellow, black, and red. These three colors alternately attract and repel the negative-positive forces of the Underworld, and are considered to be the proper colors used in magical rituals.

The type and color of the clothes the Daoist priest wears are less important than the attitude that he or she displays towards the Heavens during the ritual. Nonetheless, the Daoist priest should always avoid wearing white clothes, as this is the Chinese color for death. The use of the Daoist priest's hat is also required as this covering of the head represents the spiritual anointing of Heaven.

THE ALTAR'S FIRE

There is an ancient Daoist saying: "A temple's fire is its life." Every Chinese temple that is dedicated to the Celestial Immortals contains a constantly burning fire. This fire is the symbol of the temple's life-force, its heartbeat. Therefore, a Daoist temple is always shining with lights and fire and is considered to be a place of Yang convergence for those who want to pray. It is the counterpart of the cemetery, which is a cold and dark Yin place, where people generally congregate only to grieve.

Both temples and Altar rooms are similar to the human body in many ways. Their doors and windows are like a man's eyes and ears, and they contain a fire of life just as a man possesses the spark of divine energy. Traditionally, a temple's fire burns in two cauldrons, one large and one small, that are kept in an underground chamber. These fires are constantly attended to by monks called the "keepers of the fire," who ensure that the fires never die out. If the fires are allowed to die, the temple's life effectively comes to an end. Once a temple has "died," the fire containers are taken away and the temple begins to fall into disrepair. Like a corpse, it will decay soon after its death.

Therefore, when lighting the two altar candles and burning the three sticks of incense, the Daoist

priest should consider that he or she is giving life to the Altar in preparation for communion with the eternal Dao.

THE DEITY'S NAME

Once the initial ritual has begun, its effectiveness often depends on the proper use of the specific name of the deity (Celestial Immortal or Martial General) being invoked to the altar area by the Daoist priest. If the Daoist priest does not call for the assistance of a particular god, the identity of the spirit entity answering the invocations will be unknown.

Therefore, a list of each Daoist Immortal, their physical description, energetic function, Element, color, constellation, animal, personal characteristics, spiritual powers, etc. is essential for summoning.

THE 5 ALTAR GODS AND THE 5 ELEMENTS

Since the Han Dynasty (206 B.C.-220 A.D.), the Celestial Master school of the Zheng Yi Daoist tradition has maintained strict standards for establishing village temples, household altars and sacred spaces in which to meditate and perform magical rituals. Daoist priests worshiping within these sacred places are to begin their magical rituals by first paying respect to the Five Altar Gods. Traditionally, the Daoist priest shows his or her respect for these five gods by bowing slightly toward the four directions and to the central altar before starting the magical ceremonies. In the altar room, the directions are each represented by the dual symbol of a specific god (Celestial Immortal) and an Element. If the altar is facing North, the five directions are described as follows (Figure 1.438):

- **The Right Side of the Altar:** The Eastern God, representing the Wood Element. Sometimes this God is represented by a Blue-Green Immortal known as the Master of the East.
- **The Left Side of the Altar:** The Western God, representing the Metal Element. Sometimes this God is represented by a White Immortal known as the Master of the West.
- **The Back of the Altar:** The Southern God, representing the Fire Element. Sometimes this God is represented by a Red Immortal known as the Master of the South.

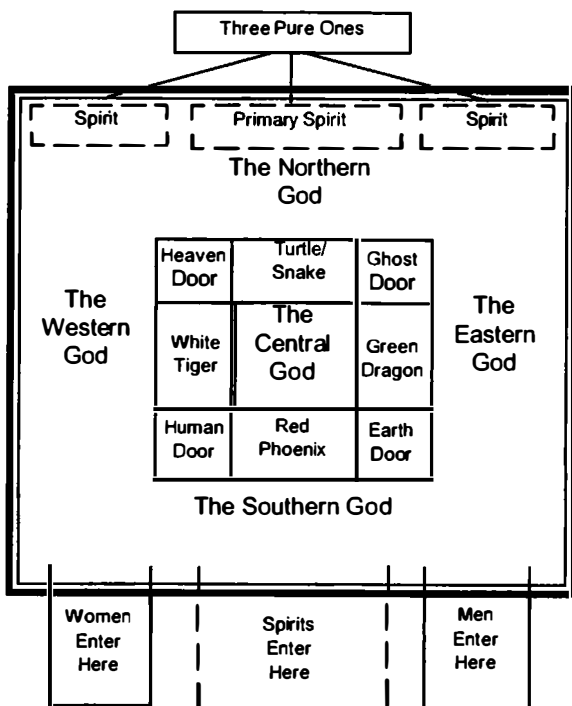


Figure 1.438. The Household Altar (facing North)

- **The Front of the Altar:** The Northern God, representing the Water Element. Sometimes this God is represented by a Black Immortal known as the Master of the North.
- **The Center of the Altar:** The Central God, representing the Earth Element. Sometimes this God is represented by a Golden-Yellow Immortal known as the Master of the Center.

In Daoist magic, each of the Five Elements actively function within the priest's body, and are controlled through manipulating the energetic fields of sound and color. Each of the Five Elements and their associated organs are described as follows (Figure 1.439):

- **The Wood Element:** This Element manifests through the energetic fields and functions of the eyes (sight), Liver, Gall Bladder, tendons, ligaments, internal fasciae, peripheral nerves, tears, and external genitalia. It is also responsible for housing the Ethereal Soul (Hun), dreaming, spirit travel, and the spiritual virtues of benevolence, compassion, and love. It is influenced by the color green-blue and the taste of sour.

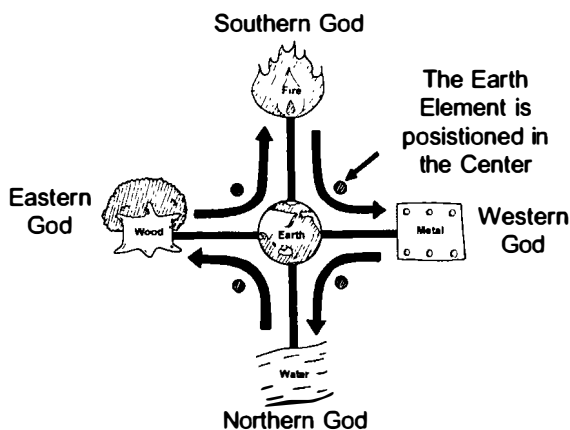


Figure 1.439. The Five Elemental Tonification Cycle

- **The Metal Element:** This Element manifests through the energetic fields and functions of the nose (smell), Lungs, Large Intestine, skin, mucous membranes, body hair, and the respiratory system. It is also responsible for housing the Corporeal Soul (Po), personal survival and our animal nature, and the spiritual virtues of righteousness, dignity, generosity, and integrity. It is influenced by the color white and the taste of pungent.
- **The Fire Element:** This Element manifests through the energetic fields and functions of the tongue, Heart, Small Intestine, blood vessels, circulatory system, complexion, perspiration and external body sensations. It is also responsible for our Shen (thoughts and emotions), our spiritual connection with life and the divine, and the spiritual virtues of forgiveness, inner-peace, tranquility, and order. It is influenced by the color red and the taste of bitter.
- **The Water Element:** This Element manifests through the energetic functions of the ears (hearing), Kidneys, Urinary Bladder, brain, spinal cord, cerebrospinal fluid, bones, and reproductive system, pubic hair, anus, urethra and sexual fluids. It is also responsible for our Zhi (will), retaining intuitive intelligence, and the spiritual virtues of clear perception, self-understanding, self-confidence, wisdom, and will power (mental drive and determination). It is influenced by the color black and the taste of salty.

- **The Earth Element:** This Element manifests through the energetic fields and functions of the mouth (taste), Spleen, Stomach, pancreas, large muscles, lymph system, saliva secretions, and digestive system. It is also responsible for our Yi (Intention-thoughts and ideas), retaining knowledge, and the spiritual virtues of faith, honesty, openness, acceptance, truthfulness, and trust. It is influenced by the color yellow and the taste of sweet.

FIVE ELEMENT ALTAR TOOL REPRESENTATION

At the altar, each of the Five Elements are also represented in the specific items used in the magical rituals, including gifts and offerings presented to the celestial gods. The Five Elements are used in order to bring energetic balance and harmony to the altar, for example:

- **The Wood Element:** Traditionally, the Peach-wood Sword or Command Block (Ling Pai) are used to represent the energetic form of the Wood Element. In some Daoist schools the Wood Element is represented by either the Report Tablet (Chao Ban), the Ghost Beating Stick (Da Gui Zhang), the Law Seal ("Fa Yin" Chop), a Magic Willow Leaf Branch, the bamboo incense sticks, or by the Wooden Altar Table (Dao Tan) itself.
- **The Metal Element:** Many times, the metal Incense Burner is used in order to represent the energetic form of the Metal Element. In some Daoist schools, the Metal Element is represented by either a metal sword (instead of using a peach-wood sword), or by "coined" Spirit Money or Gold.
- **The Fire Element:** Traditionally, the Candle Flame and Incense Flame are used to represent the energetic form of the Fire Element.
- **The Water Element:** Traditionally, the Altar Cup filled with Holy Water is used in order to represent the energetic form of the Water Element.
- **The Earth Element:** Many times, Incense Ash is used to represent the energetic form of the Earth Element. In some Daoist schools, the Earth Element is represented by Rice, Fruit, or Wine.

WORSHIP ACCORDING TO OCCUPATION

The ancient Daoists believed that since everything in the universe contained one or more of the Five Elements, each individual's occupation was therefore linked to one particular Element. It was therefore appropriate for each individual to show his or her respect to the infinite compassion of the Dao by offering supplications to the governing Element God which oversees his or her specific occupation, for example:

- **The God of the Wood Element:** Carpenters, forest rangers and all other individuals who work in the wood industry worship the God of Wood, especially during the Spring Equinox.
- **The God of the Metal Element:** Bankers, blacksmiths, goldsmiths and all others who work with metal worship the God of Metal, especially during the Autumn Equinox.
- **The God of the Water Element:** Fishermen, sailors, firemen and others who work with water worship the God of Water, especially during the Winter Solstice.
- **The God of the Fire Element:** Foundry workers, priests and nuns, coal miners and others who work with fire worship the God of Fire, especially during the Summer Solstice.
- **The God of the Earth Element:** Wine makers, farmers, fruit growers, florists and those who work the land worship the God of Earth, especially during the 3rd, 6th, 9th, and 12th months.

Traditionally, a Daoist priest does not worship only one particular god, but instead prays to all five. However, during each Element's specific season, the overseeing god will receive special attention (refer back to Figure 1.439). It is through the help of these five specific Element Gods, that the Daoist priest can manipulate the powers of nature and change the destiny (Ming) of other individuals. For example, when dark sorcerers are destructive (Yin) in their magical actions, he or she will choose to counter with constructive (Yang) energy.

PRESENTING OFFERINGS AT THE ALTAR

Traditionally, "Offerings" can be divided into two specific types: Pure Offerings and Dark Offerings. Both of these special types of offerings are described as follows:

- **The Pure Offering (Yang Offerings):** This type of Yang Offering, and the prayers and incantations that accompany it are designed to improve an individual's live, bring them good harvest, good fortune, healthy children, extended livestock, etc.
- **The Dark Offering (Yin Offerings):** This type of Yin Offering, and the prayers and incantations that accompany it are designed to remember and celebrate the deceased, to ward off ghosts, evil spirits and demonic entities, and to protect the living from harm.

THE QUALITY OF THE OFFERING

It is generally accepted that when conducting a regular business transaction, an individual should receive services according to the amount of money he or she pays. In the world of the Daoist Celestial Immortals, the same principle applies. Therefore, the priest should never receive anything from the Celestial Immortals without first offering them a "token of respect."

If a priest makes meager offerings even though he or she could afford larger ones, the Celestial Immortals will only reward him or her with small favors. Additionally, if the priest continues to offend the gods by asking for happiness, wealth, and longevity in exchange for trivial offerings, he or she may even be attacked by angry divinities because of the individual's selfish intentions.

SPECIFIC OFFERINGS

The Daoist priest will traditionally show further respect to the Celestial Immortals and deities by writing the names of the specific gods he or she is summoning to the altar area onto a piece of paper, and burning the paper along with the special offerings and petitions. For example, each Element God possesses a different type of power and can be summoned to help the priest, described as follows:

- **The Wood God:** This powerful deity delights in being offered objects such as flowers, incense and gold foil spirit money. The incense is a perfect tool for meditation. It relaxes the mind, pacifies the emotions and purifies the atmosphere.
- **The Metal God:** This powerful deity delights in being offered objects such as gold and spirit money.
- **The Fire God:** This powerful deity delights in being offered burning objects such as incense sticks and candles. He is quite ferocious and destroys the property of those he despises.
- **The Water God:** This powerful deity delights in being offered clean river water. When angered, he can cause thunderstorms, tornadoes and floods.
- **The Earth God:** This powerful deity delights in being offered objects such as fruit and wine. When angered, he causes earthquakes, erosion, and the drying up of riverbeds, resulting in the destruction of crops of those he despises.

CAUTIONS WHEN GIVING OFFERINGS

Sometimes, in their desperation to receive help from the Celestial Deities, certain individuals will make outlandish promises to Heaven. For example, if they want the gods to cure a sick relative or bring back a loved one who has strayed, an individual might promise to give a gold statue to a particular temple, or underwrite a particular temple's repairs.

It is important to note that in cases like these, the gods will not only answer these prayers, but will also expect the individuals to keep the promises they have made to Heaven. If such promises are not kept, the gods will become very angry and inauspicious things can start to occur to the individual.

The Celestial Immortals do not generally expect to receive extravagant offerings, and are happy with whatever people can afford to give. They value the individual's sincerity of heart much more than they value expensive offerings. Offerings of food, fruits, incense, wine and spirit money are usually more than enough to convince them of the individual's good intentions.

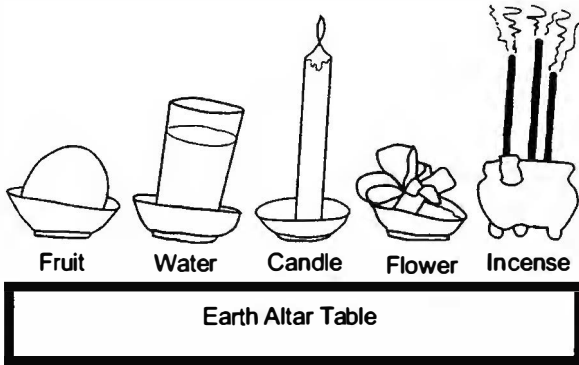


Figure 1.440. Altar Placement of the Five Offerings (Fruit, Water, Candle, Flowers, and Incense)

THE SECRET METHOD FOR ACTIVATING THE MAGIC POWER OF THE FIVE OFFERINGS

The following magic rituals are traditionally practiced in both Zheng Yi and Quan Zhen Daoist sects. These special rituals are used by Daoist priests in order to energetically activate the magical powers of the Five Offerings (Figure 1.440).

When presenting the Five Offerings (i.e., incense, flowers, candle flame, water, and fruit), the priest directs his intention onto alleviating the suffering souls in Feng Du, and to feed and energetically nourish all hungry ghosts and suffering spirits.

When presenting these five special offerings, the priest will kowtow three times at the front of the altar, towards the Heavens. Then, he will bow once towards the left and right sides of the altar.

The priest will then step to the front of the altar and read the special Report, addressing the current needs to the departed and suffering souls.

The priest will then present the five special offerings in the following manner:

- **Incense:** The priest will first hold the incense burner in both hands, with both ring fingers hooking each other (Figure 1.441).

Then, with his Third Eye, the priest will meditate on the magic incense seal and imagine it glowing and radiating light over the incense. Then, he will silently say the following incantation:

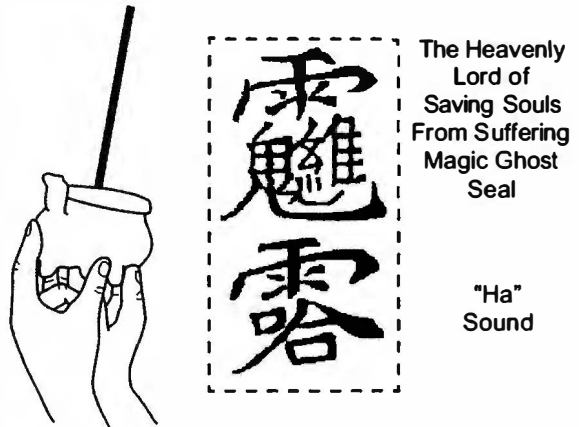


Figure 1.441. Offer The Incense (Use the Third Eye to write the name of the offering.)

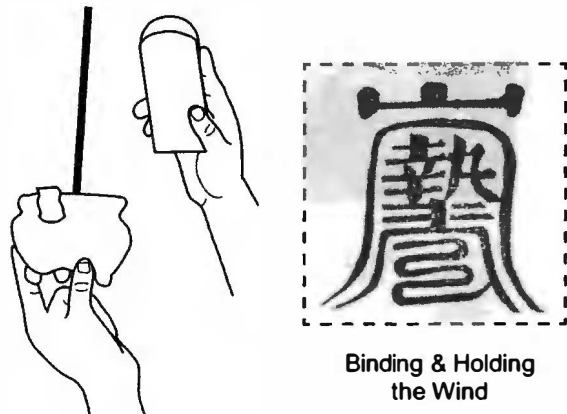
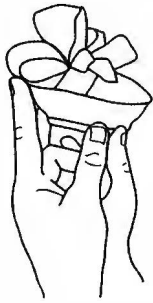


Figure 1.442. Offer The Incense (Use the Command Block to write the secret offering name)

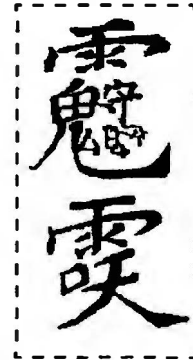
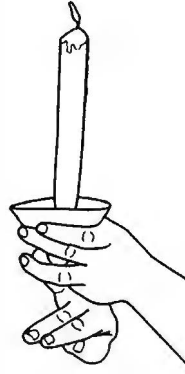
"I offer this incense to the Original Green Immortal of the East Spirit Nine Qi Heavenly Lord! I hope that he can use his powerful magic to save the suffering souls!"

Next, the priest will use his left Three Mountains Single Hand Seal (Trident Hand Seal) to hold the offering. With his right hand, the priest will take the Command Block from the altar table and write the following secret magic seal onto the incense (Figure 1.442).



"Ming"
Sound
(Bright)

Figure 1.443. Offer The Flowers
(Use the Third Eye to write the name of the offering.)



The
Ghost
who
Guards
and
Defends

"Tian"
Sound
(Heaven)

Figure 1.445. Offer The Candle Flame
(Use the Third Eye to write the name of the offering.)

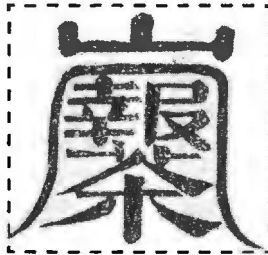


Figure 1.444. Offer The Flowers
(Use the Command Block
to write the secret offering name)

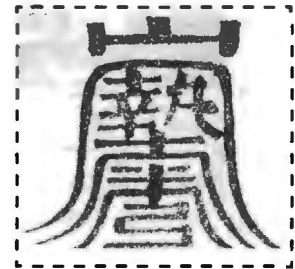


Figure 1.446. Offer The Candle Flame
(Use the Command Block
to write the secret offering name)

- **Flowers:** The priest will hold the flower container in both hands, with both middle fingers hooking each other (Figure 1.443).

Then, with his Third Eye, the priest will meditate on the magic flower seal and imagine it glowing and radiating light over the flower container. Then, he will silently say the following incantation:

"I offer these treasured flowers to the Original White Immortal of the West Spirit Seven Qi Heavenly Lord! I hope that he can use his powerful magic to save the suffering souls!"

Next, the priest will use the Command Block to write the following secret magic seal onto the flower container (Figure 1.444).

- **Candle Light:** The priest will hold the candle dish in both hands, with little fingers hooking each other, ring fingers touching, and both thumbs pressing the Jade Crease (Figure 1.445).

Then, with his Third Eye, the priest will meditate on the magic candle seal and imagine it glowing and radiating light over the candle dish. Then, he will silently say the following incantation:

"I offer this candle light to the Original Red Immortal of the South Spirit Three Qi Heavenly Lord! I hope that he can use his powerful magic to save the suffering souls!"

Next, the priest will use the Command Block to write the following secret magic seal onto the candle (Figure 1.446).



Figure 1.447. Offer The Water
(Use the Third Eye to write the name of the offering.)

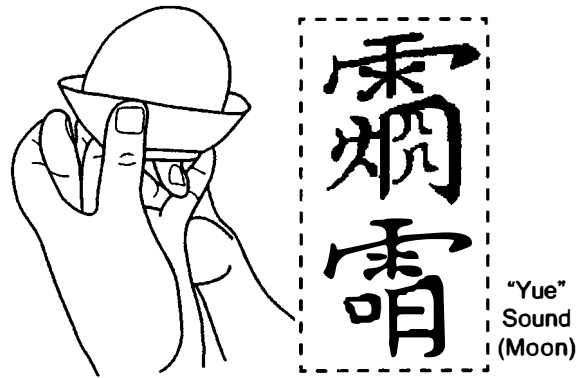


Figure 1.449. Offer The Fruit
(Use the Third Eye to write the name of the offering.)

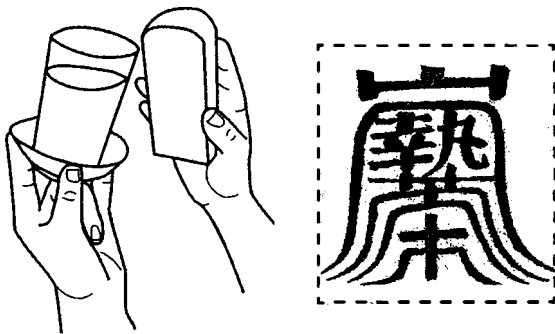


Figure 1.448. Offer The Water
(Use the Command Block to write the secret offering name)

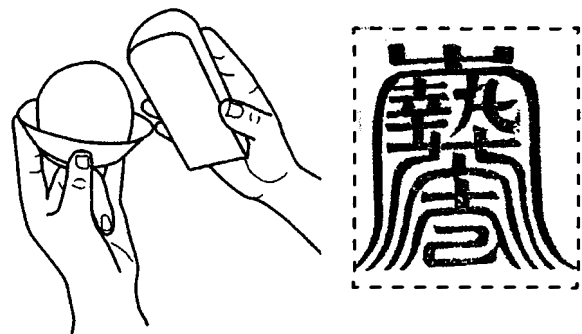


Figure 1.450. Offer The Fruit
(Use the Command Block to write the secret offering name)

- **Water:** The priest will hold the water container in both hands, with the middle and ring fingers touching the thumbs, and the right little finger placed inside the left palm (Figure 1.447).

Then, with his Third Eye, the priest will meditate on the magic water seal and imagine it glowing and radiating light over the water container. Then, he will silently say the following incantation:

**"I offer this magic water to the
Original Black Immortal of the North Spirit
Five Qi Heavenly Lord!**

**I hope that he can use his powerful magic
to save the suffering souls!"**

Next, the priest will use the Command Block to write the following secret magic seal onto the water container (Figure 1.448).

- **Fruit:** The priest will hold the fruit container in both hands, using the Five Sacred Mountains Double Hand Seal (Figure 1.449).

Then, with his Third Eye, the priest will meditate on the magic fruit seal and imagine it glowing and radiating light over the fruit container. Then, he will silently say the following incantation:

**"I offer this magical food to the
Original Central Yellow Emperor
One Qi Heavenly Lord!**

**I hope that he can use his powerful magic
to save the suffering souls!"**

Next, the priest will use the Command Block to write the following secret magic seal onto the fruit container (Figure 1.450).

Then, the priest will form the Five Sacred Mountain Hand Seal (Figure 1.451), and say the following magic incantation while stepping the Nine Palace Star Stepping Pattern (Figure 1.452):

- 1st Step (Min): – Say the following:
“Cold Hell!”
- 2nd Step (Tu): – Say the following:
“Cut and Kill!”
- 3rd Step (Feng): – Say the following:
“Wind and Thunder!”
- 4th Step (Tong) – Say the following:
“Bronze Pillar!”
- 5th Step (Pu): – Say the following:
“Sweep Over!”
- 6th Step (Huo): – Say the following:
“Fire Cart Destroys!”
- 7th Step (Jin): – Say the following:
“Metal Guardians!”
- 8th Step (Hu): – Say the following:
“Protect Water and Fire!”
- 9th Step (Yi): – Say the following:
“Cure Feng Du, Break Hell Open!”

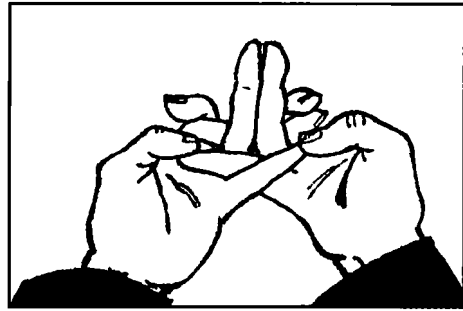


Figure 1.451. Five Sacred Mountain Hand Seal

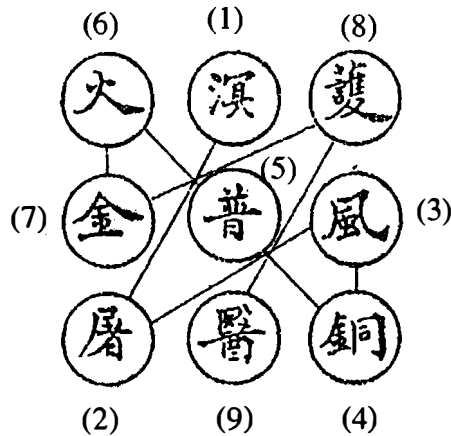


Figure 1.452. Nine Palace Star Stepping

Next, the priest will perform the Nine Palace Star Stepping Pattern used for Breaking the various Hell Realms (Figure 1.453), while reciting the “Northern Dipper Seven Original Gods Heavenly Star Sacred Cloud Method for Removing Evil” incantation. This magic star stepping ritual is performed as follows:

- 1st Step (Qu-Expell): Say the following:
“The Northern Dipper Seven Original Gods!”
- 2nd Step (Tian-Heaven): Say the following:
“The Heavenly Stars in Sacred Clouds!”
- 3rd Step (Bei-North): Say the following:
“Remove All Evil!”
- 4th Step (Tian-Heaven): Say the following:
“General Wang Tian Jun protects my body!”
- 5th Step (Tong-Pass Through): Say the following:
“The path to the Three Realms is connected and bright!”
- 6th Step (Tou-Penetrates): Say the following:
“The North Palace is Radiating Light!”
- 7th Step (Qin-Relatives): Say the following:
“The Order of Heaven and Earth is flowing!”
- 8th Step (Pi-Split): Say the following:
“It is Breaking and Destroying!”
- 9th Step (Po-Destroy): Say the following:
“The Nine State City!”

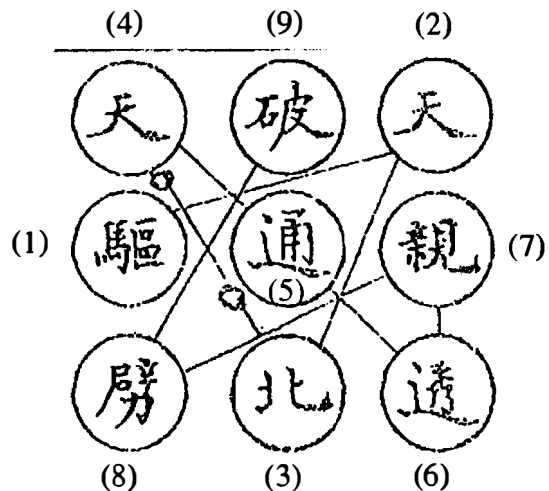


Figure 1.453. Nine Palace Star Stepping For Breaking the Various Hells

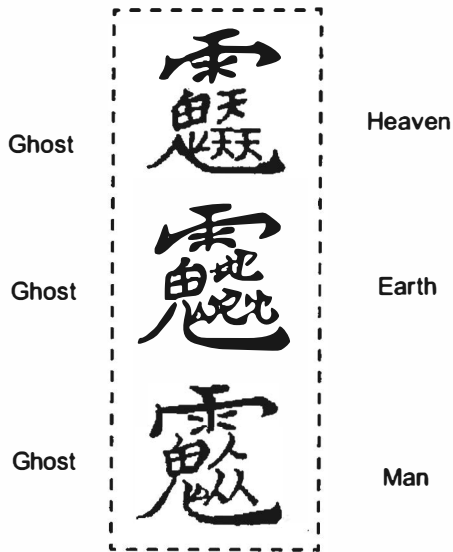


Figure 1.454. Heaven, Earth, and Man Magic Seals

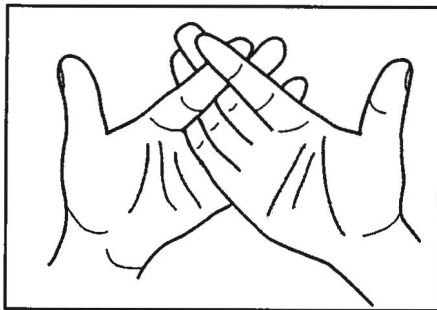


Figure 1.455. The Reborn in Heaven Hand Seal

After the priest has performed the second Nine Palace Star Stepping Pattern, he will face the direction of Gen (Mountain Trigram), and using his right Sword Fingers hand Seal, write the following three magic seals for Heaven, Earth, and Man (Figure 1.454).

Then, the priest will form the "Reborn in Heaven" Hand Seal (Figure 1.455) and emit Qi to magically imprint the three magic seals of Heaven, Earth, and Man over the altar table offerings.

Next, he will say the following magical incantations, while forming the secret 12 Earthly Branch Hand Seal Points (Figure 1.456):

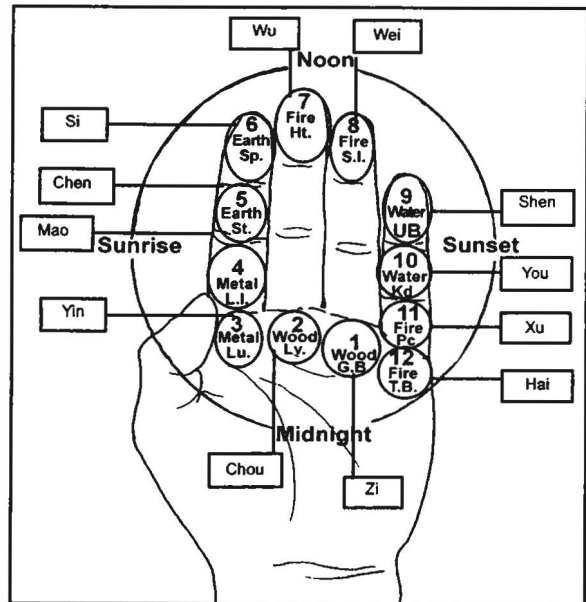


Figure 1.456. The 12 Earthly Branch Hand Seal Points

"I act under the order of the Heavenly God!"
 (The left thumb touches the "Hai" Earthly Branch Point on the left hand)

"To release the souls from Purgatory!"
 (The left thumb touches the "Xu" Earthly Branch Point on the left hand)

"I use the magical powers of Yin and Yang to do this!"
 ((The left thumb touches the "You" Earthly Branch Point on the left hand)

"I see the God of Great Mercy!"
 ((The left thumb touches the "Shen" Earthly Branch Point on the left hand)

After this ceremony, the priest thanks the God of Great Mercy. Then, accompanied with music, the senior priest, returns to the altar.

The assistant priest then says the following magic incantations:

"Water Melt the Enemy!"

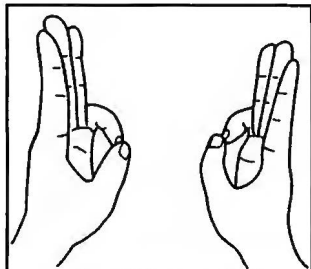


Figure 1.457. The Mercy and Reverence Hand Seal

After speaking the incantation, the senior priest will form the Mercy and Reverence Hand Seal (Figure 1.457), and imagine the purple golden image of the Mysterious Eastern God sitting on his Celestial Lion (Figure 1.458).

Then, he will close his eyes, and with his Third Eye, he will write the magic seal of The Great God of Mercy (Figure 1.459). Within a very short time, he should be able to feel the magical seal flashing golden light within his Third Eye.

Then, the priest will inhale through his nose and direct the Qi to flow into the Flower Pool, (mouth) down the 12 Layered Building (throat), down the front of the body to the Lower Dantian, then up the spine, through the Three Gates (Huiyin, Mingmen, and Fengfu), and into the Niwan Palace located in the center of the Upper Dantian. From here, the Qi is directed to flow into Heaven's Gate, and is then exhaled outside the body.

Next, the will imagine that all of the hungry souls are now eating and partaking in the five special offerings. They are now full of food, happy, and are leaving the hell realm, rising towards the Heavens, and entering into the Southern Palace of peace and tranquility.

GIVE ALMS OF FOOD TO THE HUNGRY GHOSTS

This magic ritual is specifically used to give alms of food to the Hungry Ghosts. The priest will begin this magic ritual as follows:

- First, beat three rounds of drums. While the music is playing, the senior priest will go to the statue of Jiu Ku (The Heavenly Lord of Salvation From Misery), or to the seat of the statue of the Ghost King Yan Luo Wang (the God of Death and King of Hell).



Figure 1.458. The Mysterious Eastern God Tai Yi (The Heavenly Lord of Salvation - Saving Souls From Misery).



Connecting

Figure 1.459. The Great God of Mercy Magic Seal

- While the music is playing, the priest will say the following magical incantation:

**"I report to all the saints of our faith,
and call them to be my master!
They come to this altar to spread the Dao
on behalf of Heaven!"**

**Release the souls from purgatory,
and bring them to the immortal realm!
We rely on your merit
and say this with all sincerity.**

**All honor and credit goes to
Tai Yi Jiu Ku Tian Jun!"**

- After announcing the opening and intention of the ritual, the priest will begin, and food offerings will be presented (usually rice and water).

OPENING THE ALTAR TO THE SPIRIT WORLD

In Daoist Magic, an altar is officially "Opened" only when it is spiritually consecrated during the "Opening Ritual," and not when it is physically constructed. Therefore, the priest must first determine the most auspicious date and time to officially Open the altar. Some examples of auspicious time periods include the following:

- **At the Time of the New Moon:** This is the time of new beginnings.
- **At the Time of the Full Moon:** This is the time of Maximum Yang.
- **At the Time of the Lunar New Year:** This special time represents a new energetic beginning for beings living within both the human realm and the spirit realm.

During this most auspicious time, the priest will infuse the new altar with the divine powers of the celestial deity for whom the altar space is dedicated. One highly recommended time to perform the Opening Ritual is during the hours of the "Zi" Earthly Branch (i.e., between the hours of 11:00 p.m. and 1:00 a.m.). This special time period represents the time of energetic transformation, when the Qi of Yin peaks, and the Qi of Yang begins to grow.

When Opening the altar to the spirit world, there are several "boundary markers," that help the priest create a sacred space for the magic ritual. These include the following:

- Speaking the incantation when presenting the incense.
- Speaking the incantation when purifying the water.
- Speaking the incantation when purifying the body, speech, mind, and altar.
- Speaking the incantation when performing the Opening of the magic ritual.

The Daoist priest is aware that until he lights the altar candles and burns the incense, the doors of the spirit world will remain closed and the Celestial Immortals will not be able to hear his pleas or accept any of the offerings. Therefore, before starting the ceremony, the priest will make sure that he is energetically comfortable with the altar space and its overall cleanliness.

Then, the priest will light the candles and the three sticks of incense, and bow three times with the incense in his hand. It is important to never blow the flame out on the incense that is being offered at the altar. This is considered to be distasteful and improper (the act being tantamount to spitting in the god's face). Traditionally, when lighting the incense, the priest will wave it in order to extinguish the flame and keep its embers hot.

When the Daoist priest opens the ceremony, he becomes part of the eternal triangle of power, formed by the energetic fusion of Heaven, Earth and Man. Within this triangle, the Daoist priest represents mankind, as he stands or kneels on the Earth and elevates his offerings towards the Heavens. In this way, the Daoist priest attracts the powers of the benevolent Celestial Immortals (those spirit entities that are most inclined to offer kind assistance) to his side.

THE OFFICIAL OPENING OF THE ALTAR

For the Official Opening ceremony, after performing the necessary purification incantations, the priest will begin by standing before the new altar, and wave his hands back and forth through the incense smoke, three times. Then, the priest will catch the incense smoke with his hands and rub the smoke on his face and head three times. This will imbue his body's energy field with the Qi of the incense offering, and help to further connect him with the dedicated celestial deity of the altar.

The priest will take the Altar Cup and place it into his left hand, and hold it using the Three Forks Hand Seal. Then, the priest will take the Magic Peach Wood Sword and place it into his right hand (Figure 1.460).

After taking a sip of the Holy Water, the priest will spray it above the altar table and write inside the energetic mist, the Secret Magical Talisman used for cleansing and purifying the altar (Figure 1.461).

Next, the priest will proceed in a counterclockwise circle, spraying and purifying all four directions.

Finally, with his back towards the altar, the priest will spray the Holy Water towards the Heavens, and again write the purifying talisman in the mist as it falls into the Earth. As this mist covers the Center, it completes the purification of the Five Directions.

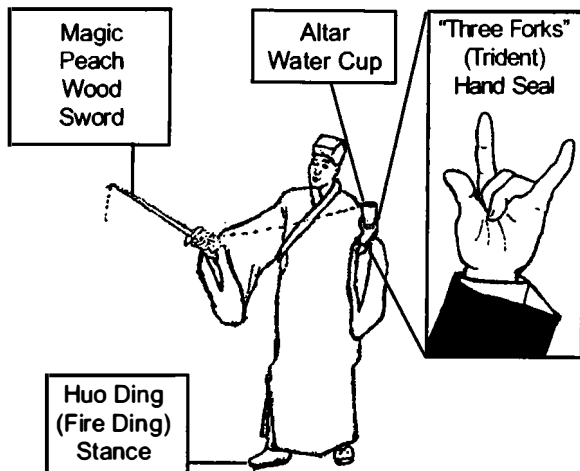


Figure 1.460. "Splashing and Purifying the Water to Summon the Celestial Marshal Generals"

It is important to note that in certain Daoist sects, the priest will use a Magic Willow Leaf Branch instead of the Magic Peach Wood Sword when performing this Opening purification ritual. In these Daoist sects, the priest will dip the Magic Willow Leaf Branch into the Holy Water, and shake the sacred water in all five directions.

Next, the priest will formally make the "Announcement," sincerely inviting the celestial deity down from Heaven to the altar space, describing in detail the nature of the relationship.

The priest will also explain the nature of the special offerings presented at the altar table (i.e., presented specifically to honor the deity).

Then, the priest will burn a special magical talisman written in black or gold ink on red talisman paper, formally inviting the selected celestial deity into his life, in order to assist the priest in his "walk with the Dao."

The priest will humbly ask the celestial deity to increase his knowledge and elevate his spiritual practice, and officially ask the deity to remain inside the altar icon positioned at the altar space, to reside as spiritual counselor, teacher, protector, and guide.

After making the Announcement and burning the talisman, the priest will then Kowtow three times. This completes the Official Opening of the Altar.

Once the celestial deity accepts the priest as an official disciple, its image, reflected within the altar Icon now becomes a magical portal into the celestial realm.

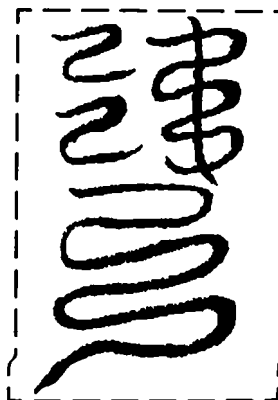


Figure 1.461. Secret Magical Talisman used to cleanse and purify the Altar

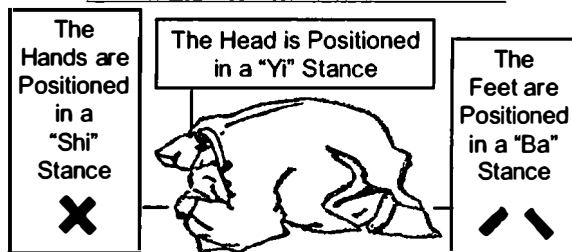


Figure 1.462. The Daoist esoteric meaning hidden within the formal Kowtow

BOWING

When bowing (Kowtowing), the position of the feet represent "Ba" (the number eight), the crossed position of the hands represent "Shi" (the number ten), and the head represents "Yi" (the number one). When the head touches the hands (left hand on top), the energetic fusion of the five extremities representing the number 81 (the exact number of scriptures in the Daode Jing) is completed (Figure 1.462).

After bowing three times, place the incense sticks in an incense burner. At this point you may either stand in order to perform certain rituals, or again assume a kneeling or meditative position, making sure to maintain proper 81 posture.

You are now ready to offer your thoughts and energy. It is important that your prayers come directly from your own heart, and that they are offered with sincerity and love.

After completing the ritual, it is traditional to show your respect by again bowing three times in all five directions and then close the ceremony. After the ceremonial closure, you may then put out the candles.

CARING FOR THE SACRED ALTAR SPACE

Each time the priest performs a magical ritual, he should first purify the altar space as follows:

- After performing his personal “Divine Hook-Up,” the priest will gather and bring the Qi from all five directions into the altar space in order to fill it with the various magical powers of all of the Five Elements.
- Next, the priest will bind, imprison, and remove any evil spirit or ghost that may have currently entered into the altar space during the Gathering Ritual. These spirit entities can either be escorted out of the altar space, or subjugated and transformed into temple guardians and placed to keep watch over the Ghost Gate.
- The priest will then purify the Qi from all five directions (contained within the altar space), and connect it with his divine spirit, resonating within his heart.
- Finally, the priest will open a celestial portal of the Heavenly Gate and receive the Heavenly Qi into the altar space. This divine light will then radiate outward from the center of the altar into all five directions.

After you have Purified, Activated, and Celebrated your altar, it should be used on a regular bases. Your relationship with your altar space should not always be focused simply on the benefits you can receive from its magical potential. Your time in the sacred altar space should also include times of prayer, meditation, singing and incantations, as well as performing magical rituals. These four magical methods create the four energetic foundations for all schools of magic, and are defined as follows:

- **Prayer (Projecting Qi and Shen From Earth to Heaven):** In prayer, the priest projects energy, thought, and emotion from the Earthly Realm towards the Heavens, via dissolving into the infinite space of the Wuji, and connects with the Celestial Immortals of the Heavenly Realm.
- **Meditation (Receiving Qi and Shen From Heaven to Earth):** In meditation, the priest energetically and spiritually opens himself up to receiving divine energy, understanding and inspiration from the Heavenly Realm.

- **Singing/Incantations (Projecting Qi and Shen through Sound):** In singing and speaking incantations, the priest connects, combines, and fuses the energetic pulse of his Qi and Shen with the subtle energies resonating within Heaven and Earth.

- **Magical Ritual (Projecting Qi and Shen through Ceremonial Actions):** In performing magical rituals, the priest repeats specific energetic and spiritual patterns that successfully connect his Qi and Shen to the various spirit realms existing within Heaven, Earth, and the Underworld.

The energy created from prayer, meditation, singing/incantations, and performing magical rituals can all be used in order to “feed” your altar space. Candles, flowers, incense and sometimes “spirit money,” offered with sincerity, respect and love, are also excellent methods of “feeding” your altar space. They enable you to make a generalized offering, and thus help to create your desired energy. They also make an excellent offering to a specific Daoist deity.

Additionally, the candles and incense help to preserve the energetic cleanliness of your altar space. Just be sure to use high quality beeswax candles and pure incense. Less expensive candles are often full of toxins and tend to pollute or defile the sacred energy within the altar space.

You may also choose to make an offering of pure water or fresh fruit (chestnuts, plums, peaches, jujubes, apricots, and walnuts). Simply place the offering at the focal point of your altar space with sincere prayers. When the fruit first starts to over-ripen, remove them with a thankful heart. Any remaining water (considered to be Holy Water) can be used to anoint special places in the house or temple to ward off evil spirits.

AVOIDING THE SACRED ALTAR SPACE

According to ancient Daoist teachings, the following are special situations when it is prohibited to enter into the sacred altar space:

- Under the Influence of Alcohol or Drugs
- When Physically, Mentally, or Emotionally Unclean
- After Eating Animal Flesh
- After Sexual Relations
- Open-Flesh Wound
- During Menses
- After Pregnancy

PURIFYING THE ALTAR SPACE RITUAL

Every magical tradition teaches its disciples a form of spiritual defense and banishment. This important principle of spiritual defense is extremely powerful, and it would be dangerous for any priest to ignore such training. With more advanced magical activities, the issue of spiritual defense becomes critical for the priest, as sojourning into deeper spiritual realms will ultimately reveal both friendly and hostile spirit entities.

Energetically clearing an altar space of unwanted influences and creating a sacred space for desirable influences to inhabit normally requires the priest to fill the surrounding environment with divine light. Additionally, when working with certain powerful spirit entities, the priest must also create a secondary energetic sanctuary via the construction of a divine "Magic Circle." In ancient Daoist sorcery, the act or "rite" of creating a Magic Circle was always performed before initiating any type of spirit travel, soul travel, deep meditation, or "High Magic" ritual (contacting Celestial Immortals, powerful spirit entities, demons, or ghosts). By creating a Magic Circle constructed out of divine light, the Daoist priest quiets the chaotic energy surrounding his or her mind and brings about a harmonious state of inner peace (initiated from within the infinite space of the energetic circle). One way of performing a "Purifying the Altar Space" ritual is described as follows:

1. Begin by facing the Earth Altar. The Earth Altar should be placed on a small hill or mound, facing East. The East is the energetic direction attributed to the "Growth of Yang" and the "Realm of the Living" (Figure 1.463). It is important to note that certain Daoist schools will sometimes face the Southern direction when performing this ritual. The Southern direction is considered to be the realm of "Pure Yang."
2. Perform the "One Through Ten Meditation" and the "Three Invocations" (see *Daoist Magical Talismans*). These "Three Invocations" are used to "Invoke Divine Presence." For example:
 - In the first invocation, the priest will say, "Thy Will is My Will, and My Will is Thy Will"
 - In the second invocation, the priest will say,

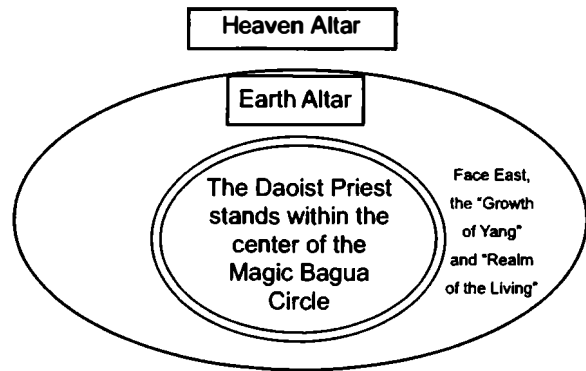


Figure 1.463. Face the East and stand before the Earth Altar

"From Holy Place to Holy Place, make this thy Holy Place."

- In the third invocation, the priest will say, "The Powers of the Three are now contained within the One."
3. After performing the last Invocation, light the left red altar candle. Then immediately proceed to light the right red altar candle. This magical ritual is performed in order to "Open the Eyes of God." It allows the spirit world to observe the priest and the altar space.
 4. Next, take three incense sticks and light them in the left and then the right red altar candles. Then hold the three incense sticks level with the Yintang (Third Eye) area and Kowtow three times. After Kowtowing, place the three incense sticks into the incense burner.
 5. Pivot, and turn your body to face the West. With your back to the Earth Altar, take three steps towards the center of the altar space. As you step, perform the "Wind and Fire" Star Stepping (Figure 1.464).
 - In the first step, the priest will say, "Wind"
 - In the second step, the priest will say, "and Thunder"
 - In the third step, the priest will say, "Arouse the Celestial Fire"
 6. After saying the Wind and Fire Star Stepping Incantation, write the following magical character "Chi" (meaning "Imperial Order") in the air with your Right Sword Fingers Hand Seal (Figure 1.465). This magical seal is used to infuse

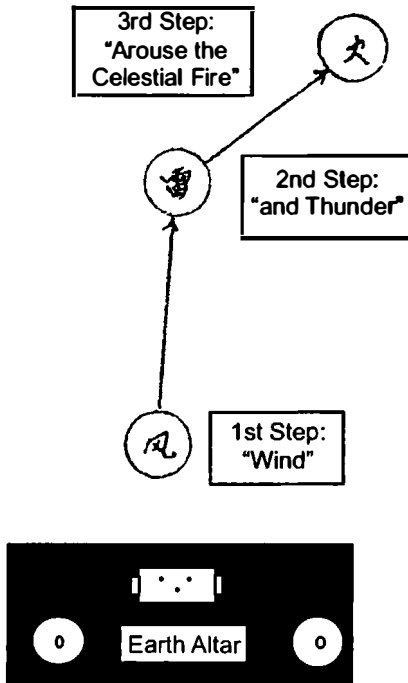


Figure 1.464. Turn your back to the altar and face the West, then perform the "Wind and Fire" Star Stepping

and empower the priest with the magical power of Celestial Fire. Encircle the magic seal with an energy ball (created in a clockwise direction), and embrace the energy ball, absorbing the powerful Qi and Shen of Heaven.

7. Next, pivot the body and turn to again face the altar and the Eastern direction. Again perform the Three Invocations. However, these second Three Invocations are used to "Invoke a Divine State." Therefore, this time as the divine light flows into the body through the top of the head via the center core Taiji Pole, imagine and feel the following:

- During the first invocation, imagine and feel the divine light penetrating the core and filling the entire body, so that the body now becomes a living Taiji Pole.
- During the second invocation, imagine and feel the divine light penetrating through the core and filling the body's entire Wei Qi field, expanding its energetic circumference to that of 9 feet.

To Bind
to a tree



Knife

Figure 1.465. Draw the Chinese character "Chi" - to infuse and empower (Imperial Order)

- During the third invocation, imagine and feel the divine light descending the center core and becoming a magical white light pearl, which pulsates within the center of the Lower Dantian.
8. Next, begin to draw the Magic Circle (Figure 1.466). All of the ancient magical circle patterns used in Daoist sorcery utilize the hidden powers of three secret energetic circles. These three circles act as a magical barrier of protection for the priest, and represent the energetic manifestation of three states of matter (Jing, Qi, and Shen), and correspond to the "Stars of Three Terraces," as well as the Three Realms (Heaven, Earth, and the Underworld). The combined energies of these three circles create the fusion of the Celestial Yang of Heaven with the Terrestrial Yin of Earth, resulting in the formation of the divine wall of Celestial Fire. This divine energetic wall is essential for the protection of the Daoist priest, and is used when he or she practices advanced meditations of alchemic cultivation or performs esoteric summoning rituals.
- Before casting the Magic Circle, first visualize the energetic boundary that you are going to create as a three dimensional bubble that surrounds you and not as a flat circle (Figure 1.467). The center of the circle represents the infinite space of Divine creation.
 - Then, begin and end your circle facing the East (Green Dragon). The energetic pattern of the Magic Circle should be drawn either in a clockwise direction to attract something or increase the priest's magical power; or drawn in a counterclockwise circle in order to

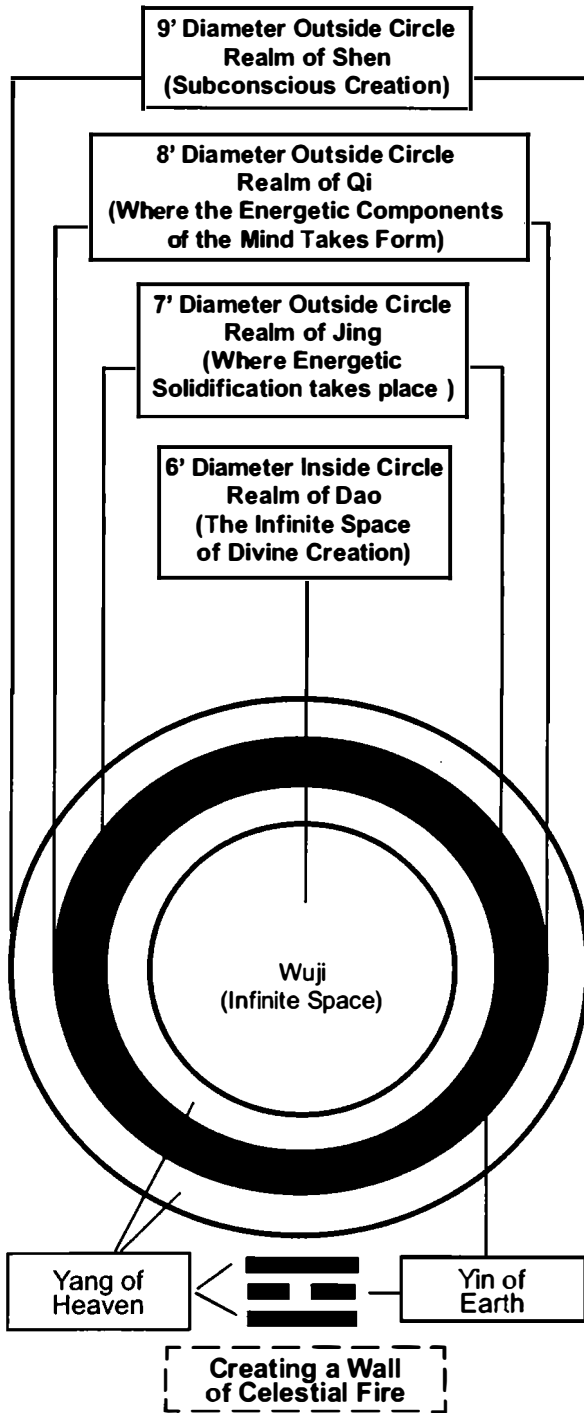


Figure 1.466. The Daoist Magical Circle

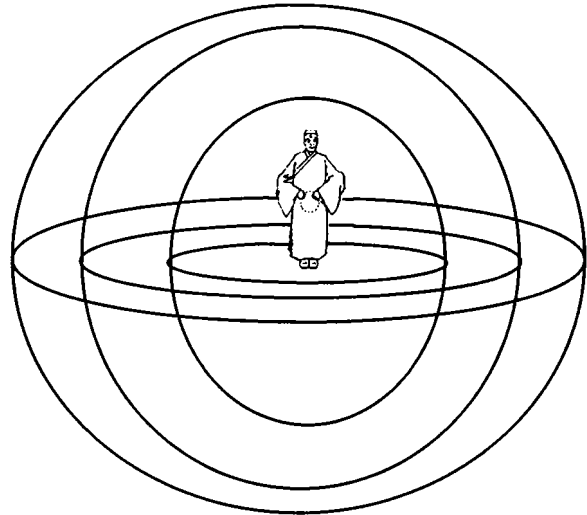


Figure 1.467. The Magic Circle is to be visualized as a three dimensional bubble that surrounds you

banish something or dispel Evil Qi. Traditionally, the Daoist priest will use the Thunder Block, Magical Sword, or Immortal Sword Hand Seal in order to draw the Magical Circle (some magical traditions use Magic Chalk, Magic Red Rope, a Staff of Power, Holy Water, Magical Herbal Powder, Salt, etc., to draw and materialize the Magic Circle).

- The Magic Circle should be drawn three times. The first circle is drawn pointing outward and/or upward, and is used to delineate the circle's basic energetic shape and consecrate its infinite space to the celestial powers of the Dao. The first circle represents the Realm of Matter, where energetic solidification takes place.
- The second circle is drawn in order to purify its energetic space. It represents the Realm of Qi, where the energetic components of the mind takes form.
- The third circle is drawn in order to purify its spiritual space. It represents the Realm of Shen, where subconscious creation is manifested.
- When drawing the Magic Circle, it is important for the Daoist priest to say the following incantation:

**"I conjure this Magic Circle,
a space between the Three Worlds!
That it be a guardian
of the magical powers
that I shall now raise!
In the name of ----- !
According to Heaven's Mandate!**

**Quickly, Quickly
In accordance with Imperial Law
It is Commanded!"**

9. Now begin to visualize powerful rays of divine light emitting from the magical white light pearl, still pulsating within the Lower Dantian. Imagine and feel the magical white light pearl rising from the Lower Dantian, moving upward through the Taiji Pole to the center of your solar plexus and Yellow Court area.
10. As the magical white light pearl enters into the Yellow Court, imagine and feel the five energetic vapors of the Prenatal Wu Jing Shen (i.e., the magical power of the original five Yin organ spiritual states) converge upon and fuse with the energy of the magical white light pearl in the following manner:
 - The green magical vapor from the priest's Hun (Ethereal Soul) and liver "Orb" (its cells, tissues, fluids, energy, and spiritual states) impregnate the magical white light pearl with the spiritual virtue and energetic power of unconditional love and compassion.
 - The red magical vapor from the priest's Shen (Original Spirit) and heart "Orb" (its cells, tissues, fluids, energy, and spiritual states) impregnate the magical white light pearl with the spiritual virtue and energetic power of tranquility, order, and internal-peace.
 - The golden yellow magical vapor from the priest's Yi (Intention) and spleen "Orb" (its cells, tissues, fluids, energy, and spiritual states) impregnate the magical white light pearl with the spiritual virtue and energetic power of honesty, truthfulness, and faith.
 - The white magical vapor from the priest's Po (Corporeal Soul) and lung "Orb" (its cells, tissues, fluids, energy, and spiritual states) impregnate the magical white light pearl with the spiritual virtue and energetic power of righteousness, integrity, and dignity.
- The midnight blue magical vapor from the priest's Zhi (will and determination) and kidney "Orb" (its cells, tissues, fluids, energy, and spiritual states) impregnate the magical white light pearl with the spiritual virtue and energetic power of perception, confidence and wisdom.
11. As you focus on combining the spiritual energies of the Prenatal Wu Jing Shen into the magical white light pearl, imagine and feel the energetic powers of the five virtues transform the Qi of the Yellow Court into a bright indigo light. Direct your focus on this light and transform it into a bright indigo pearl.
12. Imagine and feel the indigo pearl continuing to grow brighter and hotter, until it transforms into a bright red ball of flame.
13. Imagine and feel the vibrant red ball of flame traveling up the Taiji Pole and entering into the Upper Dantian. Once the red ball enters into the center "Crystal Chamber," it immediately activates all of the Upper Dantian's nine energetic chambers.
14. Next, imagine on the Yang side of the body that the left eye is radiating like a bright luminous Sun. On the Yin side of the body, the right eye is radiating like a bright luminous Full-Moon (Figure 1.468). Both the Sun and Moon join together at the Yin Tang (Third Eye) point. As these two energies come together, the Divine Light stored within the Lower Dantian rushes up the Taiji Pole and unites the energies of the Sun and Moon forming a pulsating bright ball of white light. The left eye pertains to the Wood Element and the energy of the body's Hun (Ethereal Soul). The right eye pertains to the Metal Element and the energy of the body's Po (Corporeal Soul). Focusing both eyes combines the spiritual powers of the Hun and Po into the Crystal Chamber, causing the divine light that is enveloping the Eternal Soul (Shen Xian) to be accessed and directed into one specific area (Figure 1.469). This magical light gath-

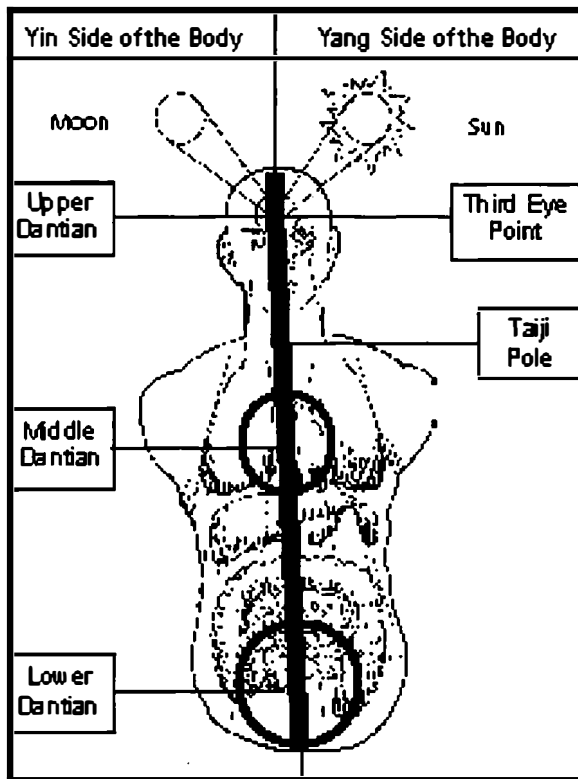


Figure 1.468. The Sun and Moon Combine

ers around the pituitary gland, illuminates the optic chiasm, and fills the occipital lobes (used for internal perception and vision) and the thalamus (used for oculomotor control) gland.

15. While still focusing on the pulsating energy of the brilliant ball of white light in the Crystal Chamber, use your tongue as a magical talismanic brush and write your personal Daoist Talismanic Heart Seal (see page 139) on the middle of your upper palate (Figure 1.470). This area of the mouth is located at the tongue Wood Element position and is related to the Liver and the spiritual powers of the Hun (Ethereal Soul). When combined with the rolling of the left and right eyes upwards, it is used to fuse the body's Three Powers (Jing, Qi, and Shen).
16. As you roll both eyes to the Yin Tang (Third Eye) area, imagine that the pulsating bright ball of white light combines with the red ball

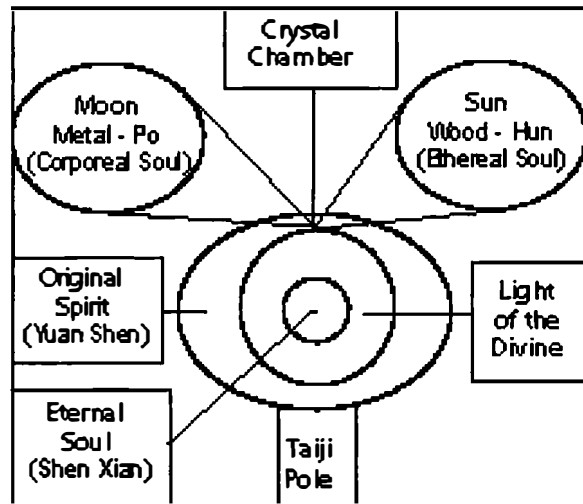


Figure 1.469. The Body's spirit energies fuse



Figure 1.470. Five Element Liver Tongue Position

of flame still burning in the Upper Dantian area. The energetic fusion of the red and white energy balls creates a powerful white flame that immediately bursts out the Baihui area at the top of the head. Focus your mind on feeling this powerful divine light emanating as an indestructible white flame, positioned above your head (Figure 1.471).

17. Next, imagine and feel the powerful energy of the divine white light flame descending around your body and begin activating the three Magic Circles as follows:
 - When activating the first Magic Circle, imagine the energy of this magical circle beginning to flow in a clockwise circular rotation, surrounding your body in a seven foot circumference.
 - When activating the second Magic Circle, imagine the energy of this magical circle

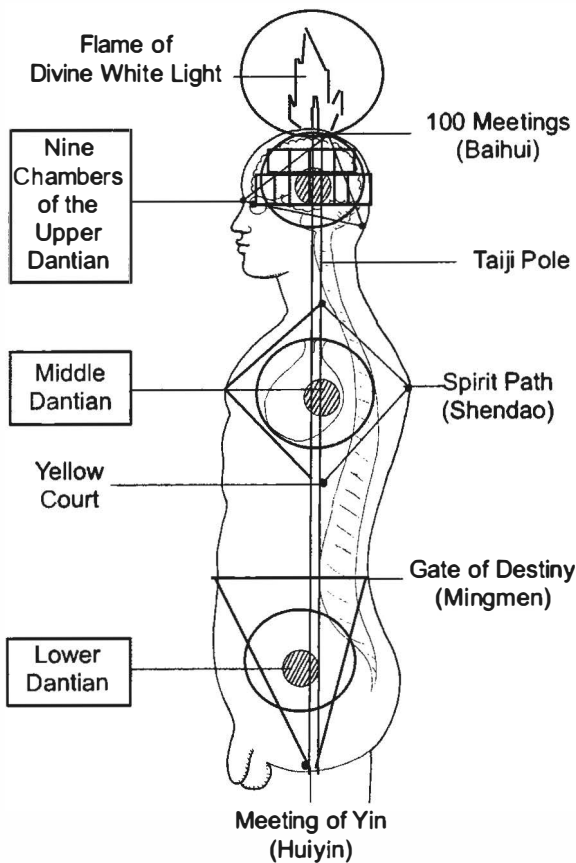


Figure 1.471. The Three Dantians and the Taiji Pole

beginning to flow in a clockwise circular rotation, surrounding your body in a eight foot circumference.

- When activating the third Magic Circle, imagine the energy of this magical circle beginning to flow in a clockwise circular rotation, surrounding your body in a nine foot circumference.
18. When activating the three Magic Circles, imagine and feel the energy of the divine white light drilling and penetrating its powerful energy deep into the ground (certain schools will imagine ultraviolet flames of lightning descending from the white flame positioned above the head). This image represents the power of the Eternal Divine active within the infinite space (Wuji) of the Bagua

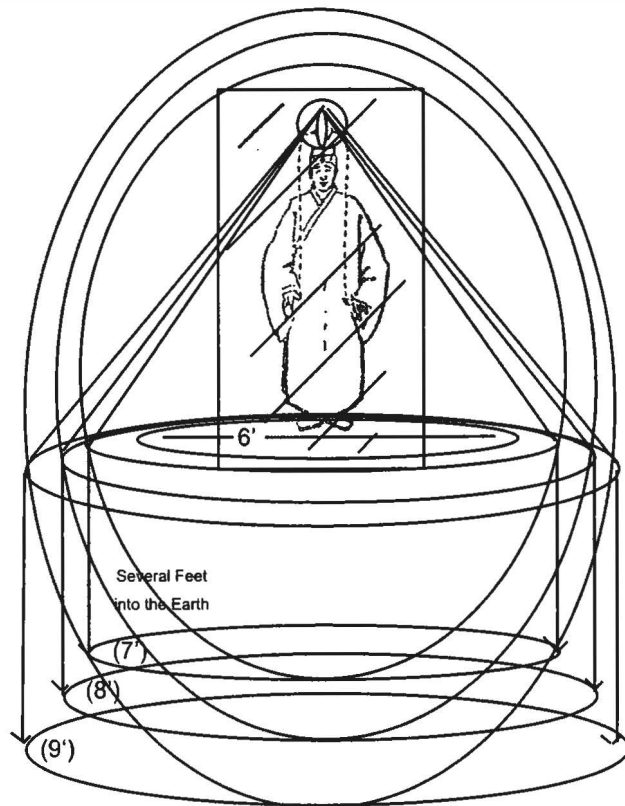


Figure 1.472. Begin to create an energetic wall constructed of white and golden light

circle. Imagine and feel this protective circle descending several feet into the Earth.

19. Next, extend your arms in front of you (palms facing outward), and again begin to redirect your focus onto the divine white light flame burning above your head. Focus and concentrate on the divine flame, and slowly begin to emit golden light from your palms. Imagine and feel the divine white light and projected golden light fusing in front of your body, forming a powerful energetic wall (Figure 1.472). Imagine, see, and feel this magical wall immediately forming and becoming activated behind the Heavenly Altar (the altar closest to the wall).
20. Begin to turn in a counterclockwise rotation (180 degrees), and visualize a powerful magical wall of divine white light forming from

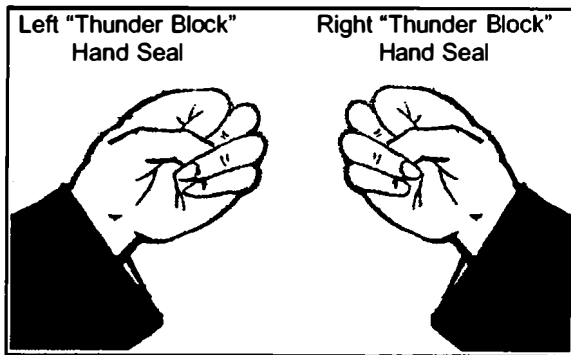


Figure 1.473. The Left and Right "Thunder Block" Hand Seal.

beyond your palms, following the outlined altar walls. In your mind's eye, see this wall constructing itself out of the divine white light from the top of your head and golden sparkles emitted from your palms. This image represents the creation and activation of a spiritually empowered wall, one that has been constructed out of white divine light and golden (Yang) light.

Imagine and feel this powerful energized wall extending along the walls of the altar room as you move your hands along the circumference of the magic circle. After completing one-half of the circular rotation, and creating half of the energized wall, you should be facing the Western direction (this is the energetic direction attributed to the "Growth of Yin" and the "Realm of the Dead"). Certain Daoist schools will end facing the North (considered to be the realm of "Pure Yin") in order to "speak the thunder of Heaven and bind evil spirits."

- Immediately form Two Thunder Fists (Figure 1.473). On the left hand, fold the first two fingers (i.e., the index and middle fingers), and then touch the first crease of the ring finger (i.e., the Gall Bladder channel Hand Seal activation point) with the thumb and lock it into position with the ring and little fingers. On the right hand, fold the first two fingers (i.e., the index and middle fingers), and then touch the first crease of the little finger (i.e., the Triple

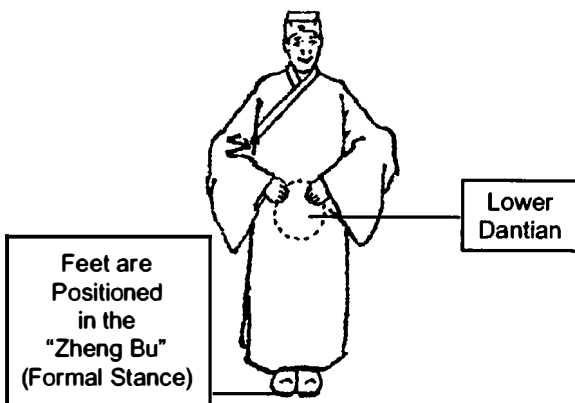


Figure 1.474. Using The Thunder Block To Circle The Ancestral Palace (Lower Dantian)

Burner channel Hand Seal activation point) with the thumb and lock it into position with the ring and little fingers.

- Inhale, close the mouth and hold the breath. It is important to note, that if you exhale the breath before you finish releasing the banishing incantation shout used to disperse evil spirit entities, you will lose the magical power of the application.
- Both Thunder Fists will touch the outside of your jaw and follow the Stomach Channel down your body to the lower pubic bone, ending at your Lower Dantian.
- While at the lower abdomen, circle rotate the Lower Dantian three times in a clockwise rotation, gathering its Jing, Qi, and Shen (Figure 1.474).
- Then circle rotate the gathered energy counterclockwise five times, using big circles, following against the direction of the body's large intestine organ. End the circle rotation at the center of the Lower Dantian.
- Next, bring both Thunder Fists along the Belt Vessel towards the lower back and Mingmen area. Follow the Governing Vessel up the spine, through the armpits, and towards the center of the heart and Middle Dantian area.
- While at the chest, circle rotate the Middle Dantian three times in a clockwise rotation, gathering its Jing, Qi, and Shen (Figure 1.475).

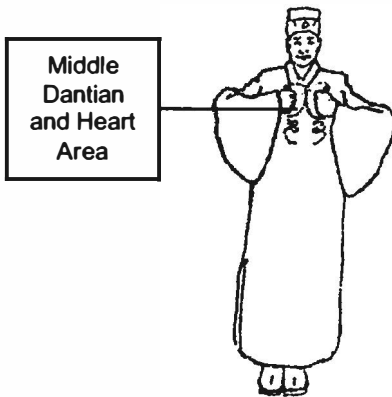


Figure 1.475. Using the Thunder Block
To Circle the Five Qi of the Chest

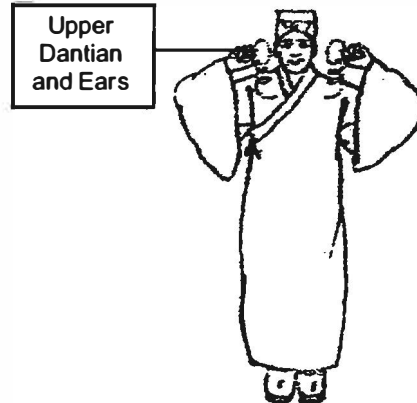


Figure 1.476. Using the Thunder Block
To Circle the Ears and Hear the Sound of Thunder

- Next, bring both Thunder Fists along the Stomach Channel up towards the head, and begin to circle rotate the Upper Dantian three times, gathering its Jing, Qi, and Shen (Figure 1.476).
- After circling the head, have the centers of the two Thunder Fists face each other and immediately “clap” the little finger sides of the fists (“making thunder”). Then crouch as you step backwards and stomp with your right (Yin) foot, followed by stomping your front left (Yang) foot. Exhale, while shooting both palms forward in a 45 degree angle. This should resemble the action of issuing a powerful push. While stomping and pushing, simultaneously shout the following banishing incantation:

**“Yi Kai Huai Gui”
(Away Evil Ghosts!)**

When speaking the banishing incantation, the ancient Daoists taught that the priest’s “eyes become like lightning and his voice becomes like thunder.” Through years of practice, the priest will eventually say the Breath Incantation in his or her mind, and the stomping of the feet will eventually progress to a slight compression of the heels within the shoes.

- As you proclaim the banishing charge, know that through the internal strength of your Eternal Soul (which is intimately connected to the divine light), you are magically banishing all undesirable and toxic forces from your magical altar area.
21. Next, again extend your arms in front of you (palms facing outward), and again focus and visualize the divine white light flame above your head. Begin to emit golden light from your palms and imagine the white light and golden light fusing and creating a powerful energetic wall. Finish by continuing your counterclockwise circle to face the Earth Altar, having imagined the magical wall has now completely surrounded the altar area.
 22. Perform one Pulling Down the Heavens, and then raise your hands once more. This time imagine that the white light flame above your head is expanding outwards and radiating 360 degrees within the circle. As the energy of the divine white flame expands outward, visualize and imagine rivers of vibrant blue light (representing pure energy) with silver sparkles (representing the Yin) emitting from your hands. Imagine the white light and blue light fusing and creating a powerful energetic medium that fills the entire area within the golden and white light wall completely

(like blue water filling the space between the golden walls of an aquarium). This image allows the energetic space within the altar room to become impregnated with powerful magic.

- This completes the creation and formation of the magic circle and the purification of the altar room. At this time the priest begins his or her work.

SECRET TALISMAN FOR PURIFYING THE ALTAR

After purifying the Altar Space, the next important task that the Daoist priest must do is to energetically cleanse and purify the Altar. This magical ritual is accomplished as follows:

- First, the priest will magically energize and activate the Altar Cup by using Breath Incantations. This is performed by inhaling, internally speaking an Activation Incantation, then exhaling the magical vapor over the Altar Cup. As the priest exhales over the Altar Cup, he or she will write the secret magical talisman used for activating the Holy Water and Cup in the air (Figure 1.477).
- Then, the priest will pick up the Altar Cup, inhale, and take a sip of the Holy Water.
- Next, while speaking a purifying incantation, the priest writes his or her magical Heart Seal on top of the roof of his or her mouth.
- Then the priest brings the Divine Qi up from the Lower Dantian (i.e., as a Luminous White Pearl) and fuses it in the Yellow Court with the Five Colored Vapors of his or her Wujingshen (Five Essence Spirits).
- Next, the priest exhales and sprays a mist of Holy Water over the Altar. While the mist is still in the air, the priest quickly writes the following secret talisman into the mist. This magical talisman is used to cleanse and purify the Altar (Figure 1.478).

TEMPORARY ALTARS

When a Daoist priest needs to perform a ritual in a place other than his or her home, the priest may sometimes have problems creating a sacred altar space on which to place his or her offerings and perform the magical rituals. When traveling, the priest will generally not have an altar at his

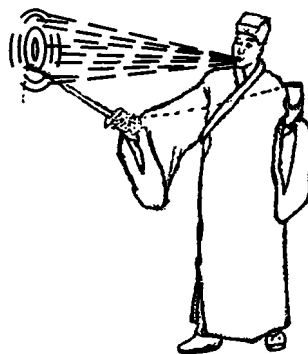


Figure 1.477. "Spraying the Holy Water to purify the Altar Space"

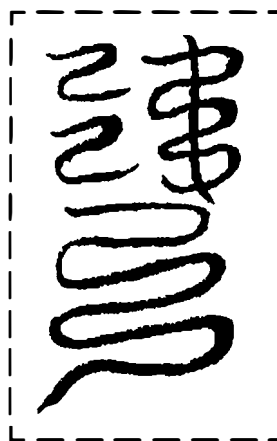


Figure 1.478. Secret Magical Talisman used to cleanse and purify the Altar

or her disposal, and may have to burn incense or offer "spirit money" in front of a single lit candle when voicing his or her requests. In this case, the magical petition can be written on "spirit money" instead of on a separate piece of paper.

Although this abridged ceremony does not replace a full ritual, it will do in an emergency. After all, not all magical rituals can be performed before altars bearing red candles, incense, and gold and silver cups. On the other hand, if an angry priest purposefully destroys the altar and burns the images it holds just because the gods have refused to grant his or her wishes, the divinities may strike back, causing the priest further misfortune.

ALTAR ETHICS

Daoist magic can be divided into Yin and Yang energetic properties. Yang magic focuses on creation, growth and expansion. Yin magic focuses on destruction, reduction and contraction. Understanding both magical principles requires great wisdom, especially when trying to understand their extraordinarily complex implications. Therefore, disciples are cautioned against using their altar ritual magic for intentional acts of destruction, unless the situation is unavoidable. Disciples are continually cautioned about introducing brand new acts of energetic creation in their altar space, as it tends to effect the energetic balance of the cosmos.

As we grow in our ability to affect the physical world around us, we also grow in the responsibility that is inherent within these magical powers. Therefore, our personal code of conduct guides our actions, judgement, and behavior. Altar Ethics and magic can be condensed to the basic premise of analyzing our internal moral code of conduct along with the increasing reliance on the true self for guidance.

All altar magic is subject to Karma, and the "action-reaction" principle (also known as the "cause-and-effect" or "reaping-and-sowing"). If a priest is motivated by anger or sexual desire and begins to covertly influence another person, there are two possible outcomes of this action, Attachment and Return, described as follows:

1. **Attachment:** If the energy projected from the altar reaches the intended individual, he or she will react to it and will either become ill or suddenly full of passion and desire (depending on the intention of the spell). This reaction to the priest's magic ritual and spoken incantation completes the "Law of Return." The Law of Return states that any energy that has been emitted towards a person, place or thing will automatically create a natural response in that person, place or thing in direct proportion to the magical power released.
2. **Return (Magical Rebound):** If the energy reaches an individual who takes defensive action of any sort (or is shielded and protected), the energy can miss its intended target. If this occurs, the energy will automatically seek out the next most powerful spiritual connection to itself and will immediately return back to the priest who initiated the spell. The priest will then either fall ill or hopelessly lust after his or her intended target. This is often called a "magical rebound."

You will often notice that individuals who are angry and hateful towards others tend to become increasingly more angry and hateful themselves. Likewise it is a well known fact that individuals who draw divine light into the world bring ever increasing light into their own lives and the lives of those around them.

THE OPENING THE ALTAR RITUAL

During the beginning of a formal Daoist magic ritual, the beginning incantations used for "Opening the Altar" are spoken by the senior Daoist priest (the Biao Bai Fa Shi) as follows:

**"Today we Open the Altar!
The incense is burning in the Burner!
The Jade Letters are revealing
The secret way to remove Evil Qi!**

**Today we pay tribute to the Jade Emperor,
and kowtow three times,
to pay respect to the God of Heaven!**

**All of the people come to the altar
and receive endless blessings,
even the dead can receive new life!
To the God who removes Turbid Qi
We Kowtow!**

**We use the Baji (Eight Supreme Energies)
in accordance with the Bagua (Eight Trigrams)
to establish the boundary of the
Altar of the Original Essence!
According to our faith,
we now pay tribute to these True Gods!**

**Today, at the Zheng Yi Daoist Altar,
we burn incense in order to call and invite
the gods of the Eight Trigrams:
Qian of Heaven, Kun of Earth,
Li of Fire, and Kan of Water
Gen of Mountain, Xun of Wind,
Zhen of Thunder, and Dui of Lake!**

**From the Southern Red Heaven,
And Three Realms, we invite
the Jade Light of the Great Nine Phoenix
Removing Turbid Qi General!**

**He removes all Turbid Qi
from the Five Directions
and protects the altar,
subduing all spirits!**

**Because we are sincere,
the altar is now peaceful and still!
And we present this Open Command Talisman
with all sincerity, and offer the report!"**

- The assistant of the Biao Bai Fa Shi (Ritual Priest) will now continue from here, saying the following magic ritual introduction incantation:

**"Now we Open the Altar
and we present
the Tai Shang Spirit Treasure
Open The Altar Talisman,
To the Celestial God Ling Bao
our personal Guardian!**

**Today we invite the celestial gods
to come to this altar,
and to kill all evil spirits!
Save the departed souls,
and bring them all to another world!**

**The Heavenly Gate is now open,
and all of the celestial gods are bowing!
The Three Realms are now expecting!
All of the devils must now be submissive,
or they must kill themselves!**

**You can hear the sound
of beautiful jade clicking!
All surroundings are peaceful and quiet,
As if ordered by Heaven!**

**The Order is quickly transmitted,
as fast a wind fire!
And the Thunders of the Great Dao
are all assisting Celestial Master Zhang!
In this year -----,
In this month -----,
And, on this auspicious day-----!"**

- Next, the priest will say the "Open Command to Summon the Secret God." This special incantation begins as follows:

**"You can hear the sounds
of the spirits everywhere!...."**

- After speaking this special incantation, enter into the Morning Altar and perform the magic ritual.

THE MEDITATION ROOM

The meditation room is a place in which the Daoist priest can spend time in prayer and meditation, create magical tools, perform rituals and offer his or her devotions to the divine powers of light (Figure 1.479). It should be an area undisturbed by the daily activities of families or friends.

Ideally, this magical room should be set aside exclusively for the purpose of higher spiritual training and should not be a bedroom, garage, sitting room, study, etc. If it is not possible to find or create such a room, you can still consecrate and set aside a specific area for magical training. Eventually, however, you will want to establish a more permanent area to perform your magical work.

When training, the energy released from performing the magical rituals and Shen Gong meditations builds up within the room, penetrating every cell of the floor, walls and ceiling and impregnating all physical items contained within the meditation room. Therefore, each time you practice within the meditation room, it becomes more and more powerfully charged.

Eventually, when entering into such a room, the mind begins to immediately adjust itself towards the magical environment. When creating a magical room it should only contain those symbols, colors, and items that are part of your magical rituals and serve to further the focus of the priest conducting the ritual. The meditation room may include incense, music or other materials that further involve your senses in the specific magical rituals.

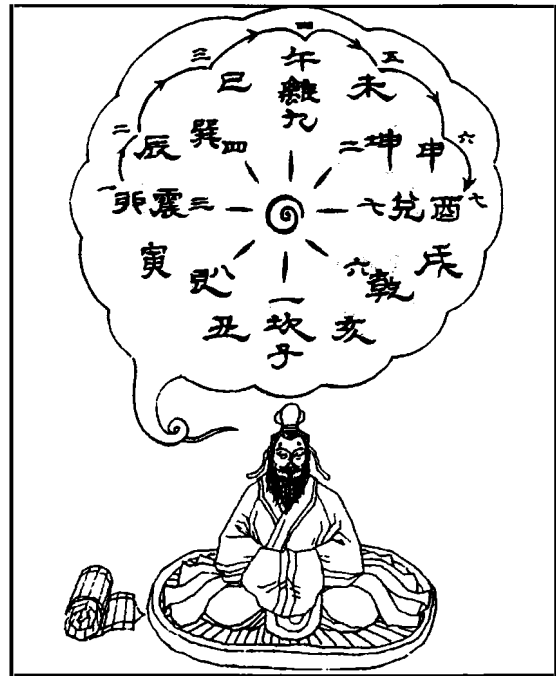


Figure 1.479. The Meditation Room becomes more powerful each time the priest performs magical rituals

THE DAOIST PRIEST'S MEDITATION ROOM

The following is a list of the 60 year Cycle, used by Zheng Yi Daoist priests in order to determine the specific name and magical power of the disciple's Meditation Room. The magical names of the Meditation Rooms are used like spiritual "passkeys" that enable the Daoist priest to enter into the energetic realms of any of the Three Worlds. The name of each Meditation Room is traditionally presented to each disciple according to the exact year of the his or her birth (Figure 1.480 through Figure 1.482).

Meditation Room	Year of Birth
The Meditation Room that moves towards Comprehending the Genuine Mystical	1864 - 1924 - 1984
The Meditation Room that clears the way for the genuine recovery of character	1865 - 1925 - 1985
The Meditation Room that clears the way for the genuine change and understanding	1866 - 1926 - 1986
The Meditation Room of the natural genuine cave	1867 - 1927 - 1987
The Meditation Room that genuinely protects the 1st Heaven	1868 - 1928 - 1988
The Meditation Room that genuinely recovers the Heart and Mind	1869 - 1929 - 1989
The Meditation Room that genuinely glorifies the protection of the Character	1870 - 1930 - 1990
The Meditation Room of the Bright Character that genuinely clears	1871 - 1931 - 1991
The Meditation Room of the genuine Bright Mixed Union	1872 - 1932 - 1992
The Meditation Room of the Natural Pure and Empty	1873 - 1933- 1993
The Meditation Room that Comprehends the Original	1874 - 1934 - 1994
The Meditation Room of Magical Gathering that Genuinely Defends	1875 - 1935 - 1995
The Meditation Room that genuinely reaches the Blended Original (Hun Yuan)	1876 - 1936 - 1996
The Meditation Room of the genuine Comprehension of the One that Responds	1877 - 1937 - 1997
The Meditation Room that gathers genuine Understanding of Change	1878 - 1938- 1998
The Meditation Room that Genuinely Mixes and Stimulates the Dao	1879 - 1939 - 1999
The Meditation Room of the Genuine Cave that Surpasses the Original	1880 - 1940- 2000
The Meditation Room of the Genuine Reunion that Provokes the Hidden Response	1881- 1941- 2001
The Meditation Room of Purity that Clears the Way for the Natural	1882- 1942- 2002
The Meditation Room of the genuine Empty Original Illumination	1883 - 1943- 2003

Figure 1.480. Names of Daoist Meditation Rooms

Meditation Room	Year of Birth
The Meditation Room of the True Character That Brings Purity	1884 - 1944 - 2004
The Meditation Room that Genuinely Clears the Way for Character	1885 - 1945 - 2005
The Meditation Room of Clear Understanding of How to Protect the Body	1886 - 1946 - 2006
The Meditation Room that Responds to the General Understanding of White	1887 - 1947 - 2007
The Meditation Room of Genuine Natural Convergence	1888 - 1948 - 2008
The Meditation Room that Genuinely Responds to the One Keeper	1889 - 1949 - 2009
The Meditation Room that Glorifies Genuine Clear Change	1890 - 1950 - 2010
The Meditation Room that Watches the Quality of Pure Emptiness	1891 - 1951 - 2011
The Meditation Room That Genuinely Changes Emptiness into Convergence	1892 - 1952 - 2012
The Meditation Room That Genuinely Summons and Absorbs Magic	1893 - 1953- 2013
The Meditation Room That Genuinely Feels the Gathering of Magic	1894 - 1954 - 2014
The Meditation Room that Genuinely Clears and Controls Demons	1895 - 1955 - 2015
The Meditation Room that Genuinely Understands How to Destroy Demons	1896 - 1956 - 2016
The Meditation Room of the Flying and Returning Spirit	1897 - 1957 - 2017
The Meditation Room of the Keeper that saves the Genuine One	1898 - 1958- 2018
The Meditation Room of the Keeper of genuine Thought and Character	1899 - 1959 - 2019
The Meditation Room that Genuinely Nurtures the Collected Original (Hun Yuan)	1900 - 1960- 2020
The Meditation Room of the Solidified Concealment of Genuine Light	1901- 1961- 2021
The Meditation Room of the Genuine Convergence of the Deep and Profound	1902- 1962- 2022
The Meditation Room That Thrives on the Genuine Reunion of the Divine	1903 - 1963- 2023

Figure 1.481. Names of Daoist Meditation Rooms

Meditation Room	Year of Birth
The Meditation Room of the Genuine Natural Void	1904 - 1964 - 2024
The Meditation Room that Carves the Genuine Protection of the Original	1905 - 1965 - 2025
The Meditation Room of Genuine Faith that Clears the Heart and Mind	1906 - 1966 - 2026
The Meditation Room of the Genuine Peeling Away into the Wu Wei	1907 - 1967 - 2027
The Meditation Room that Understands the Change of the Original	1908 - 1968 - 2028
The Meditation Room of Genuine Pristine Peaceful Serenity	1909 - 1969 - 2029
The Meditation Room of the Genuine Understanding of Jade Magic	1910 - 1970 - 2030
The Meditation Room that Cultivates the Genuine Understanding of Character	1911 - 1971 - 2031
The Meditation Room of the Pure Cave of Genuine Agreement	1912 - 1972 - 2032
The Meditation Room that Transforms into the Genuine Original	1913 - 1973- 2033
The Meditation Room of the Dao That Convergences Upon Genuine Experience	1914 - 1974 - 2034
The Meditation Room of the Genuine Achievement of the Celestial Law	1915 - 1975 - 2035
The Meditation Room of the Genuine Refinement of the Spirit that Nurtures	1916 - 1976 - 2036
The Meditation Room that Genuinely Protects the Profound Cave	1917 - 1977 - 2037
The Meditation Room that Responds to the Comprehension of Pure Simplicity	1918 - 1978- 2038
The Meditation Room of the Genuine Comprehension of Arriving at the One	1919 - 1979 - 2039
The Meditation Room that Genuinely Clears the Way for the Supreme Simplicity	1920 - 1980- 2040
The Meditation Room of Genuine Obedience that leads to Supreme Simplicity	1921- 1981- 2041
The Meditation Room that Genuinely Summons and Converges Upon the Original	1922- 1982- 2042
The Meditation Room that Genuinely Converges upon the Original for Comprehension	1923 - 1983- 2043

Figure 1.482. Names of Daoist Meditation Rooms

THE MAGIC BAGUA SYMBOL

In ancient China, the Bagua (Eight Trigrams) symbol was a special magic tool used as a means for studying the energetic movements of the Sun and Moon. These special patterns were also used for divination, and in magic talismans and charms.

The term "Bagua" is made up of the characters "Ba" which translates as "eight," and "Gua" which translates as "trigram." The character "Gua" is composed of two ideographs, on the right is the radical meaning "to observe," on the left is the radical "Gui" meaning "earth heap." The Gui (earth heap) was used in ancient times to measure the shadows in order to record ancient calendars (a sundial).

The ancient Bagua symbol is considered to be a magical template of the basic powers and fundamental laws of all energetic movements and transformations (Figure 1.483).



Figure 1.483. The Ancient Chinese Characters for Bagua, "The Eight Trigrams"

INTRODUCTION TO THE MAGICAL POWERS OF THE ANCIENT PREHEAVEN & POSTHEAVEN BAGUA

The ancient Daoists understood that from the infinite space of the Wuji, the Dao creates Yin and Yang, which in turn give birth to four phases of universal energy: Great Yang, Lesser Yang, Great Yin, and Lesser Yin (Figure 1.484):

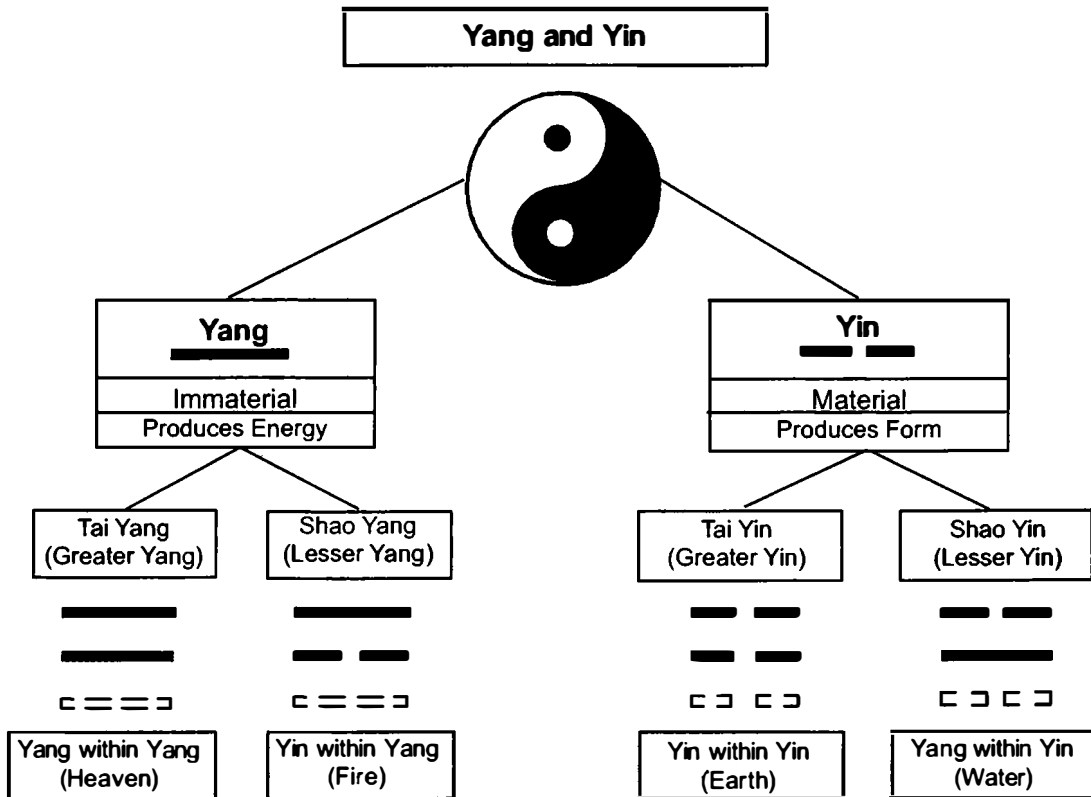


Figure 1.484. The Ancient Daoist Concept of Yin and Yang Expressing the Four Phases of Universal Energy.



Figure 1.485. Yin and Yang Yao Trigram

These four phases of universal energy gave birth to the eight natural forces of the Bagua (Heaven, Thunder, Water, Mountain, Earth, Wind, Fire and Lake). These four phases also form the energetic basis of the prenatal and postnatal transformations, manifested in the form of eight energetic actions. These eight energetic patterns are therefore symbolized by joining combinations of Yin and Yang lines, known as a Yao. Traditionally, a Yin Yao is represented as a broken line (- -), and a Yang Yao is represented as a solid line (—). Each of the eight trigrams is composed of three Yao lines, constructed with either a Yin Yao, a Yang Yao, or a combination of both (Figure 1.485). In Daoist Magic, these eight prenatal and postnatal energetic

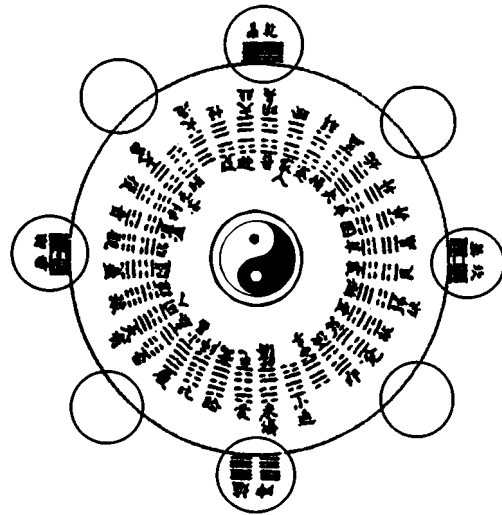


Figure 1.487. The 64 Hexagrams of the Yi Jing

actions act as a magical template for all creation (Figure 1.486) and can be further combined in order to form the ever-changing energetic patterns of the 64 Hexagrams of the Yi-Jing (Figure 1.487).

	Heaven Qian	Mist, Rain Dui	Fire Li	Thunder Zhen	Earth Kun	Mountain Gen	Water Kan	Wind/Air Xun
The Eight Trigrams								
Yang and Yin	Yang	Yang	Yang	Yang	Yin	Yin	Yin	Yin
General Principles	Creative	Reflective	Bright	Exciting	Receptive	Steady	Dark	Penetrating
	Activity	Weightless	Formed	Impetus	Passivity	Heaviness	Formless	Sensitivity
Principles of Nature	Immaterial	Evaporation	Solar Forces	Vitality	Material	Inertia	Lunar Forces	Assimilation
	Universal	Inorganic	Elementary	Organic	Universal	Inorganic	Elementary	Pervasiveness
	Formless	Changeability	Heat	Mobility	Form	Resistance	Cold	Organic
	Energy	Evaporation	Incandescence	Fertilization	Matter	Inertia	Fluidity	Gaseous
	Infinite Space	Clairvoyant Observation	Penetrating Light	Growth and Power	Dense Matter	Solid Stability	Space and Movement	Perceptive Intuition

Figure 1.486. The Prenatal Bagua Trigram Powers According to the Universal Forces of Yin and Yang (System of Fu Xi)

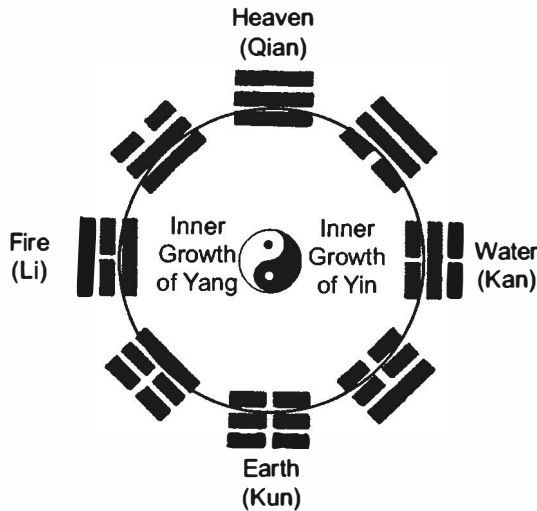


Figure 1.488. The Inner Circle of the Prenatal Bagua Represents the Seasonal Yin and Yang Heavenly Cycles of the Sun

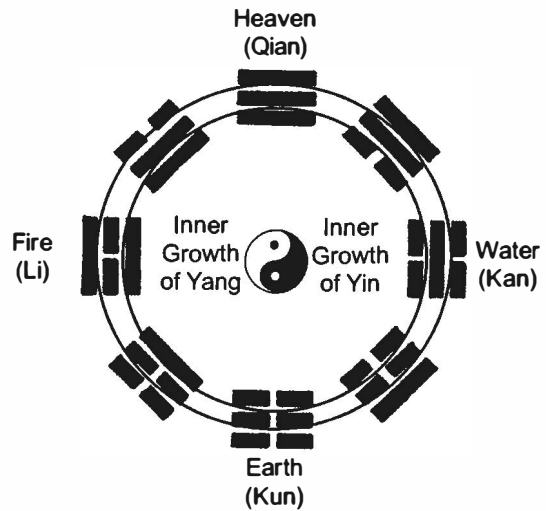


Figure 1.489. The Middle Circle of the Prenatal Bagua Represents the Yin and Yang Earthly Cycles of each Day

As aforementioned, each trigram is composed of three “yao” lines: a solid yao line (—) is considered Yang, a broken yao line (- -) is considered Yin. Each “yao” represents a basic unit of the Eight Trigrams, and has three meanings: sunlight, moonlight and the mutual projection of the Sun and Moon. The Yao Trigram itself is the symbol of the movement of the Sun and Moon.

The Eight Trigram “Inner Circle” Yao lines of the Prenatal Bagua configuration begin with the extreme Heavenly Yang Trigram “Qian” on the top, with the extreme Earthly Yin Trigram “Kun” on the bottom. These transforming powers of maximum Yang and maximum Yin express the Sun’s celestial movement from Summer (Qian) to Winter (Kun) during the seasonal year (Figure 1.488).

The Eight Trigram “Middle Circle” Yao lines of the Prenatal Bagua configuration begin with the Water Yin Trigram “Kan” on the right side of the magical template, with the Fire Yang Trigram “Li” located on the left. These transforming powers of Water and Fire express the growth and decline of Yin and Yang during the Earth’s rotation within each day and revolution within each year (Figure 1.489).

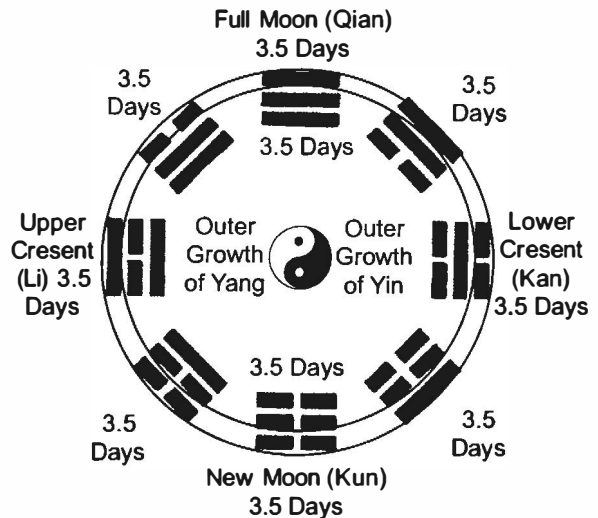


Figure 1.490. The Outer Circle of the Prenatal Bagua Represents the Monthly Yin and Yang Heavenly Cycles of the Moon

The Eight Trigram “Outer Circle” Yao lines of the Prenatal Bagua configuration is composed of both the middle and outer Yaos. It represents the transformation of Yin and Yang energy in the moon’s 28 celestial day movement, which can be observed each lunar month (Figure 1.490).

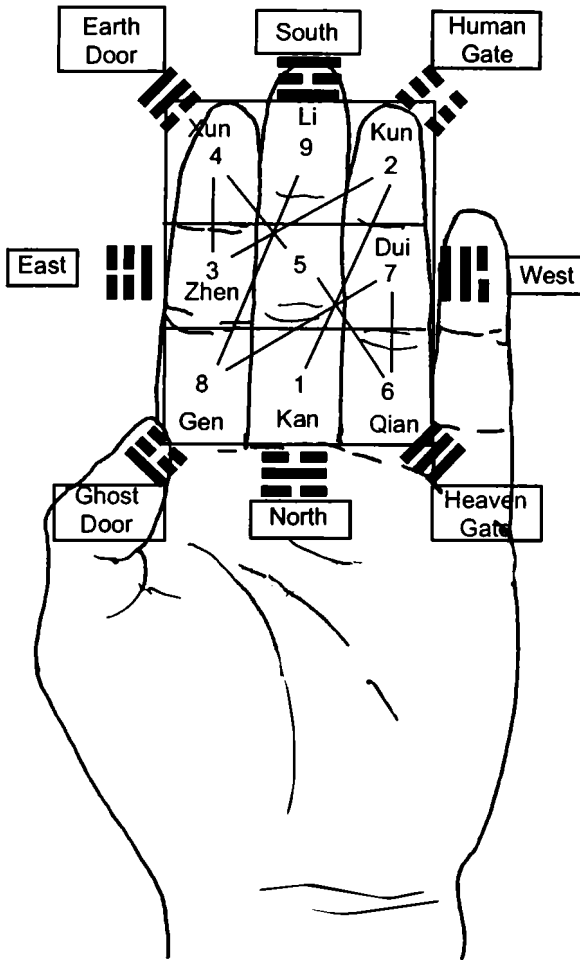


Figure 1.491. In ancient China, the Postnatal Heavenly Bagua pattern of the "Magic Square" was superimposed on the left palm allowing Daoist priests the ability to summon and gather the energetic and spiritual powers of the Bagua into the body, while extending and emitting the gathered Qi with his or her right palm.

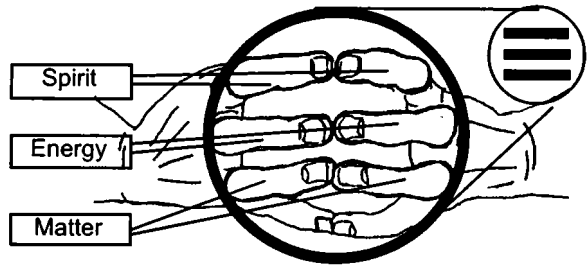


Figure 1.492. Ancient Daoist Hand Seal for Qian (Complete Yang, Heaven, Sky, Creativity, Strength and Power, Activity, Immaterial, Universal, Formless, Energy, Infinite Space). This Hand Seal is used by the Daoist Sorcerer to increase personal power by fusing energetic powers of all three Treasures (Heaven, Earth and Man) into his or her body. This Trigram is also used to dissolve into the infinite space of the Sun, Moon and Star constellations

The ancient Daoists believed that within each of these eight energetic patterns, a trained priest could "open a magical gateway into the Trigram Element's energetic and spiritual nature." This could allow the priest to absorb, manipulate, or control the specific Element's energetic and spiritual powers.

In ancient China, Daoist priests would summon the magical powers of the various Elements through connecting their fingers in various esoteric Hand Seal patterns. These magical Hand Seal patterns were designed in accordance with the energetic principles of each of the Eight Trigrams. In accordance with the energetic principles of the Bagua, the accessing of the Eight Trigram powers was initiated through connecting the fingers of the hands in order to form Single (Figure 1.491) or Double Hand Seals (Figure 1.492).

PREHEAVEN (PRENATAL) BAGUA

To the ancient Daoists, the energetic movement of Heaven, Earth, and all living things was depicted through the magical formation of two Eight Trigram (Bagua) image patterns, the Prenatal Bagua of Fuxi and the Postnatal Bagua of King Wen Wang.

Fuxi (Figure 1.493), is believed to have lived a thousand years before King Wen, during the Age of the Five Rulers (2852 B.C.).

Fu Xi was the first of Three Noble Emperors. He is credited for teaching the people how to fish, cook, and introduced marriage. Both Fuxi and his wife Nuwa, are depicted in ancient images as half human/half snake, embracing, their tails intertwined. Nuwa carries a compass, said to signify the Yang of Heaven; and Fuxi carries a square, said to signify the four corners of Yin Earth.



Figure 1.493. The Prenatal Bagua Pattern was created by the ancient sage, Fu Xi

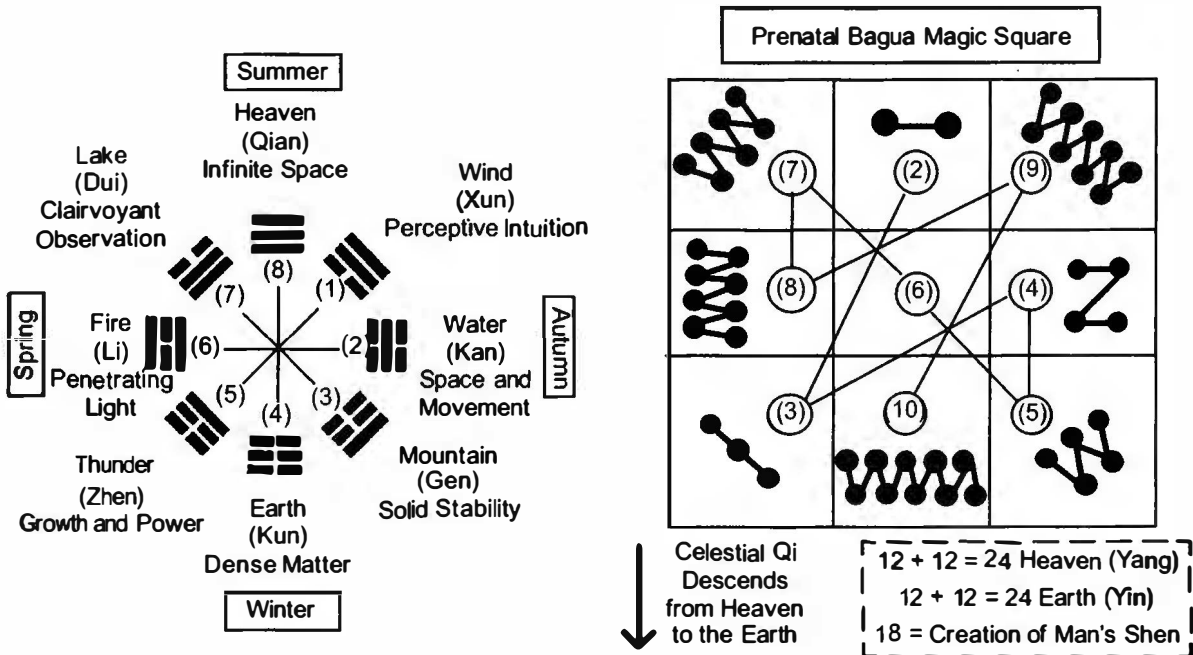


Figure 1.494. The Prenatal Bagua Trigrams (Yin-Spirit Realm):

(Eight Dimensions or Phases of Energy Polar Opposites): Yin (1-4) across from Yang (5-8). This Cycle of Harmony Relates to the World of Thoughts and Ideas. The Opposition of Energetic Forces, is Responsible for the Creation of All Phenomena. The Celestial Qi descends from Heaven into Earth. Represents harmony and balance between the Five Elements.

The Bagua system of Fu Xi manifests the energetic “nature” of things and was used in ancient China as an early form of divination. It also focuses on the fundamental principles of light and darkness, which reveal the polar nature of the universe (Figure 1.494).

The Heavenly principles expressed within the system of Fu Xi reflect the multidimensional symbols which govern our life. Therefore Heaven is placed at the top of the trigram and Earth in placed at the bottom of the trigram. The specific focus of Prenatal Fu Xi Bagua is the expression of two mutually dependent powers, balancing each other, for example:

- Heaven - Earth
- Fire - Water
- Mountain - Lake
- Thunder - Wind

As energetic principles, the multidimensional powers are inseparable, although one power may temporarily predominate. In Fu Xi’s Bagua system, the eight fundamental forces constantly seek to balance each other.

In ancient Daoist sorcery, the four primary directions of Fu Xi’s Bagua system (Heaven, Earth, Fire, and Water) represented the four main Elemental powers of creation. It was believed that these four main Elemental powers were gathered and held together by the Mandate of Heaven (Divine Mind), and were used in all magical rituals for the creation or destruction of matter (Figure 1.495).

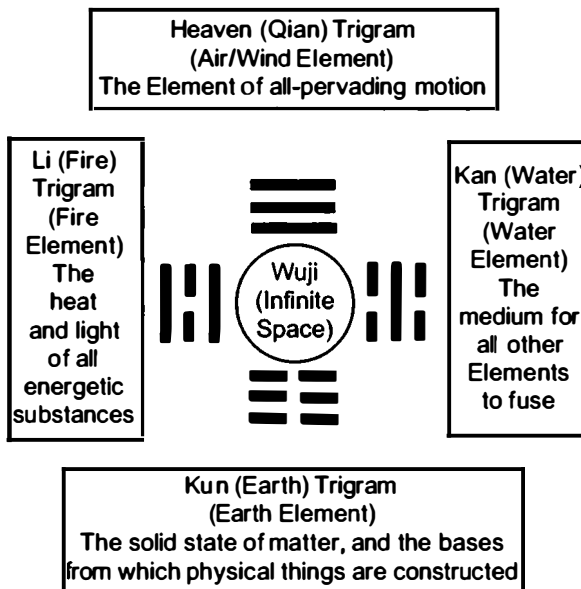


Figure 1.495. In ancient Daoism, the various powers of the Four Elements were commonly used in magical rituals.

These four main Elemental powers, along with the energetic influences of the Five Directions (Front, Back, Right, left, and Center) were also associated with the creative or destructive influences of the Five Planets and Five Seasons, and were used in ancient China to diagnose the prenatal tissue formation of the human body while in-utero.

POSTNATAL BAGUA OF KING WEN

King Wen (Figure 1.496) is believed to have lived in the Zhou Dynasty (1028-221 B.C.), and is credited for creating the Postnatal Bagua formation. He is known for his contributions to the Yi Jing (a manual of divination), and is attributed with having stacked the Eight Trigrams in their various permutations, in order to create the Sixty-four Hexagrams.

He is also said to have written the judgements which are appended to each of the 64 Hexagram, however, the various line statements are attributed to his son, the Duke of Zhou.

The Bagua system of King Wen depicts the creation of all phenomena and focuses on the fundamental principles of the Earthly transformations (Figure 1.497).



Figure 1.496. The Postnatal Bagua Pattern was created by the ancient sage, King Wen

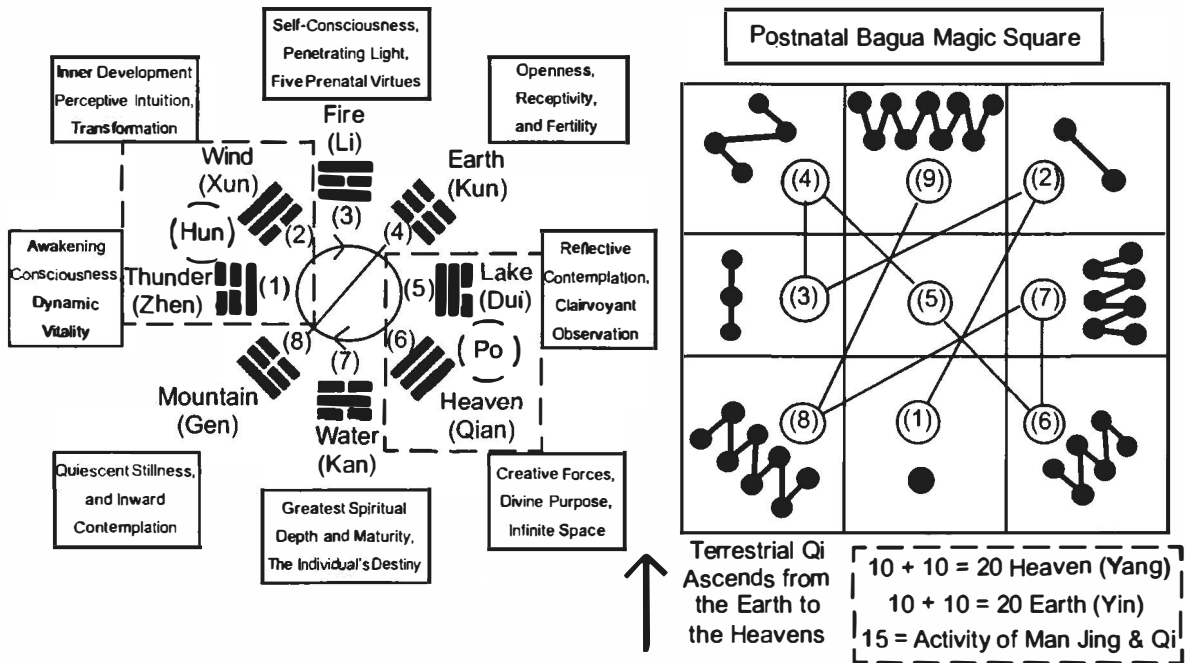


Figure 1.497. The Postnatal Bagua Trigrams (Yang-Human Realm):
 The Energetic Cycles of Forces are the External Manifestations of Divine Thought
 (The World of Phenomena or Senses). Terrestrial Qi Ascends from Earth towards the Heavens.
 Denotes destruction between the Five Elements.

They are arranged according to the expression of increasing or decreasing qualities of physical life (beginning at Zhen and following a clockwise progression). In this system, the trigrams are arranged according to the increasing or decreasing qualities of physical life (beginning at Zhen - Thunder, and following a clockwise progression). The Earthly principles expressed within the system of King Wen represent a chronological and energetic sequence moving around the periphery of the Bagua circle (instead of matching powers through opposite polarity alignment as in the Prenatal Bagua system). Because Fire (light and heat) and Water (dark and cold) appear as the most prominent and visible of all Earthly forces, in King Wen's Bagua configuration Fire is placed at the top of the trigram and Water is placed at the bottom.

- **Zhen:** Starting with Thunder, which represents the first impulse or creative stimulation of Qi, humans begin the progression of awakening consciousness.
- **Xun:** This trigram does not necessarily correspond to Wind as air, rather it symbolizes emotion, feeling and the inner development of pure transformation.

- **Li:** This trigram does not necessarily correspond to Fire, rather it symbolizes full maturity, vitality and full development of self-consciousness, as well as clinging and possessiveness.
- **Kun:** This trigram does not necessarily correspond to Earth, rather it symbolizes the state of openness, receptivity and fertility, which occurs after spiritual maturity has been attained.
- **Dui:** This trigram does not necessarily correspond to Lake as water, rather it symbolizes rest, contemplation, and reflection.
- **Qian:** This trigram does not necessarily correspond to Heaven as the cosmos, rather it symbolizes creative forces, and a state of mind which we have acquired in order to truly possess divine purpose.
- **Kan:** This trigram does not necessarily correspond to Water, but denotes the greatest spiritual depth (maturity), as well as the danger of a bottomless abyss into which we may fall if we lose control of ourselves.
- **Gen:** This trigram does not necessarily correspond to Mountain, rather it symbolizes quietness, inwardness, and completion, as well as mental stagnation or spiritual death.

HOW THE PRENATAL TRIGRAMS TRANSFORM INTO POSTNATAL YAO FORMATIONS

During conception, when the Yin and Yang energies of both parents interact within the womb, in the midst of the darkness there is a point of divine living potential which comes forth from the Dao, emerging from the infinite space of the Wuji. This is what is known to the ancient Daoists as the primordial, true, unified generative energy of creation, or Shen Xian (Eternal Soul). This energy of creation, escorted by the spiritual energy of the Five Lights, enters into the sperm and ovum, fusing them as one. The ancient Daoist texts say, "formless, it produces form; immaterial, it produces substance. The internal organs, sense organs, and various parts of the body all naturally evolve because of this energy of creation, becoming complete."

In the mother's womb, it is the primordial, true, unified generative energy of creation (Yuan Qi) that causes the embryo to congeal and form, which then nourishes the embryo, and eventually causes it to become complete. At this stage in development, although there is human form, there is no development of the individual's Shen Zhi (Acquired Mind), only the true, Yuan Shen (Congenital Mind) exists (Figure 1.498).

After ten lunar months in the womb the fetus is fully developed. With its first cry, the infant comes in contact with the Qi and air of the environment. As the infant inhales, the environmental air (considered Postnatal Qi), mixes with the innate primordial original energy of the infant's Yuan Qi (Figure 1.499). The ancient Daoists believed that the innate Prenatal Qi supports the tissues of the body, while the acquired Postnatal Qi supports the tissue's function. The Postnatal Qi depends on the Prenatal Qi to support the respiratory system (breathing in and out), while the Prenatal Qi depends on the Postnatal Qi to nurture the vascular system.

The ancient Daoists also believed that at the moment of the infant's first cry, the acquired consciousness (Shen Zhi) enters into the opening and merges with the baby's primordial original spirit (Yuan Shen). The congenital Yuan Shen depends on the acquired Shen Zhi to subsist, while the

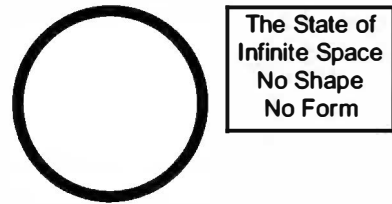


Figure 1.498. The State of the Womb and Origin of the Body

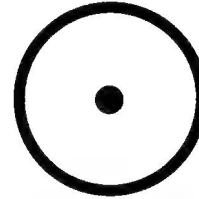


Figure 1.499. As the infant inhales, the environmental Qi mixes with the innate primordial original energy of the infant's Yuan Qi

Shen Zhi depends on the Yuan Shen for effective awareness. Although the newborn infant has now begun receiving acquired energy (Postnatal Qi) it has also begun maturing its Shen Zhi.

The ancient Daoists believed that after an individual is born, the first breath of the mundane world causes the energy of his or her internal body to change, transforming it from a pure Yang prenatal state (represented by the three solid Yao lines of the Qian Heaven Trigram) to the Yin postnatal state (represented by the Li Fire Trigram, which contains one Yin Yao positioned between two Yang Yao lines). Additionally, the energy of the individual's internal Kun (Earth) Trigram also changes, transforming it from a pure Yin state (three broken Yao lines) into the Kan (Kidney Water) Trigram, containing one Yang Yao between two Yin Yao lines (Figure 1.500).

One of the primary goals of the ancient Daoist alchemy was to transform the acquired postnatal nature back to its original prenatal energetic form. One way this alchemical transformation could be accomplished is by filling the body's energetic centers with Yang energy gathered from the Kan Trigram (represented by Kidney Water). This energetic action would return the Qi of the Li Trigram (Heart Fire) back to its original prenatal nature,

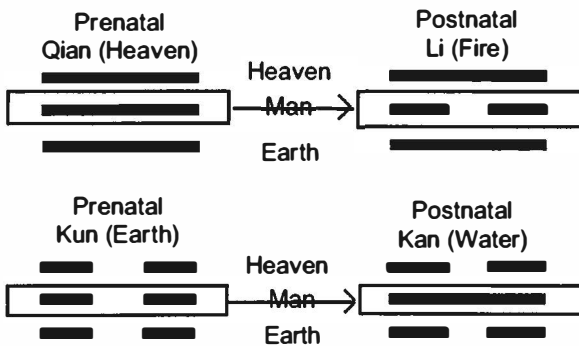


Figure 1.500. The Ancient Daoist Understanding of Prenatal and Postnatal Transformations.

the Qian (Heaven) Trigram. Simultaneously, the Daoists would also be required to fill his or her lower energetic center with the energy of the Yin gathered from the Li (Heart Fire) and return the Kan (Water) Trigram back into the Kun (Earth) Trigram.

One observation and description of the energetic separation of Heaven and Earth and Fire and Water created from the postnatal trigram patterns is as follows (Figure 1.501):

- The Trigram Li (Heart Fire) is paired with its opposite Trigram Kan (Kidney Water). The energy of Heart Fire represents the ruler of the Five Prenatal Virtues (Love, Order, Trust, Integrity, and Wisdom), which guides and directs the individual's Eternal Soul (Shen Xian). The energy of Kidney Water represents the keeper of the Heaven's Mandate, and represents the individual's Destiny (Ming).
- The Trigram Zhen (Thunder-Wood-Hun) is paired with its opposite Trigram Dui (Lake-Metal-Po). The Trigram Xun (Wind-Wood-Hun) is paired with its opposite Trigram Qian (Heaven-Metal-Po). The energy of the Thunder and Wind Trigrams represents the Yin and Yang influences of the Hun (Ethereal Soul) on the Eternal Soul (Shen Xian); while the Lake and Heaven Trigrams represent the Yin and Yang influences of the Po (Corporeal Soul) on the Eternal Soul.

Through their energetic interaction and integration, these opposite forces are responsible for the creation of all phenomena. Only

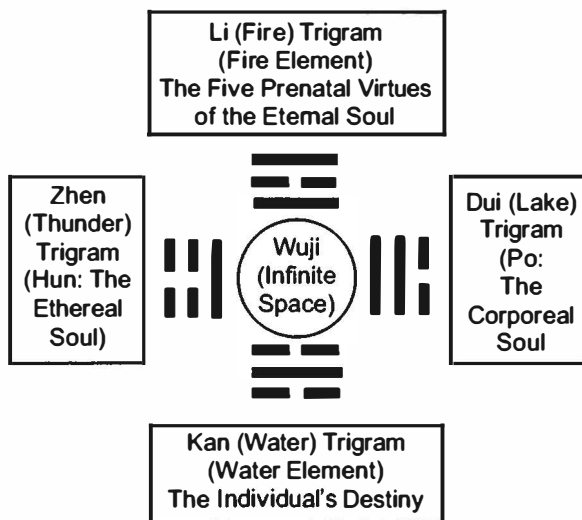


Figure 1.501. The four Trigram powers of Fire, Water, Thunder and Lake represent the individual's four internal spiritual influences.

through the stabilizing images of the Earth Trigrams Gen (Mountain) and Kun (Earth) are the opposing forces harmonized.

To the ancient Chinese, an infant is imbued with a natural wonderment and has no ability or need to categorize or discriminate. A child however, possesses the intellectual ability to distinguish, categorize, and associate. At this time in development, the child is still following the dictates of the primordial (Yuan) Shen while the Acquired (Zhi) Shen is still formulating. When the child experiences various emotions (joy, anger, grief, fear, etc.) they do not dwell on them, and the emotions come and go, vanishing as they arise.

The ancient Daoists believed that in childhood an individual will mature to the degree that the energies of both the Prenatal Bagua and Postnatal Bagua are complete within his or her tissues. At this point, the Yang culminates and the Yin arises, opening a specific aperture that causes the energies of both Yin and Yang to divide, each dwelling on one side. The ancient Daoists considered this to be the division of the culmination of the Heavenly and Earthly Yin and Yang. There is now artificial within the real, allowing for the development of intellectual knowledge. At this stage the Acquired Mind (Shen Zhi) formulates its existence (Figure 1.502).

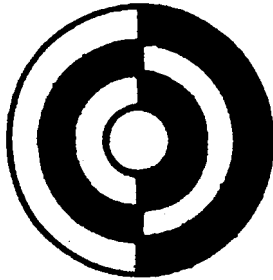


Figure 1.502. The Yin (Postnatal Qi and Postnatal Shen) and Yang (Prenatal Qi and Prenatal Shen) Divide

DE (VIRTUE) & MING (DESTINY) AND THE BAGUA

In ancient China, the concept of an individual's virtue (De) and his or her destiny (Ming) were closely connected with the Prenatal and Postnatal Trigram energetic transformation that happens at birth. Destiny (associated with the Yuan Jing, Qi and Shen) was believed to originate from Heaven at the time of birth, after which it was stored in the individual's Mingmen (Gate of Destiny) area between the Kidneys (Figure 1.503). The individual's Ming becomes the spark of life and the dynamic potential underlying his or her thoughts and actions. Although the subtle impulses emanating from the individual's Ming are generally hidden from the conscious mind, through training Shengong meditations (or experiencing a spiritual "Awakening") a deeper realm of understanding can be intuitively discovered and accessed.

Once "awakened," it is up to the individual to consistently act in accordance with his or her Ming throughout life. This spiritual action is based on the individual's conscious use of his or her Yuan Shen and Yi (Intention). The intent to remain congruent with the "will and intent of heaven" (Zhi Yi Tian) is what gives the individual true virtue (De). It is through the development of his or her virtue that the individual establishes a healthy relationship with the Dao, Heaven and the spirit world.

THE BAGUA DIAGRAM & MAGICAL PROTECTION

The image of the Bagua symbol is used in ancient Daoist sorcery as one of the most powerful weapons against Black Magic. The Bagua symbol is normally constructed on yellow paper, with a

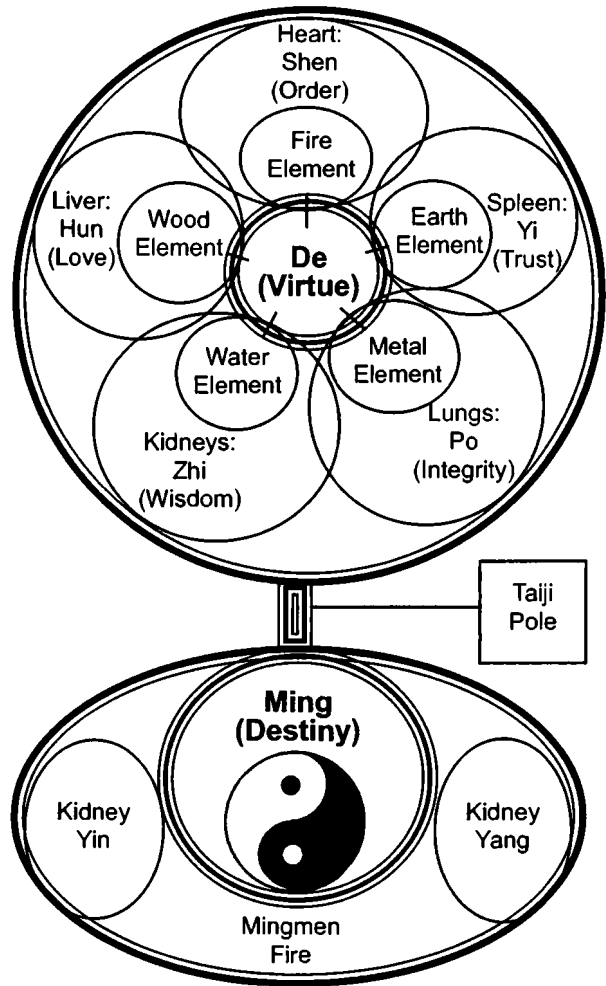


Figure 1.503. After the Eternal Soul enters into the world of matter, the individual's De (Virtue) becomes rooted in the Heart Fire and is expressed through the spiritual energy of the Congenital Five Agents, and rooted within the five Yin organs. Simultaneously, the Eternal Soul's Ming (Destiny) sinks downward to become stored between the Kidney Water, rooted within the individual's Ministerial Fire.

red diagram (including Bagua symbols), and black characters. The Bagua symbol is constructed with a Yin and Yang symbol in its center. This Yin and Yang symbol is constructed of black Yin and red Yang image. The "Vital Breath" of the disciple is to be infused into the dragon-and-snake-like strokes of the altar pen when he or she draws the talisman with red brushes.

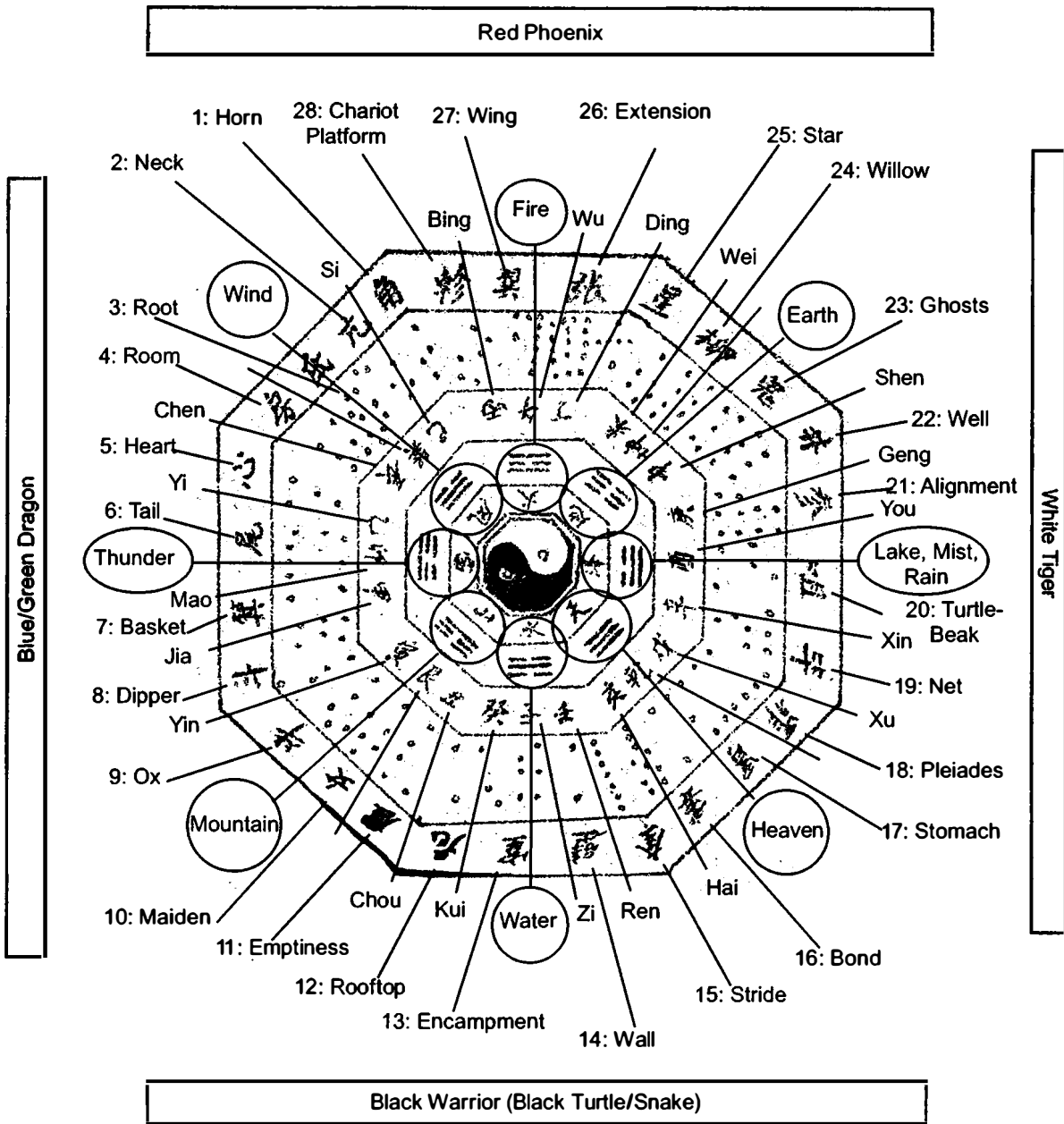


Figure 1.504. The Ancient Daoist Construction of the Postnatal Bagua Symbol

In the popular Xian Ji or Immortal Treasure Bagua, the first line of energy represented outside the Taiji symbol is the eight magical powers of the Postnatal Bagua. Outside the Postnatal Trigrams is a ring of Earthly Branches and Heavenly stems.

Outside of that ring are the 28 Star Constellations and their esoteric names (Figure 1.504).

In many magical rituals, the Immortal Treasure Bagua pattern is imagined at the feet of the officiating Daoist Priest (Figure 1.505).

The Pre-Heaven Bagua
 Yin-Spirit Realm:
 (Eight Energetic Opposites
 Responsible for the Creation
 Of All Phenomena).
 This Cycle of Harmony
 Relates to the World of
 Thoughts and Ideas.

This Celestial Qi
 Descends from Heaven into Earth,
 and represents
 Harmony and Balance
 Between the Five Elements



The Post-Heaven Bagua
 Yang-Human Realm:
 (The Energetic Cycles of the
 Magical Forces Externally
 Manifesting as Divine Thought
 Within the World of Senses).

This Terrestrial Qi
 Ascends from Earth towards the
 Heavens, and denotes the
 Earthly Transformations
 of the Five Elements.

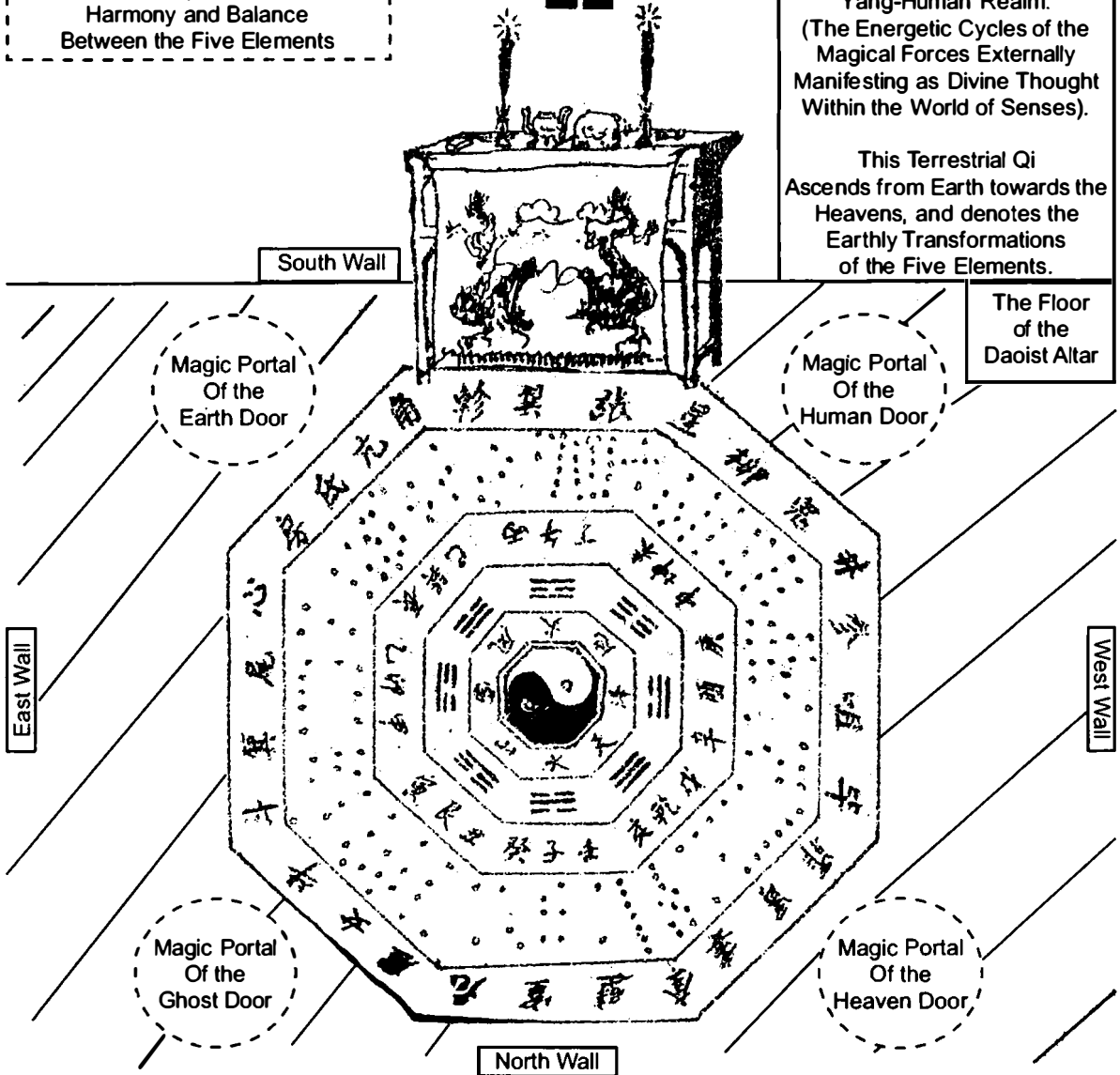


Figure 1.505. The Daoist Priest stands in-between the magical fields of the Pre and Post-Heaven Bagua

WORK OF A DAOIST PRIEST

Each Daoist lineage has a different understanding of what the word “Dao” means. The translation generally accepted by the public is that the word “Dao” means a road or pathway to understand the laws of nature and harmony. Once obtained, this unique understanding will lead the true seeker to become a “Wu Dao,” (“Enlightened Daoist”).

The Daoistpriests working within the various Zheng Yi branches are generally categorized according to two divisions of special magical training. One division is known as the “Health School,” the other division is known as the “Form School.” Both schools of magical teachings are described as follows (Figure 1.506):

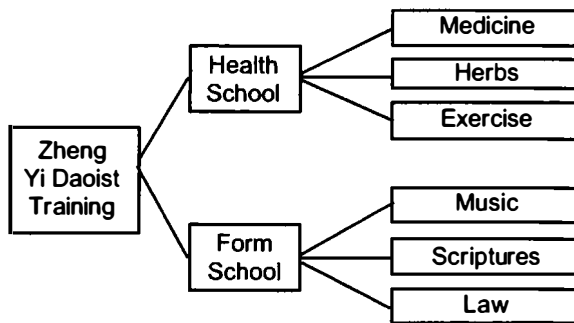


Figure 1.506. The Two Main Branches of Zheng Yi Daoist Magical Teachings

THE HEALTH SCHOOL

In the Zheng Yi Monastery, there are three different teachings of “Health School” training, they include: Medicine, Herbs, and Exercise. Traditionally, each energetic system was to be thoroughly studied, as the survival of the priest sometimes depended on his ability to be self-sufficient.

MEDICINE

This school of training involves obtaining the special knowledge and magical skill of mastering the following:

- **Energetic Anatomy and Physiology:** This included studying the various healing classics
- **Acupuncture:** This included Needle Insertion, Cupping, Blood-letting, and Moxa Burning.
- **Massage:** This included Bone-setting, Muscle Manipulation, Scraping Therapy, Visceral Manipulation, and Channel Point Therapy).
- **Qigong Therapy:** This included Qi Emission Therapy, Self-Regulation Prescription Exercises, Qigong Massage, Healing Sound Therapy, and Invisible Needle Therapy.

In order to accomplish this important task, the priest would study and master the magical components of each healing system, as well as incorporate various popular local healing methods into his personal clinical practice.

HERBS

This school of training involves obtaining the special knowledge and magical skill of mastering the following:

- **Energetic Anatomy and Physiology:** This included studying the various healing classics.
- **Teas and Soups:** This included all water based herbs.
- **Tinctures and Wines:** This included all alcohol based herbs.
- **Oils, Balms, and Liniments:** This included all oil based herbs.
- **Compresses, Powders, and Pills:** This included all powder based herbs.

In order to accomplish this important task, the priest would study and master the magical components of Superior Herbs (Ruling Medicines), Medium Herbs, (Ministerial Medicines), and Inferior Herbs (Assistant Medicines).

EXERCISE

This school of training involves obtaining the special knowledge and magical skill of mastering the following:

- **Energetic Anatomy and Physiology:** This included studying the various healing classics.
- **Martial Arts Forms:** This included studying the various local styles of martial combat, used for health and self-defence (including the various applications of striking, locking, throwing, and kicking hidden within the forms).
- **Weapons Training:** This included studying the various movements and applications of staff, spear, broadsword, and straight-edge sword forms.
- **Military Theory:** This included studying the various military strategies written within the classics.

In order to accomplish this important task, the priest would study and master the magical skill contained within the esoteric teachings of Martial Neigong (Internal Skill), Martial Qigong (Energy Skill), and Martial Shengong (Mind Skill) training.

THE FORM SCHOOL

In the Zheng Yi Monastery, there are three different teachings of spiritual discipline that a priest will take in the "Form School" training, they include: the Fa Shi (Master of Law), the Jing Shi (Master of Scripture), and the Yue Shi (Master of Music). Traditionally, each system of magic was to be thoroughly studied, as all three positions of spiritual authority must be present in order to successfully perform a formal magical ritual.

THE YUE SHI (MASTER OF MUSIC)

The Yue Shi is responsible for mastering the magical skill of music, sometimes referred to as the "Mi Hu" (Secret Assistants). The Mi Hu are primarily the Daoist musicians who play the ritual instruments and chant scriptures (the senior altar musicians who perform the chanting are sometimes referred to as a Jing Shi). Their primary responsibility for the Yue Shi is to maintain the spiritual ambience during the ceremonies. The Mi Hu play the small drums, the E Hu (five stringed instrument), the flutes, small bells, symbols and the flat drum. They are also responsible for cleaning up the altar area after the magical ceremonies.

- **Physical Sound:** In the first level of training, the Yue Shi trains on the physical level to master the Five Divine Notes responsible for vibrating the energy contained within all creation:

Gong: "C" Note - Earth Element
 Shang: "D" Note - Metal Element
 Jue: "E" Note - Wood Element
 Zhi: "G" Note - Fire Element
 Yu: "A" Note - Water Element

- **Physical to Energetic Sound:** In the second level of training, the Yue Shi learns how to project Qi through his musical instrument, affecting the physical and energetic structure of all matter, including the body's internal organs and tissues.

- **Energetic to Spiritual Sound:** In the third and final level, the Yue Shi learns how to project his spirit through the musical instrument to affect the Mind and Spirit (thoughts and emotions) of the listener.

THE JING SHI (MASTER OF SCRIPTURES)

The Jing Shi is responsible for mastering the magical skill of reciting prayers, reading the scriptures, speaking incantations and invocations, and creating magical talismans.

- In the first level of training, the Jing Shi memorizes the rhythmical cadence and magical intonations used in various prayers, incantations, and talisman configurations.
- In the second level of training, the Jing Shi is taught how to combine and control the various magical powers of the Bagua and Five Elements, through the use of prayers, incantations, and esoteric talismans.
- In the third level, the Jing Shi is taught how to invoke celestial deities, conjure and control demons, summon various spirit entities, and invoke divine healing through the magical skill of prayers, invocations, incantations, and talismans.

According to the ancient teachings of the *Suling Jing*, "Those who possess Jing (Scriptures) without Fu (Talismans) will be harmed by Heavenly Demons; for those who possess Fu (Talismans) without Jing (Scriptures), their meditation will not engender any response, and the True Spirits will not descend."

THE FA SHI (MASTER OF LAW)

As an organized system of magic, Daoism evolved through combining and categorizing all of the various tribal systems of ancient magical/shamanistic teachings. For example, in ancient China, the theory of "Bai Wu Jiao" ("The Worship of Nature") originated from various tribes worshiping the natural powers of Heaven and Earth, Wind and Thunder, Fire and Water, Rain and Mountains, etc. Over time, all of these various magical Elements eventually became deified, and the ancient Chinese eventually acknowledged and believed that these powerful energies, existing within nature, could personally manifest them-

selves to the inhabitants of the human realm as gods and immortals.

Around the same time period, the theory of "Tian Ming ("Celestial Destiny"), "Ancestral Worship," and the acknowledgement and belief in the existence of "Gui" (ghosts, spirits, and demons) was also created.

Eventually, both systems of magic merged into a comprehensive system of natural magic, known today in modern times as Daoism. Given the fact that both priests and shamans who practiced Nature Worship and Immortal Worship performed magical rituals in order to personally connect with the supernatural forces of Nature and the Celestial Realms, the important position and occupation of the "Wu Zhu" (Shaman Priests) was created. These special shaman-priests performed esoteric dances and magical rituals in order to bring the Celestial Immortals down from the Heavens, communicate with the dead, remove evil spirits, bring rain, etc. As all of the various magical practices and religions combined in order to form the Daoist Religion, the "Wu Zhu" eventually became known as the "Fa Shi ("Ritual Master").

In modern Daoism, the Fa Shi is responsible for enforcing spiritual law and mastering controlling spirit entities. In the monastery, he maintains the position of exorcist and spiritual healer.

- In the first level of training, the Fa Shi will study all of the various magical rites and rituals of spiritual law and order, memorizing the various spiritual laws of cause and effect (i.e., karma).
- In the second level of training, the Fa Shi is taught how to magically open and close the Four Gates (Heaven's Gate, Earth's Gate, the Human Gate, and the Ghost Gate). These special exorcistic skills are initiated into effect through three specific ways: Zhou Yu (Speaking Magic Characters - Incantations), Hua Fu (Painting Magic Characters - Talismans), and Shou Yin (Forming Magic Hand Seals- Mudras).
- In the third level of training the Fa Shi is mostly responsible for performing all exorcisms, and "rites of passage," for both the living (e.g., births, marriages, etc.) and the dead (e.g., divorces, funerals, etc.).

According to Daoist teachings, when performing a small magical ritual, only one to three people

are needed. However, when performing a big magical ritual (also called a Formal Fa Shi Daoist Ceremony) you will need to illicit the services of eight Daoist Abbots.

In the big magical ceremonies, there are three classes of Fa Shi (Masters of Law) needed: the Gao Gong Fa Shi, Du Giang Fa Shi and the Biao Bai Fa Shi. All of the other Daoist priests involved in the big ceremonies are called Mi Hu (Altar Musicians and Assistants).

THE GAO GONG FA SHI (CHIEF PRIEST)

The Gao Gong Fa Shi is the main Abbot (High Priest) in charge of the ritual and is in control of what transpires during the Daoist ceremony. He is responsible for determining the most auspicious date and time to officially perform Daoist magical rituals.

Usually the Gao Gong Fa Shi is a senior Abbot and respected master who has many years of experience in all aspects of Daoist ceremonies. He or she must be competent in various skills of music and musical instruments, be well versed in chanting scriptures and incantations, and be capable of drawing various talismans.

THE DU GIANG FA SHI (SECOND IN COMMAND)

The Du Giang Fa Shi is the Abbot who is second in charge of the ritual. He or she is under the authority of the senior Abbot when performing major ceremonies and must be able to recite the incantations, preach from the ancient Daoist texts and also be able to interpret the ancient Daoist classic books. He or she should also be able to substitute for the Gao Gong Master at anytime.

THE BIAO BAI FA SHI (THIRD IN COMMAND)

The Biao Bai Fa Shi is the Abbot who is third in charge of the ritual. He or she is under the authority of the Du Giang Fa Shi and is also an assistant to the Gao Gong Fa Shi as an altar assistant. His or her primary responsibility is to read the reports and praise the good Daoists for their cultivation of virtue and honorable conduct. The Biao Bai Fa Shi is also responsible for keeping the cadence on the Wooden Fish during the reciting of the incantations and scripture reading. Additionally, he or she should be able to substitute for the Gao Gong Master at anytime.

DAOIST MAGIC RITUALS

In Daoist Magic, the ritual serves only one purpose, it allows the participants the ability to achieve a state of mind in which they completely believe that the magic they are creating is real, possible, and will definitely achieve its intended goal. The most important aspect of the ritual is the final result, and not necessarily the route taken to get there.

Within the realm of magic, everything is considered to be energetically connected. A magical ritual is basically considered to be an energetic amplifier. The power generated by the ritual is used to multiply the energetic effect of the priest's own actions, causing his or her Qi and Shen to expand exponentially outward into the universe. The types of magical tools that the priest uses in a ritual, or how complicated or involved the magical ceremony becomes, is designed primarily to boost the priest's faith and spiritual power. When performing a Daoist magical ritual, the Altar Room forms the energetic boundaries used to keep unwanted energy out and purified energy in. The magical Bagua circle in which the priest stands allows the Ling Shen (Magical Spirit) within the magical ritual to remain confined inside the circle until the ceremony is completed.

The altar space in which the Bagua circle is contained is first purified and then consecrated according to the specific magical rite that the Daoist priest is initiating (i.e., offering worship, presenting a petition, summoning the Martial Thunder Generals, etc.). Before, during, and after the ceremony, the Daoist priest's "code of behavior" is upheld in order to protect the sanctity of the Altar Room.

Every action that we take and magical ritual that we perform has an effect on our environment, and energetically changes the very fabric of our universe. This is also true in reverse: the things that energetically change our universe energetically change us.

Metaphorically, the Bagua circle in the center of the Altar Room is thought of as a cauldron or mixing pot that energetically contains the Qi and Shen of the various celestial deities that the Daoist priest invokes. In the same way that any immortal elixir must always contain magical ingredients, so too the Daoist's ritual "cauldron" must contain the supernatural powers of the summoned im-

mortals. After presenting various offerings (i.e., Burning Incense, Spirit Money, etc.), the Petition and personal requests are then presented.

Using the same analogy of a magical cauldron, the Daoist priest must next apply heat in order to increase the energy and cause the combined ingredients to energetically transform. In the Bagua circle, creating and increasing energy within the altar area is accomplished by singing, chanting, praying, performing magical Star Stepping patterns and Hand Seals, and applying Daoist magical tools (i.e., the Command Block, Altar Wine, Report Tablet, Treasury Sword, Command Flag and magical Talismans). All of this is performed with the understanding that the primary goal of any magical ritual is to initiate energetic change and create spiritual transformation.

The cause and effect created from the energetic power of a magical ritual can be broken down into two primary areas: focus and inspiration. For example, a priest with a powerful drive and inspiration can do more with a poorly crafted magical ritual than can a technically perfect priest who is unenthusiastic about the purpose of the ritual, or who becomes so distracted by specific details that the subtle magical aspects of the ritual are missed.

HISTORY OF CHINESE RITUALS AND FIRST BOOK OF RITES

The originator of ancient Chinese sorcery and esoteric Daoist rituals has always been believed to be Huang Di (the Yellow Emperor), who ruled over a confederation of tribal clans in northern China from around 2,696-2,598 B.C. According to the *Biographies of the Immortals*, written in the Han Dynasty (206 B.C. - 220 A.D.), the Yellow Emperor had magical powers that enabled him to control and order about various deities and spirit entities.

During the Zhou Dynasty (1028-221 B.C.), through the command of ancient magical rituals, shaman priests became famous for their ability to summon and invoke the celestial powers of the various Star Gods (i.e., the Celestial Immortals from the Sun, Moon, Five Planets, and 28 Constellations).

The court sorcerers of ancient China gained public notoriety during the Qin and early Han Dynasties (221 B.C. - 24 A.D.) as practitioners of

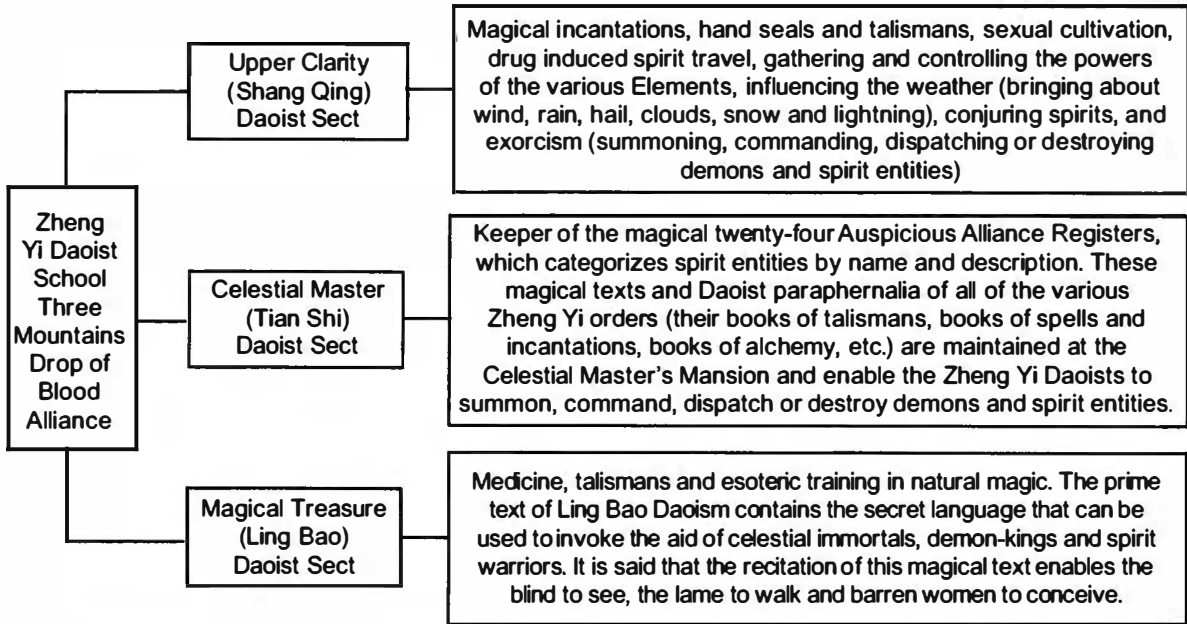


Figure 1.507. Originally, the Zheng Yi branch was composed of the magical teachings of three main Daoist sects that were united in what is traditionally known as the "Three Mountains Drop of Blood Alliance."

HuangDi's magical arts. It is important to note that these various esoteric rituals eventually became the precursors to the first Daoist magical rites.

During the Song Dynasty (420 - 478 A.D.), in order to keep the ancient teachings pure, the southern Daoist monasteries formed an alliance under the heading of the "Zheng Yi" (Original One) branch to categorize and record the various magical rituals. Originally, the Zheng Yi branch was composed of the magical teachings of three main Daoist sects that were united in what was traditionally known as the "Three Mountains Drop of Blood Alliance." Each "drop of blood" was attributed to one of the three ancient Daoist sects: the Shang Qing sect, Tian Shi sect, and Ling Bao sect. Each are described as follows (Figure 1.507):

- **Upper Clarity (Shang Qing) Daoist Sect:** Originating from Mao Shan in Jiangsu Province, this magical sect was known for its ability in conjuring spirits and exorcism (dispelling demons, evil spirits, and ghosts). The Mao Shan priests practiced the magical techniques of developing supernatural powers through Inner Vision, clairvoyance and the mystical

NineStar Astrology, as well as solar, lunar and stellar cultivation. These Daoist priests were also famous for their occult practices of sexual cultivation and drug induced spirit travel.

For centuries, the Mao Shan Daoists have also practiced the magical arts of incantations, hand seals and talismans, and used them for controlling spirits, gathering and controlling the powers of the various Elements and influencing the weather (bringing about wind, rain, hail, clouds, snow and lightning).

Famous for their "Thunder Magic," the Mao Shan Daoists have traditionally been both feared and respected. Throughout China's ancient history, the Mao Shan Daoists have always maintained a strong reputation for their perfected skill of exorcism, and their ability to summon, command, dispatch or destroy demons and spirit entities. So powerful was the reputation of the Mao Shan priests, that several were summoned to the imperial court during the Six Dynasty (386-588 A.D.) and Tang Dynasty Periods (618-907 A.D.) as "court sorcerers."

- **Celestial Master (Tian Shi) Daoist Sect:** Originating from Long Hu Shan in Jiangxi Province, this magical sect was known for its ability in spirit-writing, mediumship and exorcism. The first Celestial Master was the famous Daoist Master Zhang Daoling, whose basic doctrines concentrated on the use of twenty-four Auspicious Alliance Registers (lists of magical spirit entities). These magical registers (which categorized spirit entities by name and description) allowed the Zheng Yi Daoists to summon, command, dispatch or destroy demons and spirit entities.
- **Magical Treasure (Ling Bao) Daoist Sect:** Originating from Ge Zao Shan in Jiangxi Province, this magical sect was known for its ability in medicine, talismans and esoteric training in natural magic. The prime text of Ling Bao Daoism *Duren Jing* (Scripture for Universal Salvation) contains the secret language (rendered in pseudo-Sanskrit transcriptions) that could be used to invoke the aid of celestial immortals, demon-kings and spirit warriors; the text also contains esoteric formulas for collective salvation (borrowed from Buddhist writings). It is said that the recitation of this magical text also enabled the blind to see, the lame to walk and barren women to conceive.

Because the Ling Bao "Five Talismans" were very powerful (See Figure 1.279 on page 170), they were extremely popular among the early Daoist priests. These five magical talismans were originally transmitted to Emperor Yu during the Xia Dynasty (2205-1765 B.C.) and are arranged according to the system of the Five Agents (assigned to the middle Hun) and are associated with five specific colors, five directions and Five Heavenly Administrators. Ancient writings state that these Five Ling Bao Talismans were protective magical charms, and were to be written with red cinnabar ink on planks of peach wood and worn on the priest's belt. In ancient China, they were used to ward off wild animals, evil spirits and negative influences when entering into mountains and forests.

The Mao Shan Shang Qing books of rites, Long Hu Shan Tian Shi books of rites and the Ge Zao Shan Ling Bao books of rites were all combined to formulate the first Daoist Canon. This ancient Canon was presented in the "Three Mountains Drop of Blood Alliance" manual, organized by Daoist Master Zhang Daoling. Therefore, according to ancient Chinese history, the Celestial Masters sect, located at Long Hu Shan possessed the first main combined magical books of rites. These magical texts and Daoist paraphernalia of all of the various Zheng Yi orders (books of talismans, books of spells and incantations, books of alchemy, etc.) was maintained at the Celestial Master's Mansion, in Jiangxi Province.

FOUR MAIN CATEGORIES OF RITUALS

In Daoist Magic, the ritual is the primary way in which mankind communicates with the celestial gods, who personify the Dao. Many Daoist rituals are designed to be public events, constructed with the specific purpose of serving the needs of the community. The central figure in any Daoist ritual is the priest (Daoshi), who petitions the gods on behalf of the community he serves.

Most contemporary Daoist rituals have roots that originate from the ancient Lingbao (Numinous Treasure) Daoist magical sect. According to ancient tradition, Daoist magical rituals were commonly divided into the four main categories of Purification Rituals, Offering Rituals and described as follows:

- **Purification ("Zhai") Rituals:** These types of Daoist rituals frequently involve confession or atonement and focus on the purification of the priest's body. In contemporary Purification Rituals, the Daoist priest's physical body (Jing and Qi) is purified through bathing and fasting, and his or her heart and mind (Shen) is purified through the confession of transgressions or moral impurity. After the Purification Ritual has been completed, a communal feast celebrating the reestablished harmony between "Man" and the spirit world is celebrated. Usually the Purification Ritual is celebrated in a large scale public affair that is carried out in the open air around a temporary Daoist altar.

- **Offering (“Jiao”) Rituals:** These types of Daoist rituals are sometimes known as the “Rites of Cosmic Renewal” and are the main type of magical rituals performed today. In contemporary Jiao Rituals, an altar is constructed and invitations are written and sent to the celestial gods or to a specific deity. Then, the gods or specific deity descends into the sacred altar space. At this point, incense is offered, and an audience takes place between the priest conducting the magical ritual and the invoked gods.
- **Funereal (“Gongde”) Rituals:** These types of Daoist rituals were performed in order to assist the Hun Soul of the departed individual to enter the celestial realm of Heaven. Gongde rituals can last from half a day to up to seven or nine days. A core set of fifteen rites can be performed (abbreviated or expanded), while additional rites can be added, totalling over thirty “rites of passage,” depending on the time and cost of the complete ritual.
- **Exorcistic (“Quxie”) Rituals:** These types of Daoist rituals are sometimes known as Xiaofa or “small” rites that are performed for individuals. Depending on the type of spirit entity involved, the rite of exorcism traditionally involved five stages, Summoning, Capturing (Seizing), Binding (Restricting), Interrogating, and Punishing (Banishing or Destroying).

THE TIMING OF THE RITUAL

The magical rituals performed within the Daoist Zheng Yi branch follow a specific celestial order. These major rituals are performed on a very regular and consistent basis. Each of the various rituals are assigned to one of three specific time periods, and they are therefore performed according to early morning, late afternoon and evening time periods, based on the celestial waxing and waning of the Yin and Yang time periods.

The ceremony can be performed either indoors or outdoors, based on the content of the ritual and the energetic form required to maintain its success. In the country, usually in summer and after harvest, all of the villages invite the Daoist priests to perform rituals and to pray for the auspicious things (e.g., to pray for the Heavenly

Immortals to give them good crops and to protect their homes). Sometime the Daoist priests are requested to pray for rain (in order to prevent drought), for protection from flood and diseases, or to comfort the dead spirits and ghosts.

THE FIVE ARRIVALS

In China, the Ancestors of the Celestial Masters Mansion have a traditional saying surrounding rituals, known as the “Five Arrivals.” The Five Arrivals refer to five energetic “arrivals” that occur during the Long Hu Shan Daoist ritual practice. The Five Arrivals are described as follows:

- **Hands:** The hands arrive on time
- **Eyes:** The eyes arrive on time
- **Shen (Spirit):** The Shen arrives on time
- **Qi (Energy):** The Qi arrives on time
- **Yi (Intentions):** The Yi arrives on time

All of these five energetic aspects are performed through the disciple’s internal Jing, Qi and Shen. Through the flow of internal Qi, a profound and powerful celestial connection inside the human body is created. When the disciple of the Dao is able to energetically connect with this spiritual phenomenon, his or her Gong (practices) are completed and the Shen’s immortal methods are achieved. Throughout the Daoist meditation, this spiritual transformation is usually hidden, and occurs very quietly. However, sometimes the alchemical transformation becomes apparent, especially when the focus is placed on silently chanting. The secret is to practice silently and slowly inside (internally) and at the same time use spiritual light and accurately focus the energy to create immortal methods of infinite power.

CELESTIAL MASTER RITUALS

Since the first Celestial Master was indoctrinated into the Zheng Yi Daoist sect, over 1,800 years of alchemic history has transpired, including 64 generations of Celestial Master ancestors. This has given birth to a total of 70 specific instructions and warnings given to the Daoist disciple when performing the Zheng Yi magical rituals.

Basically, all of the Zheng Yi rituals can be divided into 2 different functions (Figure 1.508): Yin Jian Fa (ceremonies practiced in the Yin World of

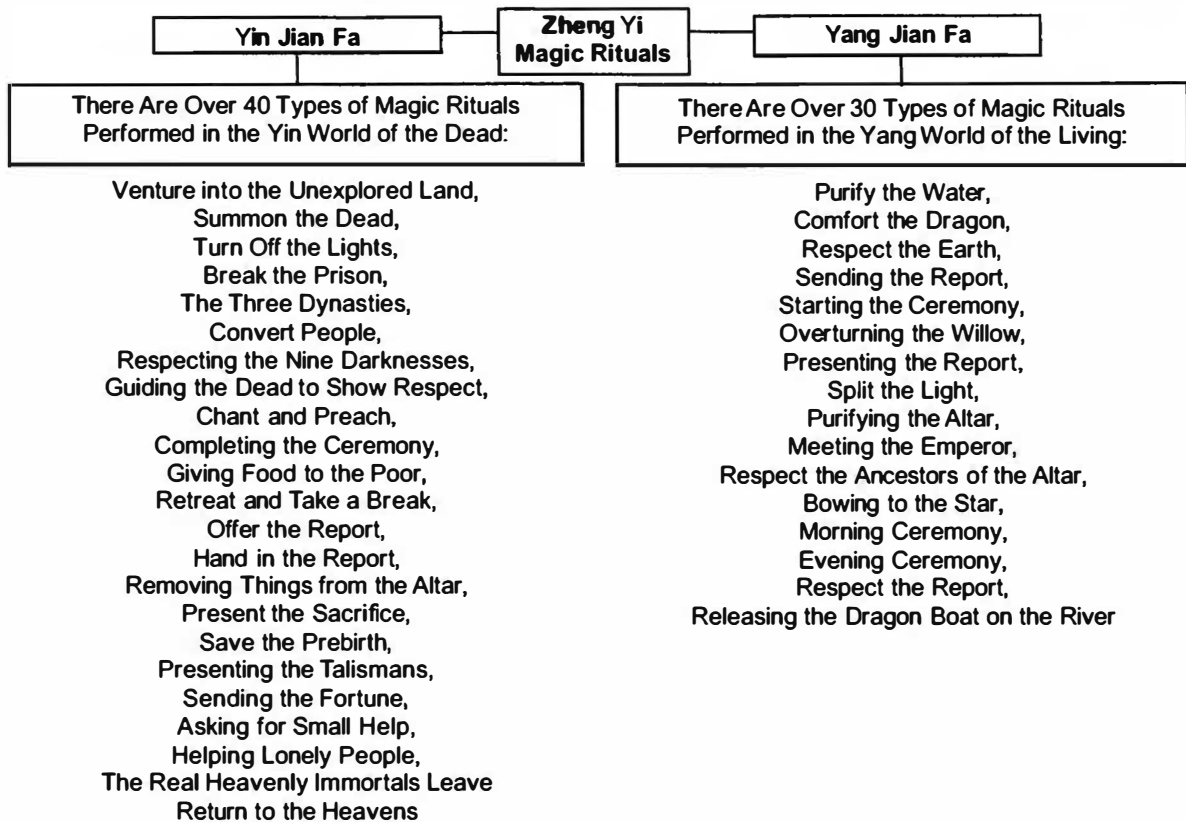


Figure 1.508. All Zheng Yi rituals can be divided into 2 different functions: The Yin Jian Fa and Yang Jian Fa

the Dead), and Yang Jian Fa (ceremonies practiced in the Yang World of the Living).

All of the events contained within the Zheng Yi Daoist Yin and Yang ceremonies are hidden and concealed within the specific patterns of the Bagua Immortal Trigrams. The two Yin and Yang categories of Daoist ceremonies are described as follows:

YANG JIAN FA (YANG WORLD OF THE LIVING)

There are over 30 types of ceremonies performed in the Yang World. The main purpose of the Yang ceremonies is to thank the Heavens and the Earth for all the happiness and the good things that they give, and to pray to the Heavens to remove disasters, pray for peace in the four seasons and pray for the harvest. So the main purpose of the Yang ceremonies is that of showing gratitude.

Some of the names of these ceremonies are translated as follows: Purify the Water, Comfort the Dragon, Respect the Earth, Sending the Report,

Starting the Ceremony, Overturning the Willow, Presenting the Report, Split the Light, Purifying the Altar, Meeting the Emperor, Respect the Ancestors of the Altar, Bowing to the Star, Morning ceremony, Evening Ceremony, Respect the Report, Releasing the Dragon Boat on the River, etc.

YIN JIAN FA (YIN WORLD OF THE DEAD)

There are 40 types of ceremonies performed in the Yin World. Fifteen of these ceremonies have the exact same name as fifteen of the ceremonies that are performed in the Yang World, however, the contents, purpose, and function of the fifteen Yin World ceremonies are quite different. The main purpose for the Yin ceremonies is to pray for the souls for the dead, to pray for them to leave Hell, and to show respect and gratitude to the ancestors.

Some of the names of these ceremonies are described as follows: Venture into the Unexplored Land, Summon the Dead, Turn Off the Lights, Break

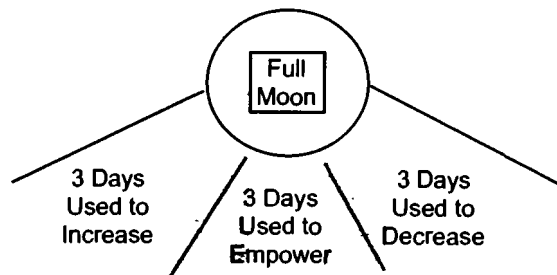


Figure 1.509. The Nine Days of the Full Moon

the Prison, The Three Dynasties, Convert People, Respecting the Nine Darknesses, Guiding the Dead to Show Respect, Chant and Preach, Completing the Ceremony, Giving Food to the Poor, Retreat and Take a Break, Offer the Report, Hand in the Report, Removing Things from the Altar, Present the Sacrifice, Save the Prebirth, Presenting the Talismans, Sending the Fortune, Asking for Small Help, Helping Lonely People, the Real Heavenly Immortals Leave and Return to the Heavens, etc.

RITUALS AND THE SUN

Traditionally, magical rituals that are used for purification and the removal of all forms of evil diseases are performed during the time of solar light. To the ancient Daoists, the sun was considered to be the supreme symbol of Yang that represented spiritual power in the physical world.

The visible sun is considered the created manifestation of the hidden power through which various ancient cultures throughout the world have worshiped. In Daoist Magic, this "solar adoration" creates the true perception of the spirit underlying the physical and establishes a powerful rapport with the spiritual world.

NEW AND FULL MOON RITUALS

Traditionally, all New Moon (Black/Yin) and Full Moon (White/Yang) rituals are performed because of their powerful energetic effect on the magical realms of nature. For example, the celestial energy of the Moon has a powerful effect the terrestrial energy of the ocean tides. During the Full Moon, the tides are strongest; during the New Moon, the tides are weakest. In Daoist Magic, in order to bring energy into an area or

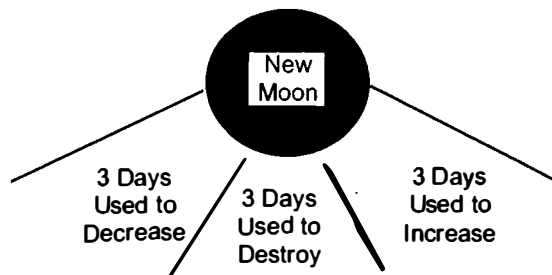


Figure 1.510. The Nine Days of the New Moon

remove energy from an area, ocean water is often collected during the Full and New Moon cycles in the following manner:

- **During a Full Moon**, ocean water is gathered during the waxing (increasing) pulse, when the energy is progressing from low to high tide. This magical energy is often used for bringing external powers into a specific area. This type of magical water can be used in rituals that focus on energetically increasing something.
- **During a New Moon**, ocean water is gathered during the waning (decreasing) pulse, when the energy is progressing from high to low tide. This magical energy is often used for removing energy from a specific area. This type of magical water can be used in rituals focusing on energetically decreasing, dissolving, and removing something.

The celestial powers energetically gathered during the times of a Full Moon always relate to the number 9 (Figure 1.509). The priest had to perform his or her magical rituals either during the 3 days before the Full Moon (used to energetically increase and grow), the three days of the Full Moon (used to energetically create, animate, and empower), or the three days after the Full Moon (used to energetically reduce and decrease).

Likewise, the celestial powers energetically gathered during the times of a New Moon always relate to the number 9 (Figure 1.510). The priest had to perform his or her magical rituals either during the 3 days before the New Moon (used to energetically reduce and decrease), the three days of the New Moon (used to energetically destroy, terminate, and kill), or the three days after the New Moon (used to energetically increase and grow).

If a Daoist priest needs to perform a magical ritual in the open, away from his or her altar room, the best place and time to do so will be either on a mountain or in a secluded forest, and on a night when the moon is full. With two candles, the sacred peach wood sword, three incense, and gold foil spirit money offerings, the priest will be sufficiently equipped to call on the celestial spirits. During this type of Full Moon ritual, it is important that the priest take the necessary precautions to ensure that strangers do not interrupt his or her ceremony; otherwise, the ritual's magic will not be effective.

The ancient Chinese also believed that there were specific times that a sorcerer, or demonic spirit will choose to energetically launch its psychic attack. One common time to launch such an attack is based on the phases of the Moon. For example:

- For energetically cursing a person, place, or thing, the time of a New Moon is often preferred by evil sorcerers. This time is chosen because there is a total absence of celestial light, the Earth is currently in a state of complete Yin, and the celestial Yang energy is at its weakest. In ancient China, the dark night of a New Moon was symbolically used as a sign of death. Evil spells often cast by sorcerers during this time period tend to be devastatingly effective.

Other times, the magical energy of a New Moon was used to bring celestial energy to empower a specific person, place, or thing. This was because, what was started on a New Moon (considered to be the energetic low tide) came to an energetic peak during the time of a Full Moon (considered to be the energetic high tide). In China today, farmers still use this way of thinking in order to plant crops.

- For energetically blessing a person, place, or thing, the time of a Full Moon is often preferred by many priests. This time is chosen because there is a complete abundance of celestial light, the Earth is currently in a state of complete Yang, and the celestial Yin energy is at its weakest. In ancient China, the bright night of a Full Moon was symbolically used as a symbol of life. Spells often cast by priests during this time period tend to be extremely effective.

Other times, the magical energy of a Full Moon was used to remove energy and disempower a specific person, place, or thing. This was because, what was started after a Full Moon (considered to be the energetic high tide) came to energetically dissolve during the time of a New Moon (considered to be the energetic low tide).

RITUALS AND ECLIPSES

The ancient Daoist priests believed that it was best not to perform rituals during atmospheric disturbances such as eclipses. When a solar eclipse takes place, the Daoist priest keeps the altar room closed. It was believed that his or her power can be clouded by the negative Yin energy that temporarily veils the Yang light of the sun.

On the other hand, evil sorcerers like to perform their rituals during solar eclipses, especially when the Yin energy is strong and the Yang is weak. This allows their spells to be devastatingly effective during this time period.

RITUALS AND FASTING

The ancient Daoists understood that food was grounding, and that a full meal ingested after meditation would have a tendency to ground and rob most of the energy gathered during the priest's energetic cultivation time. Because of this, in certain Daoist traditions, disciples are encouraged to eat food in order to ground and close off energy after performing group psychic work or spirit travel. This practice has given way to ritual feasts eaten after performing group rites. Therefore, while food after certain rituals is good and can be useful for grounding, it should be avoided before performing spiritual rites and magical rituals.

The lack of food creates an emptiness, and a yearning that can be easily transformed and channeled into other spiritual directions. When used properly, the self denial of food acts as a sacrifice that can open the priest's channels to access powerful reservoirs of life force energy. Therefore, it is useful to not eat food just before performing magical rituals.

During the performance of magical rituals, priests are in direct contact with the Celestial Immortals who show up to receive offerings and

hear the priests specific requests. Therefore, it is imperative that the priest understand that certain Celestial Immortals require specific protocols which the priest must respect. For example, certain Celestial Immortals do not like people to kill living things, much less eat them. Therefore, before performing certain rituals focused on summoning these types of Celestial Immortals, the priest must abstain from eating meat weeks before the ritual; otherwise, the Celestial Immortals will become extremely offended.

As a general rule, most Celestial Immortals that are "vegetarian" tend to be benevolent gods and goddesses of mercy and compassion. Most Celestial Immortals that are "meat-eaters" tend to be guardians, protectors, and Marshal Generals (i.e., wrathful deities). Certain Celestial Immortals such as the Thunder Gods appreciate blood sacrifices and become excited for battle when offerings of Blood-Wine are presented in ritualistic fashion.

I have a colleague who was performing a magical ritual to summon a "benevolent" spirit. However, when the spirit manifested, it severely chided him for being a "meat eater." When my friend gently protested that he had been a strict vegetarian for the last 18 years. The spirit then harshly reprimanded him stating that his girlfriend was a meat eater, and that my friend had performed sex with her just two days prior to the ritual, and that he still possessed the rancid smell of meat that had energetically imprinted itself into his energy body.

One secret Daoist magical training used by ancient priests to remove the "evil spirits that have been taken into the body with food," requires the priest to use Breath Healing Sounds, described as follows:

- **Meat:** When a priest has eaten meat, in order to expel the spirits of animals angered at having been slaughtered, he must exhale the descending Ho sound 36 times.
- **Grain:** When a priest has eaten grains, in order to expel the spirits of grains angered at having been threshed and then stomped under foot by cattle, he must exhale the descending Xu (also Hu or Chree) sound 36 times.
- **Wine:** When a priest has drunken wine, in order to expel the spirits of grapes angered at

having been crushed and stomped under human feet, he must also exhale the descending Xu (also Hu or Chree) sound 36 times.

THE SUCCESS RATE OF RITUALS

In Daoist magic ritual, when the priest approaches the altar with a magical petition, it is imperative that he imagine and feel that he is enveloped and energetically fused within the divine spiritual body of the particular celestial deity he is communing with.

It is also important that the priest transform his mortal body into a golden glowing body of light. This important magical transformation is necessary in order for the priest to journey to the Gate of Heaven, where the priest presents his ritual petition to the Celestial Court.

According to ancient Daoist teachings, all those who want to transform themselves into a celestial immortal in order to approach the Gate of Heaven, must first purify their heart and calm their thoughts, so that the myriad ideas will not emerge. One popular meditation performed by ancient Daoist priest when presenting a petition document to the Celestial Court is described as follows:

- First, the priest will imagine and experience his body as being a dry withered tree.
- Then, the priest will form the Double "Sword Fingers Hand Seal," and from the top to the bottom of his body, imagine that he is slicing his corpse in half.
- Next, the priest will imagine and experience the Fire of his heart erupting, and incinerating his entire body in a powerful blazing fire.
- Then, the priest will inhale pure energies in through his nose, and imagine and feel the magical power of the Wind Trigram "Xun," dispersing all of the remaining ashes, incinerated by the Heart's Fire.
- Now, the priest's "acquired self" ceases to exist, and the perfected energies of his cinnabar fields are transformed into the purified energies of an infant (soon to become a Perfected Being), and his energy body now radiates with the same "golden glow" that emanates from the Gate of Heaven.
- Once the "golden glow transformation" is completed, the priest will again kowtow, and

prostrate himself on the ground in front of the altar table.

- Next, the priest will imagine and feel a vermilion-red breath coming out from his heart, and quickly rising upwards into the Heavens.
- The priest will follow this magical road, and travel along the vermilion-red breath for about a hundred miles. This special magical road is spacious and wide, without clouds on either side, only "Treasure-trees" are observed, sparsely placed along the way.
- Eventually, the priest will see a golden-yellow ray of light, glowing in the distance. This golden-yellow glow is the celestial rays of the Sun and Moon. If the priest directly crosses the golden-yellow ray, for about five or six miles, he will begin to see purple clouds in the distance.
- As the priest travels straight towards the purple clouds, he will see the Gate of Heaven. This magical gate measures 1-zhang and 8-chi (about 21 feet) high, and there are several powerful spirit-guardians protecting it.
- It is only with the help of Marshal General Zhou, the celestial envoys and emissaries, or the Jade Lad that transmits the Petition, that the priest can offer the petition document, and come beneath the Palace Gate.

Although Daoist priests around the world practice magical rituals that are similar in nature, the results they achieve are not always the same. Some priests receive all that they request from the gods, others receive only half of what they request, and still others constantly receive nothing. This is because a priest's effectiveness in performing the magical ritual is proportionate to the good or bad nature of his or her petition, the amount of faith placed in the gods, and the time of day or night that the ritual is performed. A magical ritual may also be ineffective if the god to whom it is addressed is unable or unwilling to grant the favor asked of him.

Although Chinese sorcery is an exceptional method of obtaining material, energetic and spiritual things, faith is still the key factor. If a priest's rituals fail to achieve results, it does not mean that Daoist sorcery is ineffective. Many things could have gone wrong: the priest may have addressed his or her

petitions to the wrong celestial deities, he or she may have failed to prepare the offerings correctly at the altar, or may have faltered in belief and faith.

One Daoist master related the fact that performing rituals is similar to the art of fishing; all fishermen cast their nets into the sea hoping for a good catch. However, when they pull the nets out of the water, some find them full of big fish, others find them filled with small fish, and the rest find them empty.

Magical rituals are like medicines and remedies that cure people most of the time, but will sometimes fail to save others. If a priest performs the rituals correctly, the gods should answer the petitions. As an ancient Daoist saying goes, "what good are the celestial deities to mankind if they are deaf to all prayers?" However, if a priest's wishes are not granted even though he has followed the correct procedures, it can only mean that the gods are definitely and firmly opposed to changing his fate. At this point, the priest should examine his heart to see if he has done great harm to others in the past. If this is true, then the priest will understand why the gods have failed to respond to his requests.

KEEPING THE RITUALS SECRET

The Daoist priest should always beware of individuals who may secretly try to observe his magical rituals. Sometimes these individuals can become the priest's worst enemies, especially if they have observed the specific magical methods that the priest uses when conjuring and summoning and then turn against him. Even if the individual cannot perform the specific magical rituals themselves, they could however, describe these rituals to another priest who could then neutralize the priest's power through black magic.

This is why one of the most important principle of magic is the ritual of silence. Magical work of any type requires total concentration, with complete focus on the task at hand. It also requires a complete balancing of the spiritual nature of the Eternal Self between the physical and energetic worlds.

When channeling energy from one world to another, the priest works to influence and manifest energy within the physical world. This ability of internal energetic transformation and external

energetic manifestation cannot be utilized unless the priest is completely dedicated to the task and seriously focused. Once the silence of concentration is broken, the focused trance is lost. Therefore, the work of magic cannot be accomplished through the noise of everyday life, or with periodic interruptions.

The power of magical rituals is manifested through "Silence, Sacrifice, and Incantation." Certain powerful rituals require three full days of preparation (usually during the three days of the Full Moon). Other rituals require 72-hours of quiescent prayer and meditation in order to be effective. Magical rites such as these have been used since ancient times and are especially initiated when removing powerful demonic forces. These powerful rituals require the priest to become so involved and focused, that time seems to pass without the priest noticing his physical body. Within this quiet realm of silence, the deep introversion (Yin) gives way to powerful external manifestations (Yang).

THE PRIEST'S MAGICAL PERSONALITY

The priest's magical personality is an acquired personality that is deliberately developed by the priest in order to manifest his or her greater self. The projection of the priest's greater self is much more powerful than their everyday self image, as this image is clothed in Divine light and strives to get closer to the true divine source.

It does not matter what the priest's occupation or position is in the "real world," as the true power of the priest is continually being drawn from the presence of the divine. The priest's mask or "magical personality" is developed layer by layer over the life of the priest. Eventually, the magical personality ceases to be something only placed before the altar when donning the ritual clothes, or when performing the magical rituals. It eventually becomes the priest's everyday mask of choice and it is from this "mask" that his true self and true will flows into the natural world. This process is referred to in the passage from the Daode Jing that states, "in the beginning, what is natural will become unnatural, and what is unnatural will soon become natural."

THE SEVEN MAJOR RULES OF MAGICAL RITUALS

An individual's life can either be built and perfected through magic, or destroyed by it. Magic is defined as the manipulation of hidden forces or intelligences to produce a desired result. These intelligent forces underlie all energetic currents of magic and sorcery, and are as real as any of the tangible forces that operate within our physical universe. Encounters with these intelligent entities have nothing whatsoever to do with an individual's beliefs or disbeliefs.

In the three ancient esoteric systems of High Magic (the art of summoning spirit entities within the Chinese, Indian and Egyptian traditions), all priests adhere to seven major rules which help to empower their esoteric magical systems. These seven rules are especially applied when performing conjuring or summoning rituals, and are described as follows:

1. Different systems of magic must never be mixed. Never mix the components or specific requirements of different ancient Grimoires or other magical texts. The magical content of any Grimoire, its specific requirements for the production of a spirit entity, the implements and magical tools needed, the specific languages used in the conjuring, the design of the magical circle, the construction of the incense and any of the initial instructions are never to be meddled with. The spirit entities that are being summoned do not tolerate the mixing or changing of any kind beyond what is described in the magical Grimoire. For example, when performing a specific ritual from an ancient Grimoire, and evoking a demon of a given rank to physical manifestation, the number and color of the candles must correspond to the specific planet that the demon is under.
2. Every aspect of any magical ritual or ceremony (including evocation) must be consciously and thoroughly understood. Each aspect of any magical action, be it an invocation, evocation or divination, must be studied thoroughly. It is considered both foolish and reckless to perform magical rituals, ceremonies or rites of any kind without completely understanding the purpose and function of these magical applications.

This is why strict adherence to every aspect of the ritual is absolutely necessary. It is extremely important for the conscious intention, supported by the subconscious mind, to understand the true nature of the spirit entity being summoned, the details of the magical circles' construction, types of ceremonial clothes, incantations, magical tools, hand seals, star stepping patterns, and various stages of the ritual in order for it to be effective. All of these things connected to the magical act itself are designed to bring the priest in direct contact to obtaining his or her heart's desire. It is the priest's belief in the magical application and outcome of the ritual that allows the priest to perform and obtain the desired results from the magical act. All applications of magic are based on the belief system conceived and constructed within the mind of the priest. These concepts of belief are then used by the subconscious mind during the magical act. Therefore, the first and foremost requirement of any magical application is the conscious acquisition and complete acceptance of the beliefs held by the priest. This is extremely important when directing the conscious understanding and full acceptance of the intentions behind the ritual, the purpose of the weapons of power, the incantations (Words of Power), the energetic nature of the spirit entity being summoned and all energetic aspects of the magical rituals.

By turning inward and considering the esoteric theories carefully, sublime realizations result. These realizations unite the higher aspects of the priest's mind with the material being contemplated. The systematic conscious understanding of the magical theory behind the ritual, along with the comprehension of the theoretical underpinning of all aspects of the ceremony, and the conscious acceptance that this understanding and comprehension is true, eventually produces a corresponding subconscious state of mind within the priest, allowing the magical act to occur. This complete understanding, comprehension and acceptance of the theoretical material under-

lying the magical act is necessary so that the priest's mind operates in harmony with the process of the evocation and not against it.

The general psychological state determines to a significant degree just how well the priest is able to genuinely accept the various "truths" of the Grimoire intended to be worked. This in turn effects the altered state of consciousness produced within the priest which is critical in the magical act and of paramount importance in evocations. For example, the energetic nature of the spirit entity summoned during an evocation into physical manifestation can either be objective or subjective according to the subconscious beliefs of the priest.

4. Every magical action produces a complex field of energy. This energetic field is composed of different frequencies resulting from a combination of the subconscious integrated beliefs of the priest, his or her physical movements and internal images constructed during the ritual, as well as the thoughts, sounds, emotional anticipation, concentration and energetic nature of the magical tools. The energetic state of the priest's physical, mental, emotional and psychic tensions build to a crescendo throughout the ritual and are eventually propelled into the physical realm by the priest in order to effect the desired result. In the case of an evocation, it is the convergence of all of these factors into one supreme action that initiates the physical manifestation of the spirit entity. For example, during the magical ritual the priest's psychic ability naturally rises, stimulating and heightening the supporting internal images of the ritual which have been built and supported through the conscious study of the magical material. This in turn produces a corresponding altered state of consciousness and guides the body gracefully through the physical movements required to perform the magical act. Through focus of thought and sound intonation which increases in pitch during the conjuring, these conditions accelerate the priest's emotions and desires fortifying his or her will. This accelerated energetic anticipation acting

through consecrated magical implementation brings about a successful and powerful form of magical manifestation. Therefore, in order for the intensity of the magical act to become powerful, all actions and evocations must be completely committed to memory. Trying to read such critical material from a card or a book while in a heightened state of consciousness will thoroughly and completely destroy the psychic state necessary to achieve the desired result in manifestation.

5. It is important not to reject the religious tradition in which you were raised. These precepts are critical in devising an effective subconscious belief system and producing a powerful energetic and spiritual realm of magic. These foundational spiritual aspects (brought about through conscious imprinting of religious ideas) allow the priest the potential of obtaining the full results of the entire spectrum of magic within the ritual. The priest is then able to effectively merge with the billions upon billions of individuals who have focused their hearts and minds towards one specific belief and is able to use this energy to effectively manifest their will in the realm of magic.
6. All evocations must occur on the ground, either outdoors (in a secluded wooded area) or in a temple or house equipped with a dirt, wood, or concrete floor. The energy of the Earth itself is used to stabilize the entire magical ritual and is essential for the success of the magical rite.
7. In every evocation, you must first obtain full physical manifestation of the spirit entity before you can control it; you must have full control of the spirit entity before you can command it. Unless these three critical conditions are clearly established (the physical manifestation, control, and command) the priest will end up in danger (releasing a wild animal whose unleashed power can have far reaching effects). The common rule in ancient sorcery is that there is no evocation without physical manifestation.

THREE RULES OF EVOCATION RITUALS

When performing magic rituals that require a spirit manifestation, it is extremely important that the priest understand the Three Rules of Spirit Evocation. These three rules cover the physical manifestation of the spirit entity, gaining control of the spirit entity, and commanding the spirit entity, and are described as follows:

- **Physical Manifestation of the Spirit Entity:** During the time of evocation, it is important for the priest to maintain control over his or her own consciousness, because during this time, a strange type of spiritual intoxication arises within the priest. During this spiritually intoxicated state, the priest will feel energetically charged and will literally perceive a brilliant white light overtaking his or her body and mind. This heightened state quickly evolves into a state of exaltation, and then progresses into a state of ecstasy and bliss. Finally, the priest arrives at a state beyond bliss, enveloped in divine love. It is at this state that the priest understands that he or she does not need to force the spirit entity to do anything. However, because this experience of divine bliss is so powerful, it is also during this state that the priest will have to force him or herself to maintain conscious control in order to complete the rite. This state of bliss will last throughout the remainder of the ritual (and sometimes several days before it fades away). When this state of divine is at its zenith, the spirit entity will fully manifest within the smoke of the incense (in the altar fire outside of the magic circle). This manifestation will happen in a microsecond. It is the priest's connection to the divine that allows the full manifestation of the spirit to occur.

When the spirit entity first appears it will manifest in whatever classical form its energetic nature demands (usually described in the Grimoire). The energetic form of the spirit entity will either be extremely hideous to look at (in order to terrify you) or powerfully alluring and seductive (in order to mesmerize). It is important when the spirit entity manifests, that the priest struggle to maintain his or her conscious awareness while under

the influence of the divine intoxication (which consistently courses through the priest's very being). At this stage of evocation the priest can not yet command the spirit entity and should be aware that at this moment the evoked spirit will assert itself for control (energetically intensifying its appearance).

Note: It is important to note that, if for any reason the priest has not obtained full manifestation of the spirit entity he or she must immediately abort the magical ritual. Under no circumstances should they continue if a partial manifestation occurs. Then immediately perform the Banishing Ritual to remove the spirit entity from the altar room and follow through with the recommended banishing prayers written in the Grimoire. After the priest performs the banishing rituals several times and feels that the treatment area is safe, extinguish the incense, leave the magic circle, and close up the altar room in which the evocation was attempted. Do not enter the altar room again for a period of thirty days. It is also important to understand that any failed attempt to bring a spirit entity into the physical realm will bring about negative side effects which will torment the priest for a brief time period.

- **Gaining Control of the Spirit Entity:** During this time of initial manifestation the priest will feel a powerful energetic connection between his or her Yellow Court (located at the solar plexus area) and the energetic form of the spirit entity. It will feel as if both the priest and the spirit entity are pulling on both ends of an invisible cord. It is this energetic connection which enables the priest to establish control over the entire magical ritual and extend willful control over the spirit entities will. This is the second of the three stages described in maintaining control of a spirit entity.

At this time during the evocation, it is important for the priest not to try and force or establish control over the spirit entity, but to maintain a conscious control over his or her own raptured nature and simply observe the "tug-of-war" occurring between the spirit entity and the priest's own energetic body. It

is through the priest's passive resistance that forces the spirit entity to surrender its attempt to control the situation and causes it to surrender its own will. It is important for the priest to remember that they are now a "divine being" and that the spirit entity is subject to the priest's will. It must and therefore will relent to the infinite power of the divine. Once control has been established there will be an immediate cease of any physical phenomenon in the altar room. The curses or threats, screams, howls, noises, etc., caused by the spirit entity in order to wrestle control away from the priest will immediately stop. However, the tugging feeling felt at the Yellow Court area in the priest's body will not disappear immediately, but will slowly fade throughout the ritual and will last until the priest banishes the spirit entity and closes the ritual. Even though the priest is in complete control of the magical ceremony, the spirit entity will still attempt to raise objections in doing the priest's bidding and will continue to entertain thoughts of control throughout the ritual.

- **Commanding the Spirit Entity:** Having gained control of the spirit entity the priest can now command it. The first command must be to tell the spirit entity to take a more pleasing appearance, as the one that it usually shows can be quite disturbing to the human mind. Next, the priest will show the spirit entity his or her seals of power according to the magical texts they are working with. While showing the spirit entity the seals of power it is important for the priest to repeat the appropriate incantations to control and restrain the spirit entity. It is extremely important to speak with perfect clarity the exact meaning and desires of why the spirit has been summoned. There must be no ambiguity or misconstrued terminology which will allow the spirit entity an opportunity to turn on the priest. If there is anything unclear in the wording of the command, anything with a double meaning that can be misinterpreted in any way, the spirit entity will seek any opportunity or use of vague words or phrases to invoke revenge.

PERFORMING MAGIC RITUALS

When performing the Daoist magical rituals, it is important to remember that the altar space is believed to be an energetic vortex in which time and space become separated from the mundane physical world. Generally, each magical ritual will follow a common "three cord" progression, the Opening, the Magical Ritual, and the Closing, described as follows:

OPENING THE MAGICAL RITUAL

The following is an example of an "Opening" used in the Zheng Yi magical rituals for contacting Spirit Entities. On the day of the ritual, the Daoist priest first selects the proper time to Open the ceremony. The ideal time for the Daoist priest of the "Right," is during daylight hours, when the Yang influence of the Heavenly Sun is strongest on Earth. Rituals performed at night during the Full Moon (Yang within Yin) may also be considered appropriate. However, when the Yin of the Earth is under the influence of the New Moon, its energetic nature appeals to the influence of evil entities and such night spells are commonly practiced by Daoist priest of the "Left."

The "Opening" of a Daoist magical ritual begins with the rites of Purification, Grounding, Casting the Magical Bagua Circle, and Calling the Gods of the Four Directions to the altar, described as follows:

- **Purification:** Each Daoist magical ritual begins with a banishing and cleansing ceremony in order to create a Sacred Altar Space. In ancient China, Daoist rituals involved two settings, the Jingshi (Meditation Room) and the Tan (outdoor Altar). In modern times, both of these areas have been combined into the Sacred Altar Space. The exact specifics of the purification act of the Sacred Altar Space are dependent upon the priest's training, religious branch, and the deity(s) to whom the ritual is addressed.
- **Grounding:** Next, the priest must energetically root the hidden nature of his or her physical, emotional, mental and spiritual bodies into the Earth.

- **Casting the Magical Bagua Circle:** In certain esoteric Daoist traditions, it is essential for the priest to cast and create the energetic form of a magical Prenatal Bagua circle. Beginning with the Heaven "Qian" Trigram, this magical circle is constructed in a clockwise direction, and is created while imagining that all of the eight magical powers of Heaven and Earth are gathering within the energetic vortex of the Wuji that encircles "Man."

The magical Bagua circle forms an energetic vortex, wherein holy time and sacred space become energetically separate from the mundane world. When magically created, the infinite power contained within the Bagua circle exists as an animate universe, interconnected with all of the various cycles of life, influencing the various magical realms of existence.

After the Bagua circle has been created, it acts as a protective barrier against external energetic powers, and also serves as an energetic cauldron through which the Daoist alchemist can energetically create using his or her magical tools.

Traditionally, the Earth Altar is placed in the middle of the magical Bagua circle.

Additionally, when creating the magical Bagua circle, it is important to note that the diameter of the circle should be measured in Yang (odd) numbered footage (i.e., 7, 9, 11, 13, etc.).

- **Calling the Gods of the Four Directions to the Altar:** After creating the magical Bagua circle, the priest will now invoke the celestial powers of the Gods of the Four Directions (North, South, East and West), and invite them into the altar space. In each of the four directions there is traditionally a statue of one of the Four Direction Gods. The names of these four gods are Qing Lin (Blue/Green Magic), Chi Lin (Red Magic), Bai Lin (White Magic), Hei Lin (Black Magic). When beginning Daoist ceremonies and various magical rituals, these four immortals are always shown respect with bowing and incense.

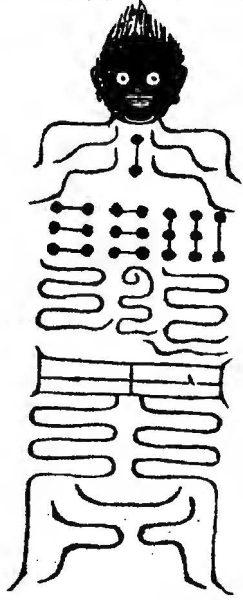
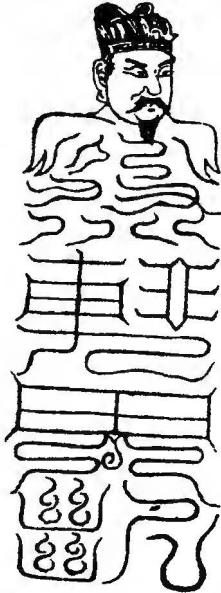
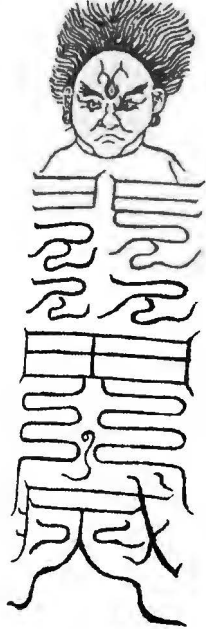
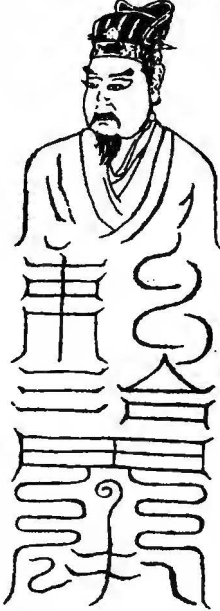
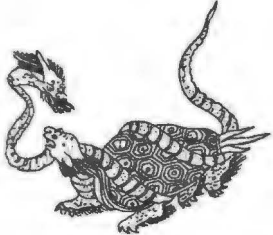



Talisman Used to Summon the Master of the North Direction	Talisman Used to Summon the Master of the West Direction	Talisman Used to Summon the Master of the South Direction	Talisman Used to Summon the Master of the East Direction
			
			
<p>Black Turtle/Snake (Guardian of the North) Zhiming the Mysterious Dark General - holds the bright light behind me!</p> <p>The Black Snake spits out Fire Qi and all evil spirits hide!</p>	<p>White Tiger (Guardian of the West) Jianbing the White Tiger commands the celestial soldiers and protects me on the right!</p> <p>The Tiger is prowling! His teeth are sharp as knives, and they swallow spears whole!</p>	<p>Red Phoenix (Guardian of the South) The magical light of Linguang the Red Phoenix is in front of me!</p> <p>The Red Phoenix has six heads, and spit fire!</p> <p>He reveals his magic power to suppress all evil ghosts!</p>	<p>Green Dragon (Guardian of the East) "Mengzhang the Green Dragon protects me on the left with his bold and powerful laws!</p> <p>The Dragon is prowling! His teeth are sharp as knives, and they swallow spears whole! The Poisonous Dragon also has six heads, and spit fire!</p>

Figure 1.511. These are four of the five talismans known as the "Masters of the Five Directions," which were simplified versions used during the Jin Dynasty in order to nullify the effects of psychic attacks and curses.

Traditionally, the Daoist priest shows his or her respect by bowing slightly toward the four directions and then to the central altar before starting the magical rituals. In the altar room, the directions are each represented by the dual symbol of a specific god (Celestial Immortal) and an Element, described as follows:

- **The Right Side of the Altar:** The Eastern God, representing the Wood Element
- **The Left Side of the Altar:** The Western God, representing the Metal Element
- **The Back of the Altar:** The Southern God, representing the Fire Element
- **The Front of the Altar:** The Northern God, representing the Water Element
- **The Center of the Altar:** The Central God, representing the Earth Element.

In certain ancient traditions, it was at this time that the Daoist priest would distribute and place the ancient Five Magical Lingbo Talismans (refer back to Figure 1.289 on page 170). These five talismans were powerful magical tools, designed with specific configurations used for sanctifying the Sacred Altar Space.

During the Jin Dynasty (1115-1234 A.D.), the “Masters of the Five Directions” talisman became popular among the Daoist priests for nullifying the effects of psychic attacks and curses, and they eventually found their way into the Daoist Canon (Figure 1.511).

PERFORMING THE OPENING RITUAL

To begin the Opening Ceremony, the Daoist priest first washes his hands and puts on clean clothes. He then pours fresh water and wine into the cups on the altar table and also puts fresh fruits in the bowl.

All of the doors and windows are closed or covered to prevent strangers from interrupting the ceremony and disturbing the peaceful energetic field of the sacred ritual.

The Daoist priest then begins with the rites of Purification, Grounding, Casting the Magical Bagua Circle, and Calling the Gods of the Four Directions to the Altar. Next, he then approaches

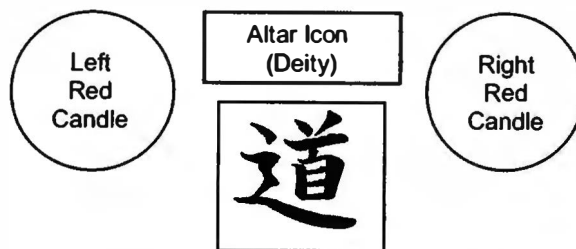


Figure 1.512. The word “Dao” is written in red ink on a sheet of white paper, and placed between the two red candles

the table and lights the two red candles in order to open the celestial eyes of the Earth Altar. The Daoist priest then writes the word “Dao” in red ink on a sheet of white paper and puts it between the candles (Figure 1.512).

Next, he brings both of his palms together in front of his Middle Dantian and forms a Yin and Yang Fist (left palm on the outside wrapping the right enclosed fist). The Daoist priest then respectfully bows three times toward the altar.

At this precise moment, the ceremony is considered open, and a spiritual bridge is created between the physical world and the celestial world. The Daoist priest uses the energetic portal created from this spiritual bridge to unite himself with the Celestial immortals, as well as to separate himself from evil entities.

In order to remain in complete control of the supernatural powers under his command, the Daoist priest places his full concentration on the Opening Ritual. It is important that no other thoughts or distractions enter his mind during the remainder of the ceremony. His mind should be absolutely focused on the energetic interaction existing between himself, Heaven and the Earth.

It is important that the Daoist priest dedicate the entire ritual to a specific god or Celestial Immortal, for one specific purpose. Through specific creation, the presentation of a formally written talisman petition is presented in order to elicit the help of that specific god or Celestial Immortal. This is a very important aspect of Daoist sorcery. Once the Daoist priest has entered into the Spirit World, he will not receive any help from its inhabitants if he wanders about aimlessly with no

direction or purpose. With this understanding in mind, the Daoist priest directs the ceremony towards a friendly god or Celestial Immortal who will be willing to listen to his pleas, receive his prayers and supplications, and assist his needs. This understanding helps the Daoist priest to center and focus his thoughts on that particular deity during the Opening Ritual.

INVOKING AND ANNOUNCING

Although varied according to design, a magical ritual generally begins with the priest performing three distinct stages: Invoking/Inviting The Celestial Immortals and Spirit Entities, Announcing the Statement of Purpose, and Performing the Magical Rite. These three important stages are described as follows (Figure 1.513):

- **Invoking The Celestial Immortals and Spirit Entities:** First, the priest invokes or invites the presence of specific Celestial Immortals or Spirit Entity to the altar space. Sometimes messengers are called in order to summon specific deities. In certain Daoist sects, the piercing notes created from a buffalo horn are used in order to summon the celestial spirit soldiers.

In ancient China, Daoist priests would sometimes burn and consume the ashes of magical talismans at the beginning of a ritual by ingesting Talismanic Water or Talismanic Wine. As this magical elixir descends into his or her body, it energetically summons the internal gods existing within the priest's body. The priest then sends forth this magical aspect of his or her spirit self outward from his or her body to merge with the celestial immortals in Heaven.

- **Announcing the Statement of Purpose:** After the Celestial Immortals or Spirit Entities have been summoned, the priest clarifies the intention of the ritual and explains why the specific help of the deity is needed.
- **Performing the Magical Rite:** Next, the main function of the magical ritual is initiated. Special Hand Seals are made, Star Stepping patterns are performed, and magical incantations are uttered. The magical symbols representing

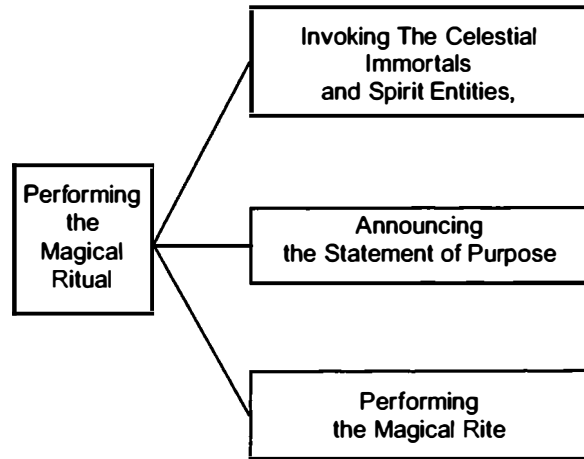


Figure 1.513 The Magical Ritual begins with three distinct stages.

ancient pacts are presented, magical tools are used, and petitions along with special offerings containing incense and spirit money are presented at this time.

The purpose of this part of the magical ritual is to dispatch the summoned spirit entity to do its work, or gather specific energies into a combined powerful force and release this energy to fulfill a certain function.

WRITING AND PRESENTING A PETITION

After the ritual has been addressed to the proper god, the Daoist priest writes a petition. A petition is a letter written on a yellow piece of paper, in which the Daoist priest expresses all the specific wishes that he or she wants granted. Once the specific deity has been chosen, the Daoist priest will then write the deity's name in red ink on a separate piece of yellow (or white) paper, and place this name on the Altar, in-between the two red candles.

It is important that the Daoist priest understand that, according to ancient Daoist teachings, when a god or Celestial Immortal is called upon unexpectedly, they may not directly answer the summons. Sometimes minor deities (who have been appointed as helpers to the Celestial Immortal) may be dispatched instead to render assistance to the priest. The ancient Daoist believed that only through this form of delegation could a single de-

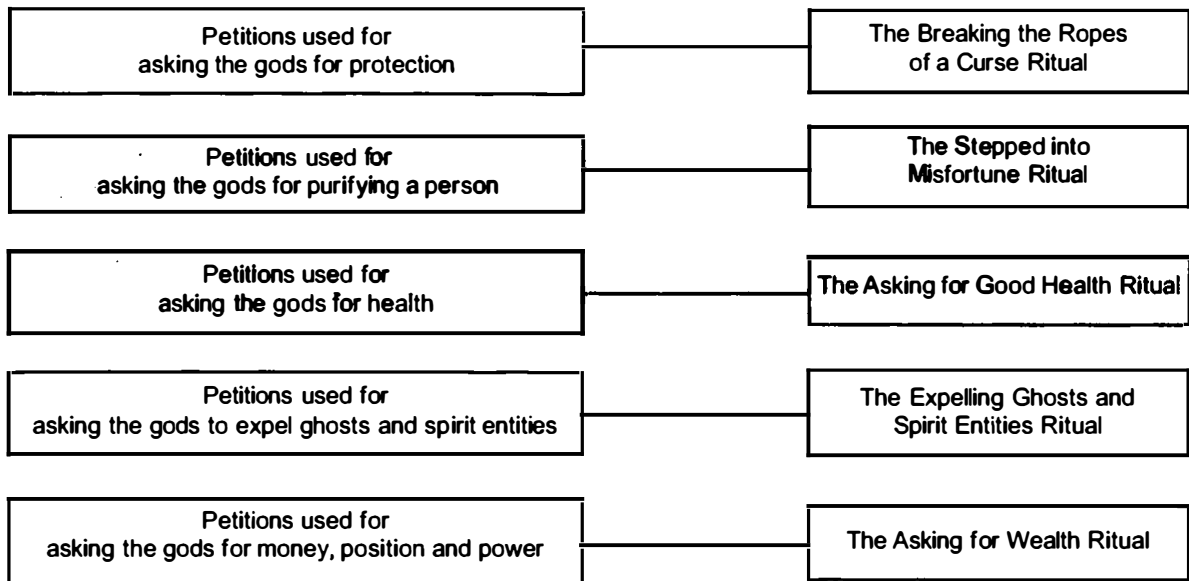


Figure 1.514. Common examples of petitions used in Daoist magic to elicit the help of a god or Celestial Immortal

ity take care of all the invocations that may come to him or her from all over the world.

There are several types of petitions used in Daoist sorcery. There are no limits to what the priest can ask for, as long as it is directed by the dictates of his or her own conscience. The priest then writes the specific request onto the petition, secure in the knowledge that he or she will receive a swift, positive response. Some common examples of petitions used to elicit the help of a god or Celestial Immortal are as follows (Figure 1.514):

- Petitions used for asking the gods for protection (Breaking the Ropes of a Curse Ritual)
- Petitions used for asking the gods to purify a person (Stepped into Misfortune Ritual)
- Petitions used for asking the gods for health (Asking for Good Health Ritual)
- Petitions used for asking the gods for help in expelling ghosts and spirit entities (Expelling Ghosts and Spirit Entities Ritual)
- Petitions used for asking the gods for money, position and power (Asking for Wealth Ritual)

After the Daoist priest has specifically described his or her wishes, desires and needs in writing, the priest then uses red ink to write the

name of the god he or she has chosen to contact (i.e. the God of Purity, the God of War, the God of Health, the God of Wealth, etc.), in oversized letters across the petition. The priest's own Daoist name, birth date and talisman signature are then written and magically sealed on the lower part of the petition.

Traditionally, if the priest's prayers are not answered and no solution seems forthcoming, he or she will then continue to seek assistance by praying for the help of another deity.

THE DANGER OF CONFUSED PETITIONS

The petitions that a priest burns during the magical rituals allow him or her to communicate special wishes and desires to the Celestial Immortals. However, the priest must always be extremely careful as to what he or she is asking, as all magic can become a double-edged sword. For example, when writing a petition, a priest must not only express his or her wishes very clearly, but must also be sure that the information and names he or she gives to the Celestial Immortals are extremely accurate. If the priest commits the blunder of writing an incorrect or ambiguous petition, it could spell disaster for the priest. If the priest asks the

gods for money but does not explain where the money should come from, they might give it to the priest as some form of insurance payment from a bad accident in which the priest will be involved. If the priest asks for long life in a petition but does not mention that he or she also wants to remain healthy, the priest may suffer through his or her old age in bad health.

Sometimes, a priest's request for luck in love is phrased in such a convoluted way that when the gods grant the wish, he or she ends up being destroyed by the very person they adore. Fortunately, these types of tragedies can be prevented if the priest conveys his or her wishes to the gods in a clear and accurate manner.

URGENT PETITIONS

Traditionally, when a Daoist priest wants a wish to be granted as soon as possible, he or she writes the petition on parchment constructed of animal skin instead of on plain paper. This petition will attract the attention of the Celestial Thunder Gods very quickly because it is made of animal skin. It is important to note, that when using animal skin petitions, the other offerings presented to the Celestial Immortals (incense, gold foil spirit money, etc.) are made in the normal manner.

PRESENTING OFFERINGS

After writing the petition, the priest prepares a money offering for the Celestial Immortal who is assisting him or her. Besides the traditional offerings of incense, wine and fruit, the money offering is considered to be one of the most important offerings that the Daoist priest can present. The ancient Daoists believed that the after-world is structured much like the material world, and that the spirits who help the gods still need money in order to comfortably function in the afterlife. Such spirits are believed to be the ghosts of departed ancestors, and it is believed that they must buy their passage way from one spiritual level to the next higher realm. If their relatives do not give them money, their best hope of receiving it regularly is by helping well-known gods answer the prayers of Daoist priests who also burn gold foil spirit money as a part of spiritual tribute.

The ancient Daoists believe that the gods allow certain spirits to use the burnt money that comes from the material world. The smoke of this burning money crosses the energetic and spiritual boundary that exists between the two worlds and can be taken and used by the spirit entities who act as helpers.

To ensure that evil spirits will not rush to pick up the money intended for kind spirits, the Daoist priest writes the name of the god to whom he is sacrificing on the spirit money to be burnt. Traditionally, fake paper money is used instead of burning real money.

Some Daoist schools believe that it is important to only burn real currency. Since real money must be exchanged for goods and services in this world, these Daoist priests believe that one cannot expect it to be any different in the after-world. They therefore feel that if the spirit entities are intentionally given false paper money, they in turn will only grant "paper favors."

To make the money offering, the Daoist priest pierces a dollar bill (for example) with the wooden sword. The priest then lights the dollar bill using the flame of the candle to his or her right and holds it over the altar ashtray until it has totally transformed into ash. Only then will the summoned god or the spirits representing the god enter into the altar room to gather the offerings and listen to the Daoist priest's petition.

Inevitably, a few evil spirits will also manage to enter the altar room. But for the time being, the Daoist priest does not concern him or herself with their energetic presence. The priest simply continues to direct his or her attention on the ceremony at hand, and focuses all concentration on burning the petition over the altar ashtray.

At this moment, the Daoist priest has become one with the Celestial Immortal, fusing thoughts and desires towards one directed goal. While basking in the infinite light of the Dao, he or she becomes permeated by the presence of the true Celestial Immortal (who now shines like a brilliant sun in front of the altar). Now all that is left is for the ritual to be properly closed and ended.

ENDING THE MAGIC RITUAL

The ending of a magical ritual traditionally involves three final ceremonies, Sending Off the Gods, Purification, and the Ending (or Closure), described as follows:

- **The Sending Off the Gods Ritual:** In the closing ceremony, special thanks to specific gods or deities are publicly announced, and the Celestial Immortals or Spirit Entities are humbly dismissed. The Gods of the Four Directions are also honored and dismissed (in the reverse order of their invocation). Next, the priest will disperse of the magical Bagua circle.
- **The Purification Ritual:** After offering gratitude to the specific celestial deities who have been summoned, it is important to close the energetic vortices that have been opened during the magical ritual. However, it is first important for the altar room to be cleansed of any evil spirits that may have entered the Daoist sanctuary during the ritual ceremony. Therefore, to commence ending the ceremony, the Daoist priest will write one last petition, asking that all spirit entities that have gathered around the altar (both good and evil) immediately return to their places of origin because the ceremony is about to be closed.

The water and wine on the altar have already been blessed by the mighty power of the ritual; therefore, the priest sprinkles a few drops of each on the last magical talisman used for removing spirit entities (Figure 1.515).

The priest then pierces the talisman with the point of the magical wooden sword, lights it with the red candle on the left (Yang) side of the altar, and holds it over the altar ashtray until it has totally transformed into ash. If the priest has used the Five Magical Lingbo Talismans to Open the Ceremony, it is at this time that these five sacred writings are also burned, and the Sacred Altar Space de-constructed.

After bowing three times toward the Celestial Altar, the Daoist priest then extinguishes the flames of both candles and discards the



Figure 1.515. Magic Talisman used to Chop Down Evil and “Glue the Gate to the Hell Realm (Underworld) Shut.”

water and wine from the cups back to the Earth from which they were formed. The energetic portal, which acted as a doorway to the spirit world and the bridge used to crossover into that dimension, is now totally closed and secured. The ceremony is now officially closed.

When preparing for a new ritual, the Daoist priest can reuse the red candles, fruits, grains and flowers from previous ceremonies. However, the wine, water and spirit money must be new each time. Ideally, each ceremony is tailored to suit the Daoist priest’s specific needs.

- **Ending The Ritual:** After creating and releasing large amounts of Qi and Shen, it is important for the priest to now center his or her mind and return to a solemn, quiescent state. This quiescent state allows the priest to quickly relax, connect with the various Elements of Heaven and Earth, and recoup his or her discharged life-force energies.

PERFORMING “DRY RUNS”

Until they are ready to perform their first formal ritual, students should practice performing the rituals on the altar without lighting the candles or burning the incense, petitions, or spirit money. In this way, they will not get into trouble with any Celestial Immortals, spirit entities, or ghosts if they forget any part of the magical ceremony.

RECITING THE INCANTATIONS

All Daoist rituals involve the use of a prayer and incantation, an invocation, and an offering or some other form of intentional connection with a deity or spiritual being. There is an ancient Daoist saying that states: "Where there is no life there is no spirit - where there is no spirit, magic is impossible."

Therefore, when reciting magical incantations and mantras, it is important to note that all Daoist magic depends on the cultivation of spiritual force (Ling Shen), Zhi (Wisdom) and Yi (Intention) in order for the spoken words of power to be functional. Magical incantations and mantras are created and born within the central moment of the "here and now," the middle space found between the transforming energies of Yin and Yang. Within this exact point of time and space, the Zhi (Wisdom) and Yi (Intention) merge together, and the priest's mind can project its full potential of spiritual force (Ling Shen) with maximum power.

In Daoist sorcery, just as there are three realms of existence (physical, energetic, and spiritual), so too are there three components of a spell or incantation: the prayer, means and intention. The power of the priest's intention unites spirit and matter. It also unites the priest's prayer with the means (i.e., symbols, objects, words, letters, gestures, etc.).

When reciting the Daoist magical incantations and mantras, there are several key points that the disciple must pay strict attention to. These key points are described as follows:

- It is important to understand and fully comprehend the nature of the incantation's magical words of power. Therefore, the meaning of each magical incantation and mantra, its benefit and its function, must be intricately studied.
- Certain magical incantations and mantras must only be chanted during the invocation ceremony used to summon spirits. Therefore, the Daoist disciple must understand which magical words of power must be kept secret and "hidden," until the appropriate time to release its power.
- Certain magical incantations and mantras are accompanied with the formation of secret Hand Seals (Mudras). Therefore it is important that the disciple continually practice forming the Hand Seals until they can be ef-

fortlessly utilized during the recitation of the magical incantations.

- Some magical incantations and mantras are used for spiritual self-cultivation in order to gain and increase psychic power. When these magical incantations and mantras are practiced over long periods of time, they become fused with the disciples Shen (feelings and intention), and therefore become extremely powerful.
- It is always important to memorize certain key mantras and magical incantations that can be used to protect yourself during an exorcism or any encounter with a hostile spirit entity.
- **Contraindications:** Practitioners who are in the process of reciting spiritual mantras used to initiate divine consciousness are forbidden to expose themselves to places that are "defiled" (i.e. brothels, bars, slaughtering houses, and places where blood is shed).

USING MAGICAL TOOLS WHEN PERFORMING THE RITUALS

Daoist magical tools are symbolic implements that manifest magic power during rituals. Ordinarily the magical tools are displayed on the shelves of the Ritual Altar. There are two categories of magical tools commonly used in Daoist Rituals: Tools for invoking immortals, and tools for magical percussion. These two types of tools are described as follows.

1. **Tools Used for Invoking Immortals:** These magical tools are specifically used for invoking the spiritual power of the Eternal Dao, the Three Pure Ones, the Martial Generals, the Celestial Immortals, for paying homage to specific saints and for exorcising evil spirits and demons. They include such things as the Report Tablet, the Magical Seal, Treasury Sword, the Holy Water, the Command Flag and the Command Block.
2. **Tools Used for Magical Percussion:** These magical tools are specifically used for creating magical percussion, and include the danao, xiaonao, dacha, xiaocha (big and small cymbals), pans, hand bells, big and small Wood Blocks, big and small drums, big iron Inverted Bells, and big and small copper inverted bells.

DAOIST FOLK MAGIC SIX BASIC RITUALS

The following is a list of six basic magical rituals used in Daoist sorcery. The six magical rituals included here are: Breaking the Ropes of a Curse, Stepping into Misfortune, Expelling Ghosts and Spirit Entities, Asking for Good Health, Asking for Wealth, and Returning Wealth.

BREAKING THE ROPES (DESTROYING THE INFLUENCE OF A BINDING CURSE)

This type of magical ritual is designed to destroy the psychic attack of malevolent spells and spirit entities that are afflicting the Daoist priest or an unsuspecting innocent victim. Although it is natural to experience some degree of hardship, when there is nothing but chronic grief in an individual's life, he may be suffering from an attack of a malevolent spirit entity or the evil spell of an angry sorcerer. When a victim of such an attack begins to wither under the malevolent spiritual influence, nothing in his life will come to fruition. The ancient Daoists would say that the victim's fate has fallen under the negative principle of energetic "immobility;" and that no further progress is possible because his spiritual body is energetically "bound" by the "ropes of misfortune."

Often, a person suffering from chronic bad luck is being attacked by a sorcerer of black magic, who is using a hexing doll to attack the victim. In this type of psychic attack, the victim's image has been attached to a hexing doll constructed of straw, paper, wood or clay. The hexing doll has then had its hands, feet, and neck wrapped and tied up with special magical cord that has been imprinted with a powerful curse.

Some priests believe that it is possible for such victims to inherit this type of hex in their next life, especially if the victim's feet were tied together when they were buried in their previous life. In ancient China, the practice of binding a corpse's feet was usually done to evil people in order to prevent their ghosts from coming back and haunting the living. It was believed that any individual who was afflicted with this type of energetic binding in their last life, will face the threat of prison (defined as a living grave) or some other form of

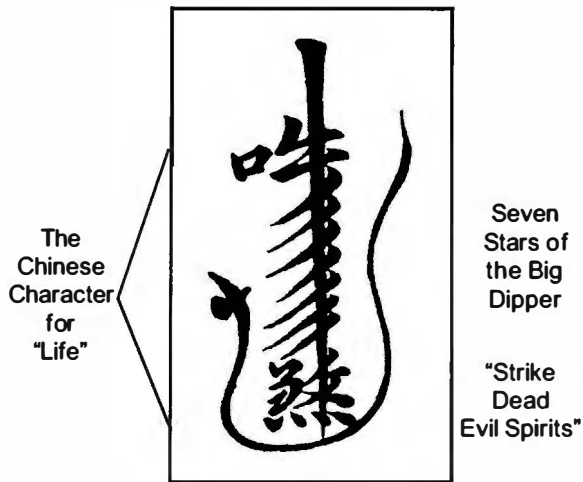


Figure 1.516. Talisman used to Destroy Evil influences and noxious spirits. The Chinese character "sheng" (life) is mounted on a horse and penetrates through the character "sha" (to strike dead by evil influences).

physical and energetic setback in their next life.

The most effective means of defense against this type of curse is initiated by first burning petitions at the altar, and asking for compassion and forgiveness. After this, the Daoist priest will take a sip of the Holy Water, spray above the victim, and use the Magic Peach-wood Sword to write a "binding the evil" and "loosening the afflicted" talisman in the air (Figure 1.516). In order to become successful in this method, the Daoist priest must perform a magical ritual specifically aimed at alleviating this type of psychic attack.

PERFORMING THE BREAKING THE ROPES OF A CURSE RITUAL

- The Daoist priest begins by performing the "Opening the Ceremony" magical ritual.
- Once the Opening has begun, the priest presents the petition stating his or her request. In the petition, the priest provides the celestial gods with pertinent information about the present situation, including the names and Four Pillars (birth year, month, day and hour) of those individuals that the priest suspects are masterminding the psychic attack.
- The priest then asks the celestial gods to help stop the malignant influence of the psychic attack.
- Then, the priest presents special offering (i.e.,

incense, fruit, flowers, gold foil spirit money, blood wine, etc.), depending on the specific deity invited enforce the petition.

- Next, the priest places the petition on the tip of the magical peach-wood sword and burns them above the Earth Altar.
- The priest then places the magic sword in his right hand and takes a couple of steps back from the altar table.
- After speaking a special Unbinding Incantation, the priest will use the edge of the sword to “cut” between the victims ankles as if slicing ropes.
- Next, the priest will make the same slicing action between the victims wrists and also cut an imaginary noose from around the victims neck. These three motions are repeated three times, then the sword is returned to its place on the altar.
- Next, the priest takes the bowl of Holy Water from the altar, takes a sip, silently recites a Purification Incantation, and then sprays above the victims head while drawing a special talisman used to destroy evil influences (see Figure 1.506).
- If no other petitions are to be made, the priest will then close the ceremony.

STEPPING INTO MISFORTUNE (TRANSFORMING BAD DESTINY)

According to ancient Daoist teachings, there are many factors that could be at the root of a person’s bad luck. For example:

- The individual may have been born at a time when the influence of baneful stars crossed and darkened the path of their personal lucky star.
- The individual may have more enemies than he can cope with. The greater the number of enemies - the greater the amount of psychic influence that can be directed towards the individual.
- The individual may have energetically absorbed this misfortune from the environment. This can occur through either by coming into contact with the negative energy of certain people, places, or things, or by willfully insulting or disrespecting a spiritual entity dwelling within a particular area.

One of the most popular methods of secretly bewitching a person is to gather dirt from a cemetery and then spread it outside the doors of the unsuspecting victim’s house. Unable to notice this

unlucky dirt, he and his family will step into it and carry it into their home, allowing a powerful negative energetic portal to be created.

In this situation, and all of the prior examples, the best defense is to conduct a cleansing ritual.

PERFORMING THE STEPPING INTO MISFORTUNE RITUAL

To perform the ritual, the Daoist priest will proceed as follows:

- The priest begins with the “Opening the Ceremony” ritual.
- The ancient Daoists believe that Celestial Fire aggressively destroys all negative energies. Therefore, the priest presents three special incense offerings, and burns golden foil spirit money and a petition in which he asks for the “God of Fire” to help remove the bad luck.
- The priest then uses the incense fire to “burn” any negative energy attached to his hands.
- Next, to purify his body with the sacred fire, the priest moves the red altar candle at the upper left (Yang) area of the altar toward the front of the altar table. The priest then washes his hands, face, and body, by symbolically gathering the flame and rubbing its celestial light throughout his entire body. The priest will continue this purifying action until he feels all of the bad luck has been washed off.
- Next, the priest places the red altar candle on the floor and prepares to cleanse the bottom of his feet. This is done by making small circles over the flame with each foot and allowing the flame to purify each shoe. It is assumed that the priest is cleansing his everyday shoes, as it is believed that they are the ones that have been contaminated.
- The priest repeats the process as often as he feels it is necessary, until he is reasonably sure that the evil energies attached to his body have all been destroyed.
- After purifying his body in the candle flame, the priest returns the red altar candle to the upper left area of the altar table and closes the ceremony. In serious cases, the priest may decide to also pass his clothes over the purifying fire.

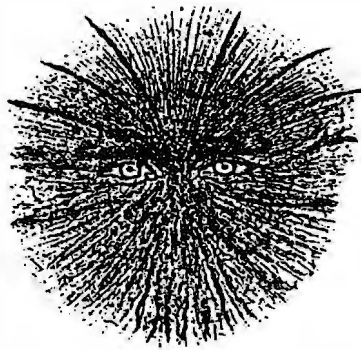


Figure 1.517. A negative Thought Form Entity

EXPPELLING GHOSTS AND SPIRITS

This magic ritual is used to exorcise or expel negative thought forms, ghosts, or spirit entities. Often the presence of such malevolent spirit entities is the result of a purposely directed psychic attack initiated from a sorcerer of black magic. The evil priest can initiate a powerful psychic attack using any one of the following methods:

- From a created spirit entity, constructed of negative thought forms (Figure 1.517).
- From the ghosts or spirit essence of a recently deceased person (i.e., individuals who are still shocked by their death and refuse to leave this world).
- From the spirit essence of certain coma-induced individuals (as in voodoo magic).
- From Demons or Nature Spirits with whom they have entered into a “pact of power.”
- From the spirit essence of certain plants or animals.
- From the evil sorcerer’s own spirit essence.

According to Daoist teaching, when evil ghosts are summoned through an angry sorcerer’s malicious rituals and sent to harm other people, the Laws of Heaven require that a warning or an omen precede such attacks. This is commonly known in exorcisms as “the Announcement.” Such omens may be heard as loud knocking and strange noises, seen as strange shadows, or felt as sudden chills that cannot be shaken. When such omens are detected, an exorcising ritual should immediately be performed. This type of magical ritual usually takes place at the site where the dark presence is felt.

PERFORMING AN EXPPELLING GHOSTS AND BANISHING SPIRITS RITUAL

- The first step in performing an exorcising ritual designed to expel ghosts and banish evil spirits, is for the Daoist priest to begin by “Opening” the ceremony in the traditional manner.
- Next, the priest will write a petition addressed to the Three Judges (“Gods of Heaven, Earth and Water,”), and ask them to help him expel the evil entity that is possessing the place (or possessed person). It is important that the priest include the address of the place to be exorcised, or the Four Pillars (birth year, month, day and hour) of the possessed individual.
- The Five Offerings (i.e., incense, fruit, flowers, gold foil spirit money, and wine) are presented to the Three Judges, and then the petition is placed on the tip of the magical peach-wood sword and held over the ashtray to be burned.
- The priest then takes the magical sword in his right hand and a red altar candle in his left hand, and begins to walk through the affected rooms in the haunted building. As the priest moves about, he wields the magical sword and makes cutting motions in the air in front of his physical body.
- While creating the cutting actions, the priest will mentally or verbally command that all disturbing entities leave this sacred space and return back to its original realm. The ancient Daoists believed that no malignant ghost could withstand an attack made with the magical peach-wood sword.

During this exorcism ritual, any form of earthbound ghost, which is not particularly dangerous to human beings, is only ordered to leave this world without further admonitions.

- When every room in the house has been cleansed in this manner, the priest will return the magical peach-wood sword and red altar candle back to the altar and pick up the Altar Cup, which contains the Holy Water (Figure 1.518).
- This Holy Water has been blessed by the magical cleansing ritual and therefore contains the supernatural power to command spirit enti-



Figure 1.518. No malignant ghost can withstand an attack made with the Magic Sword and Holy Water

ties. Such magical water represents the divine Yang fire of life. Because ghosts come from the Yin world of shadows and the dead, they are afraid of being attacked with this powerful Yang substance, and it is believed to energetically burn them if they come in contact with it. Many priests believe that the very instant the Holy Water is sprayed inside a haunted house, all spirit entities and evil ghosts will flee.

- If a particular ghost has been tormenting a specific individual, the priest can internally speak a Purifying Incantation and spray the Holy Water above the victim's body, while drawing a Destroying Evil magic talisman (see Figure 1.506).
- Next, the priest will make cutting motions around the victim's body with the magical sword, to drive away any malevolent ghost.
- To finish the ritual, the Altar Cup is returned to the altar table and the ceremony is officially Closed.

It is important to note that the priest may not expel all the ghosts on the first attempt. Therefore, it is sometimes necessary to repeat the ritual several times in order to rid the place of unwanted spirit entities.

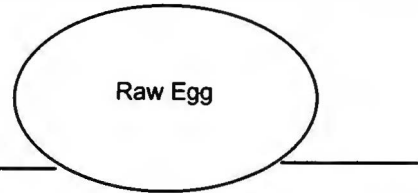


Figure 1.519. The egg symbolically represents birth and auspicious beginnings.

ASKING FOR GOOD HEALTH AND LONG LIFE

Traditionally, most Daoist priests ask the celestial gods to help them avoid illnesses, or to help them heal once they have fallen sick. When treating the sick, the ancient Daoists believed that few illnesses could withstand the combined powers of both Chinese medicine and magical rituals.

Since man's destiny was believed to be pre-ordained, it was also believed that only Heaven could decide who lives and who dies. This is why it was commonly said that, "doctors may treat a patient, but only the gods can cure him."

The following health and healing ritual was originally designed to cleanse the Daoist priest's body of evil curses or of any accumulated negative energy that is currently weakening his Righteous Qi (responsible for maintaining the body's health).

PERFORMING THE ASKING FOR GOOD HEALTH AND LONG LIFE RITUAL

- Before "Opening" the ritual, the Daoist priest places a raw egg on the altar table inside a small container. Due to its oval shape and energetic nature, the egg is the Chinese symbol for the birth of the universe and is considered to be the container of auspicious beginnings (Figure 1.519).
- Next, the priest writes a petition addressed to the "God of Health," asking the god to help ensure his physical well-being, and remove any Evil Qi attached to his energy body.
- If the priest is already sick, he will describe the type of illness and the specific symptoms in the petition, asking the "God of Health" to help make his current medicine more effective. When writing the petition, the priest will include his full name, address, and Four Pillars (birth year, month, day and hour).

- Next, the priest will present special offering (i.e., incense, fruit, flowers, spirit money, blood wine, etc.), to the God of Health.
- Then, the petition is burned on the tip of the Magic Sword and presented to the celestial gods.
- Next, the priest then takes the raw egg in his right hand, internally speaks a Purification Incantation, and then immediately begins to rub it briskly all over his body (imagining it to be an energetic sponge, absorbing and removing all toxic and negative energy from the priest's body).
- After targeting specific problem areas, the priest will return the raw egg to the altar table and closes the magical ritual.
- After the ritual is completed, the contaminated egg is thrown away in a place where other people will not come across it by accident. Some priests prefer to open the egg to inspect its contents before throwing it away, looking to find any evidence of a hex. Other priests may discard the egg unopened, thus avoiding becoming unduly concerned about its contents.

Because eggs are believed capable of absorbing negative energy and psychic toxins, they were sometimes placed (1 per person) under the bed in a bowl of pure water to cleanse the Qi of the bedroom. Replace (do not eat) the eggs, after a week, or if they start to emit a foul smell.

In certain Daoist traditions, if a priest believes that someone is psychically trying to cause him harm, he may choose to take a raw egg and warm it over the left (Yang) red candle flame on the altar table. Next, the priest will roll the egg all over his body while mentally invoking the celestial deities to remove any and all malignant influences and bad luck (Yin) from his energy field. After the cleansing is completed, the priest will break the egg into a glass that is half-filled with water. By examining the shape that the egg forms in the glass, the priest will be able to identify the individual who is causing him problems.

Additionally, raw eggs are sometimes used to neutralize a Hex. First, two virgin red candles are placed beside the hexed object and lit. Then, two eggs are broken and allowed to cover the hexed object. Then, both the item and the egg substance is cleansed by washing it in running water, while speaking banishing and purification incantations.

ASKING FOR WEALTH (MONEY, POSITION AND POWER)

According to ancient Daoist teachings, any individual living within the human realm is only allowed a certain amount of power, fame, and wealth, based on his or her fate, destiny, inherited karma, and generated merit. Once this delicate balance has been shifted, and the individual suddenly becomes excessively powerful, famous, or wealthy, the energy used to sustain and support that individual's new energetic state must be taken from others.

In certain ancient Daoists traditions, it was believed that when asked for power, fame, or money through magical rituals, the celestial gods could be enticed to hasten the transference of earthly powers and riches from the hands of the affluent (and the poor). According to Daoist magical theory, for every new rich man the celestial gods help to create, several other individuals must lose their wealth. In China, some wealthy individuals are aware of this fact, and many of them perform black magic rituals to hold on to their fortunes or hire sorcerers of black magic to maintain their riches. In this particular magical ritual, the Daoist priest summons the God of Wealth and asks for money, position and power.

PERFORMING THE ASKING FOR WEALTH RITUAL

- To perform this magic ritual, the priest Opens the ceremony by lighting the two red candles on the altar table.
- Next, the priest addresses his petition to the God of Wealth, writing it in red ink on yellow paper (the appropriate colors for contacting the celestial gods). In ancient China, the act of writing and burning this type of petition was commonly called "making the dragon turn its head."
- In the petition, the priest includes his name, address, and Four Pillars (birth year, month, day and hour). The priest can also specify the source of this wealth (if the priest knows the names of the people or businesses from whom he would like to receive this money).
- When the magical ritual is finished, the priest burns the petition, presents the God of Wealth offerings (i.e., incense, fruit, flowers, gold foil spirit money, wine, etc.), and respectfully invites the God of Wealth to partake of the offerings of food and drink. Then the priest closes the ritual.

It is important to note that a sorcerer of black magic can also use the same magical ritual in order to decrease the fortunes of specific individuals. For example, in the business world, an individual may want to decrease the fortunes of his competitors. In these cases, the evil sorcerer describes his wishes in a petition. If the priest does not care about the source of his fortune, the priest only asks for wealth. If the priest is desperate to break into a certain branch of business and needs to clear his path of obstructions, the priest names those individuals whom he wishes to fail (adding the individual's names, address and birth information). If the ritual is performed consistently, the evil sorcerer will join the ranks of the rich and powerful within a very short time.

RETURNING WEALTH

Sometimes known as "Beetle Magic," this type of magic ritual was commonly practiced by merchants who were also Daoist sorcerers. It involved bewitching silver coins that were used in market transactions, allowing the merchant to again retrieve the spent money by the third watch of the night.

THE RETURNING WEALTH RITUAL

- In order to perform this magic ritual, it was customary for the sorcerer to first catch two water beetles (i.e., a male and a female).
- Next, the sorcerer was to crush the water beetles and rub their blood onto a string of silver coins, which were to be expended that day in the course of market trade. While rubbing the beetle blood onto the silver coins, the sorcerer was to say the following incantation:

**"The silver bullion given to another
Returns to me again!
The water beetle flies away
And flies home again!"**

- Care must be taken to save a few of the original silver beetle blood coins. These coins acted as a rallying point for the rest of the spent silver coins. The belief was that, owing to the magical power of the beetle's blood, all of the other silver coins would find their way back to the point of their departure by the third watch of the night."

FOLK MAGIC FIRE RITUALS

Fire Ritual Magic began in ancient China, when the Wu sorcerers performed various summoning dances, and sang magical invocations surrounding camp fires. Although not Daoist in origin, Fire Rituals are without a doubt the oldest magical practice of mankind, still in practice today in many magical traditions. These important magical rituals connect us with our most ancient spiritual heritage, directly linking us with the earliest priests, shamans, mystics and sorcerers.

Fire Rituals still form an important part of most religious systems, and are referred to by various names such as: *Homa* or *Havan* (Sanskrit), *Yajna* (Sanskrit, but denoting a much more complicated and involved ritual), and *Goma* (a Chinese term that was later borrowed by the Japanese and used to describe Shingon Fire Ceremonies).

The Element of Fire essentially embodies the energy and intention of transformation. It is used in magic as an important external tool of manifestation, focusing the transformation powers of the priest's consciousness and will. When properly employed, a Fire Ritual can direct its transformation power to accomplish various magical tasks, such as Communicating with the Spirit World, Transforming an Individual, Purifying An Area, Producing Magical Ash, and Producing Medical Ash.

COMMUNICATING WITH THE SPIRIT WORLD

Fire has always been seen as an energetic guardian, providing a sacred gateway into the spirit world. As such, fire ceremonies have long been the focus of prayer and attempts to communicate with the invisible world of the supernatural. When communicating with the Spirit World, Fire Rituals have been used for Ancestor Worship, Propitiating a Deity, Ritual Worship, Conjuring Spirits, and Banishing Spirits, described as follows:

- **Ancestor Worship:** In ancient China, fire was used specifically as a medium through which to communicate with ones ancestors. Offerings were made in the form of paper clothing, spirit money, incense, special resins, herbs, etc., that are added into the fire. The answers to these questions were received through either benign possession, or through the in-

terpretation of the changes observed within the smoke, coals, or ashes.

- **Appeasing a Deity:** Ancient magical texts describe Fire Rituals as a way to honor specific deities. As with any interaction with a deity, there was often some sort of gift exchange, with the offerings given to the deity through the fire, and requests made of the deity once it appeared. Appeasing a Deity could also take the form of Ritual Worship, Conjuring, or Banishing.
- **Ritual Worship:** This is the actual or symbolic worship of a deity (Immortal Guides or Guardians) or deity principle (i.e., the magical powers of one of the 4 Directions or one of the 5 Elements) as it normally appears in magical ceremonies. The ingredients used in this type of magical ritual are chosen to energetically “feed” the desired spirit through the smoke that the fire produces.
- **Conjuring Spirits:** This entails the use of specific offerings made through a Fire Ritual that entices and summons a desired spirit entity. Once summoned, the spirit entity is asked to relay specific information or perform a specific task. If the task is accomplished immediately, the spirit entity is honored and then sent away during the closing portion of the ritual; however, if the task requires some time to complete, another fire ceremony is arranged to thank the spirit entity upon completion of the task.
- **Banishing Spirits:** This type of Fire Ritual is performed when a spirit entity is oppressing or possessing a certain person, place, or thing. Normally the spirit is given the opportunity to leave of its own volition, then warned, before a Banishing Ritual is performed. In the Banishing Ritual, certain herbs and resins are traditionally placed into the fire in order to assist the priest in removing the hostile spirit. Some examples of these herbs and resins include: Angelica, Arbutus, Asafoetida, Birch, Buckthorn, Lilac Flower, Cumin, Elder, Frankincense Resin, Fumitory, Heliotrope, Horehound, Juniper, Clove, Myrrh Resin, Nettle, Pine, Rosemary, Rue, Sagebrush, White Sandalwood, Tamarisk, Thistle, and Yarrow.

TRANSFORMING AN INDIVIDUAL

When confronted with particularly difficult obstacles, the priest can use the transformation power of fire to burn through internal or external karmas, symbolically offering them into the fire in the form of written material, spoken word, and intention. Since Fire Rituals such as this are used during any time of transition (birth, puberty, death, etc.), in order to completely shift the person into his or her next stage of life, they are also used at the beginning of any new undertaking (i.e., before and after the performance of a multi-day magical ritual). This type of Fire Ritual is also used for weddings in order to purify the couple of the karmas of their past separate lives and ignite the shared fire of awareness and transformation in affirmation of their bond of marriage. Additionally, this kind of magical ritual can also be performed in order to imbue an individual with specific desired qualities (health, wealth, longevity, etc.) or used to mediate any energetic imbalances observed in one’s astrological chart.

PURIFYING AN AREA

Though any magical ritual will affect the environment in which it is performed, sometimes a Fire Ritual can be specifically performed with the goal and intention of transforming the energy or spirit contained within a specific area. In this respect, a Fire Ritual can be performed once or periodically in order to mediate the effects of poor Feng Shui, transforming or preventing the Sha Qi (killing energy) from adversely affecting the property or building. Additionally, this kind of magical ritual may also be performed in order to ensure that a certain business or social venture turns out to be a positive or advantageous investment.

PRODUCING MAGICAL ASH

When properly performed, the ashes created from certain Fire Rituals can be gathered and then later employed as an important energetic component in other magical formulas or magical rituals.

PRODUCING MEDICINAL ASH

When properly performed, the ashes created from certain Fire Rituals can be gathered and then later employed as a medicine, or used as an important energetic component in certain herbal healing formulas.

MAGICAL COMPONENTS

Although the following information is Buddhist in origin, Fire Rituals have several important components, which can be combined in different ways according to the priest's aim and intention. Each magical ingredient offered into the fire is a symbolic or literal sacrifice, energetically imprinted with the priest's intention. This sacrifice is used in order to completely release old energetic patterns and open the priest to new beginnings. The specific type of energetic transformation desired, determines the various components of the magical ceremony. The main components of a Fire Ritual are described as follows:

- **Direction:** This traditionally refers to one of the four main directions that the priest is facing while performing the ritual (i.e., North, South, East, or West). Different magical traditions attribute varying functions according to each of the different directions.
- **Design:** This involves several concentric geometric forms and patterns, of which the actual fire pit is centrally constructed. According to certain Chinese Buddhist and Tibetan traditions, these specific magical forms take the shape of squares (Earth Element), circles (Water Element), triangles (Fire Element), crescent moons (Air Element), and bindus (Wuji or Infinite Space). They may also be placed within one another, stacked on top of each other, or designed to interlock at specific angles in order to form a magical geometric pattern related to the ultimate purpose and function of that ritual (Figure 1.520).
- **Ingredients:** This includes everything that is used in the magical ritual (i.e., ritual vessels, fire tongs, ceremonial clothes worn, etc.) as well as everything that is actually placed into the fire. For example, certain Fire Rituals disallow animal products (wool, silk, etc.) to be worn into the ceremonial area, while other fire ceremonies require offerings of meat or blood to be placed into the fire. Though menstrual blood is an important part of some fire ceremonies, women who are menstruating are traditionally not allowed to participate in magical rituals that forbid the use of animal products.

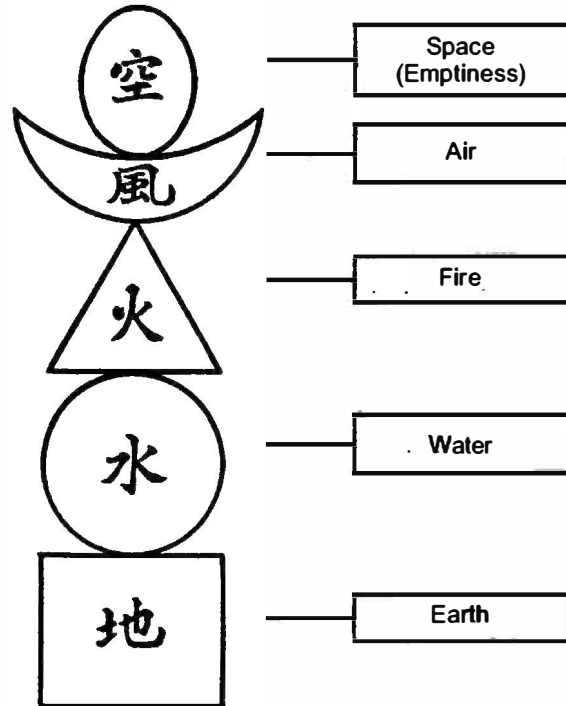


Figure 1.520. Five Element Buddhist Geometric Patterns

In some magical ceremonies, ritual vessels made from copper, brass, or clay are preferred over those made from iron or steel.

In certain magical ceremonies, talismans, prayers, mantras, or other esoteric writings are inscribed onto the various ingredients (wood, paper, etc.) before offering them into the fire.

The items offered into the fire usually include at least different forms of flammable material – usually one item is chosen to represent each Element. Most Chinese, Tibetan, and Indian systems of esoteric magic use something close to the following set of magical correspondences:

Earth - Grain
 Water - Holy Water
 Fire - Wine, Oil or Clarified Butter
 Air - Incense
 Wuji - Flowers

- **Incantations:** In every Fire Ritual, there are Opening Incantations, Closing Incantations, and other magical incantations performed during the middle of the magical ceremony. The incantations or mantras performed at the heart of the Fire Ritual are used to access a specific deity or to bring about a certain magical function according to the purpose of the ritual. For example, those incantations used at the beginning of the ceremony are used to prepare the people and the area for the magical ritual; those incantations used at the end of the ritual are used to close the ceremony and to disperse any unused accumulated spiritual energies.
- **Position of the Sun, Moon, and Stars:** The aim of a specific ritual can be enhanced or hindered by the energetic influence and position of the Heavenly bodies. Yang rituals are performed during the day, under the energetic influence of Yang planets (i.e. Sun, Mars, etc.) and Star Constellations. Yin rituals are performed during the night under the energetic influence of Yin planets (i.e. Moon, Venus, etc.) and Star Constellations.

FIVE ELEMENT PATTERNS

As previously stated, the Fire Ritual is used to create energetic transformation. Fire is used to energetically consume and transform things from the visible world into the invisible world.

In this type of magical ritual, a Celestial Immortal, Elemental, or spirit entity is invoked and help is requested in order to energetically consume and transform things. The goal will be to energetically manifest one of the following states:

- **Fire Element:** Decrease, consume, obstruct, or destroy the energy or energetic connection of something;
- **Earth Element:** Increase, expand, enhance, multiply, or energetically grow something;
- **Water Element:** Harmonize, protect, balance, and pacify the energy of something;
- **Air Element:** Attract, magnetize, support, nourish, or energetically gather something;
- **Wuji Element:** Awaken, open, or energetically initiate something.

It is important to have a specific purpose and goal for performing this magical ritual. For

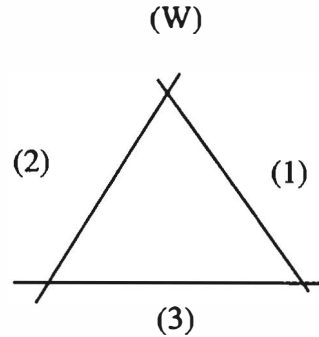


Figure 1.521. Fire Element: Stack the wood in a counter-clockwise direction.

example, after having performed the Fire Element Fire Ritual, the priest must have an idea of what he or she wants to change in their future, having now destroyed the energetic connections to patterns that have dominated his or her past.

There are several types of geometric forms used to represent the Five Element patterns. Each geometric pattern is used to create an energetic transformation, using the magical aspect of the Fire Element. When combined with the proper incantations, each of the five shapes used in the sacred geometrical design creates a different type of energetic action. These Five Element Patterns are described as follows:

THE FIRE ELEMENT (TRIANGLE)

The Fire Element pattern looks like a triangle. This energetic pattern is used for protection - to energetically quell, decrease, consume, obstruct, or destroy energy (Figure 1.521).

- A Black Triangle is constructed for destroying energetic patterns.
- A Red Triangle is constructed for decreasing energy.

The Fire Element triangle pattern is traditionally constructed facing the West. The tip of the triangle should always be pointing away from the priest.

The wood used to construct the Fire Element fire pit should be Cedar, Juniper, or Oak.

Paper offerings and flower petals placed in the center of the Fire Element fire pit should be red, pink, or orange in color.

Incense placed inside the Fire Element fire pit should include cinnamon. Sometimes powdered

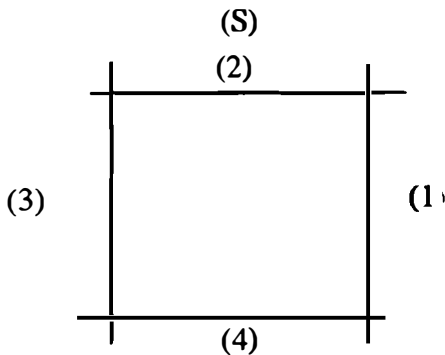


Figure 1.522. Earth Element: Stack the wood in a counter-clockwise direction.

salt mixed with powdered iron can be sprinkled into the fire as a "wow" factor.

Because this magical ritual is used to decrease energetic influence and power, the time to perform the Fire Element Fire Ritual is either during the hour of sunset, or in the evening, during the time between the Half-Moon to New Moon cycle.

A Magical Incantation used to decrease energetic influence and power is to be spoken when stacking the wood and also while the wood is burning.

THE EARTH ELEMENT (SQUARE)

The Earth Element pattern looks like a square. This energetic pattern is used to energetically expand, increase, enhance, multiply, and grow things (Figure 1.522).

The Earth Element square pattern is traditionally constructed facing the South.

The wood used to construct the Earth Element fire pit should be Cypress, Magnolia, or Teak.

Paper offerings and flower petals that are placed inside the center of the Earth Element fire pit should be brown, yellow, or gold in color.

Incense placed inside the Earth Element fire pit should include myrrh, cardamum, sweet grass, and powdered sugar.

Because this magical ritual is used to increase energetic influence and power, the time to perform the Earth Element Fire Ritual is either during the noon hour (midday), or in the evening, during the time between the 3/4 Moon to Full Moon cycle.

A Magical Incantation used to increase energetic influence and power is to be spoken when

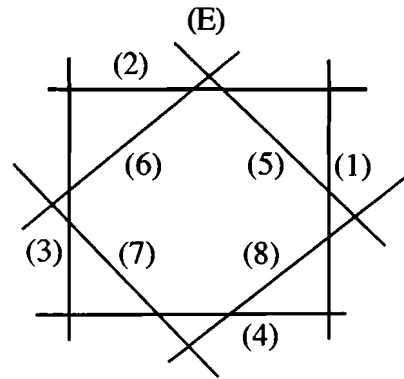


Figure 1.523. Water Element: Stack the wood in a counter-clockwise direction.

stacking the wood and also while the wood is burning.

THE WATER ELEMENT (CIRCLE)

The Water Element pattern looks like a circle (an octagon, constructed of 2 intersecting squares). This energetic pattern is used to energetically harmonize, protect, balance and pacify things (Figure 1.523). This magical ritual is sometimes used to bring the priest clarity in making difficult decisions. It is also used to apologize and bring peace between the priest and a specific god or deity that they may have inadvertently offended.

The Water Element circle pattern is traditionally constructed facing the East.

The wood used to construct the Water Element fire pit should be Peach, Sandalwood, or Willow.

Paper offerings and flower petals that are placed inside the center of the Water Element fire pit should be purple, blue or white in color.

Incense placed inside the Water Element fire pit should include frankincense, sage, and mint.

Because this magical ritual is used to harmonize energetic influence and power, the time to perform the Water Element Fire Ritual is either during the hour of sunrise, or in the evening, during the time between the 1/4 Moon to 1/2 Moon cycle.

A Magical Incantation used to harmonize energetic influence and power is to be spoken when stacking the wood and also while the wood is burning.

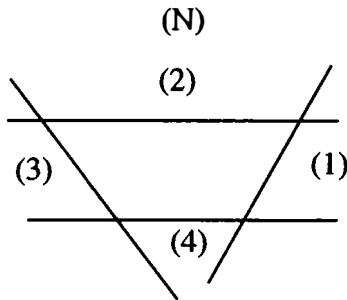


Figure 1.524. Air Element: Stack the wood in a counter-clockwise direction.

THE AIR ELEMENT (BOWL)

The Air Element pattern looks like a bowl (a modified square). This energetic pattern is used to energetically magnetize, gather, support, nourish, and attract things (Figure 1.524).

The Air Element bowl pattern is traditionally constructed facing the North.

The wood used to construct the Air Element fire pit should be Aspen, Datewood, or Pine.

Paper offerings and flower petals that are placed inside the center of the Air Element fire pit should be green in color.

Incense placed inside the Air Element fire pit should include sandalwood and clove.

Because this magical ritual is used to attract energetic influence and power, the time to perform the Air Element Fire Ritual is during the hour of midnight, during the Full Moon cycle.

A Magical Incantation used to attract energetic influence and power is to be spoken when stacking the wood and also while the wood is burning.

THE WUJI (SPACE) ELEMENT

The Wuji (Space) Element pattern looks like a teepee (with an octagonal base) when observed from the sides, and a star when observed from above (Figure 1.525). This energetic pattern is used to energetically open, awaken, and initiate things (i.e., performed during celebrations of new birth, new beginnings, weddings, etc.). It is also used to invoke the celestial powers of the Four Winds into the Earth.

The Wuji Element teepee pattern is traditionally constructed pointing towards the Heavens, with the priest standing beside it facing the East.

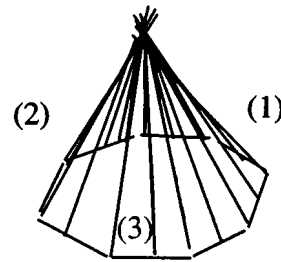


Figure 1.525. Wuji (Space) Element: Stack the wood in a counter-clockwise direction.

The wood used to construct the Wuji Element fire pit can sometimes be Cedar, Peach-wood, or Pine.

Paper offerings and flower petals that are placed inside the center of the Wuji Element fire pit should be white in color.

Incense placed inside the Wuji Element fire pit should include sandalwood and clove.

Because this magical ritual is used to open time and space and energetically create new beginnings, the time to perform the Wuji Element Fire Ritual is during the hour of sunrise, during the cycle of a New Moon.

A Magical Incantation used to access time and space and energetically create new beginnings is to be spoken when stacking the wood and also while the wood is burning.

MAGICAL TOOLS NEEDED TO CREATE THE FIRE RITUAL

In order to perform this magical ritual, you will need the following ingredients and magical tools:

- Lamp Oil - Kept inside an "Orange" Bottle
- Sacred Ash from the Earth Altar Incense Burner - Placed inside the oil and used to energetically activate the oil
- 90% Alcohol - Kept inside in a "Red" Bottle
- Magical Herbs - The herbs are placed inside the red alcohol bottle and used to magically activate the alcohol. The types of herbs used depends on the type of magical ritual.
- 2 Bowls - 1 bowl is used to contain the oil and 1 is used to hold the alcohol
- Wood - Needed to build the magical geometric patterned fire pit
- Paper - Magical Talisman or "Offerings" placed inside the fire pit

- Magic Peachwood Sword - used to energetically activate the wood, energetically pierce and root the fire pit Qi, and to energetically hook and draw in Qi of the past, present, and future into the center of the fire pit
- Square (Earth) Fire Tool - Used for poring oil/ alcohol onto the fire - and for writing magical symbols inside the fire pit)
- Round (Heaven) Fire Tool - Used for feeding oil and alcohol into the Earth Fire Tool

IMPRINTING THE FIRE WATER

Take the Red Bottle containing the alcohol and add a few pinches of magical herbs to it, in order to create the Fire Water.

Next, hold the Red Bottle containing the Fire Water with both hands and imagine an energetic connection occurring between the Fire Water, your heart, the infinite space of the Wuji, and the Dao (Divine).

While focusing on this magical connection, speak an Activation Incantation, in order to prepare the Fire Water for the specific type of ritual.

IMPRINTING THE FIRE OIL

Take the Orange Bottle containing the oil and add a pinch of special herbs (depending on the type of ritual) and sacred ash (from the Earth Altar Incense Burner) to it. This is done in order to energize the Fire Oil.

Next, hold the Orange Bottle containing the Fire Oil with both hands and imagine an energetic connection occurring between the oil, your heart, the infinite space of the Wuji, and the Dao (Divine).

While focusing on this magical connection, say an Activation Incantation, in order to prepare the Fire Oil for the specific type of ritual.

After the fire has burned itself out, and the priest has read the divination image created within the sacred ash, the priest will then gather some of the white ash from the center core (position number 5 on the Magic Square) and add it to the Fire Oil in the Orange Bottle.

STACKING THE WOOD

Just before stacking the wood and building a Five Element magical pattern, the priest will re-

peat a magical incantation used to direct and focus the imagination, will, and intention onto manifesting the desired results of the magical ritual.

Next, the priest will begin to stack the wood in a counterclockwise direction. In certain magical traditions, the wood is stacked in layers of 9, 12, or 36 planks. Other magical schools use as many as 108 wooden planks, depending on the type of Fire Ritual performed.

Additionally, priests will sometimes inscribe magical names, spells, and magical seals onto the wood during the preparation stage. This special wood is then strategically and consciously placed in the geometric pattern, later to be burned in the fire ritual.

Each piece of stacked wood is used to energetically represent an additional "person," who is supporting you in the ritual and praying for your request. In esoteric magic, it is a way of energetically replicating yourself and creating an entire community of individuals who are corporately focused on achieving the specific intended goal of your fire ritual.

IMPRINTING THE GEOMETRIC PATTERN

In order to magically Imprint the wooden structure, the priest will take the Magical Sword into his right hand, and invoke the magical power of the specific deity to whom the ritual is dedicated to. While speaking magical incantations, the priest will begin touching the top sides of the wooden fire pit. Each top side of the wooden geometric pattern must be tapped and dedicated to the overseeing deity.

The magical Imprinting ritual is traditionally performed as follows:

The priest will begin by unsheathing his magic sword, and perform the "One Incense Stands Alone" posture.

Next, the priest will address the celestial position and magical powers of each of the Guardians of the Four Directions.

After inviting the Guardians of the Four Directions to the ritual, the priest will say a magical Activation Incantation. This important incantation is to be spoken several times.

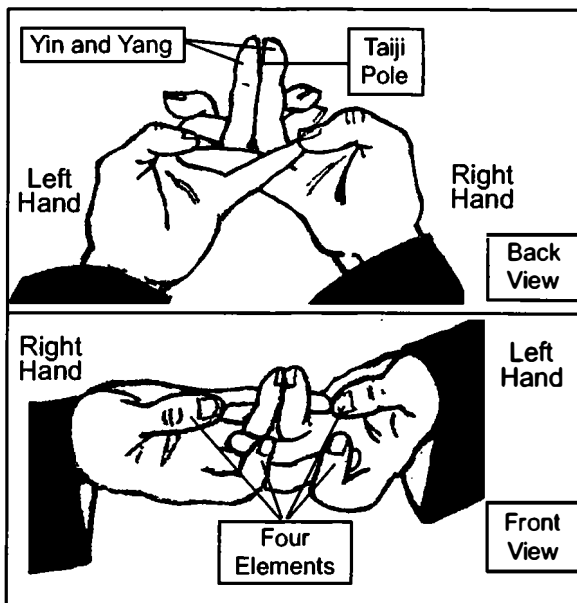


Figure 1.526. The Mount Tai Double Hand Seal

After each repetition of the Activation Incantation, the priest will touch the tip of the sword to one of the top sides of the stacked wood.

- Fire Element Fire Ritual - Repeat incantation 3 times (one for each side)
- Earth Element Fire Ritual - Repeat incantation 4 times (one for each side)
- Water Element Fire Ritual - Repeat incantation 8 times (one for each side)
- Air Element Fire Ritual - Repeat incantation 4 times (one for each side)
- Wuji (Space) Element Fire Ritual - Repeat incantation 1 times (touch the center-top)

Next, the priest will point the tip of the sword towards the center of the fire pit and say a magical incantation used to seek clarity and wisdom. After several breaths, the priest will raise the tip of the magical sword and point it towards the Heavens.

Next, the priest will hand the sword to his helper and then form the Mount Tai Double Hand Seal (Figure 1.526) and finalize the energetic activation of the fire pit.

Then, the priest will form a Sword Fingers Hand Seal (Figure 1.527) with his left hand and



Figure 1.527. The Immortal Sword Single Hand Seal

point it towards the Earth, through the center of the fire pit. While creating a magical bridge between Heaven and Earth, the priest will then speak a magical incantation introducing to the inhabitants of the Three Worlds the purpose for the magical ritual and the spiritual authority he has to perform this magical ritual. This proclamation incantation is to be spoken in a loud and confident manner.

After speaking the magical incantation, the priest will imagine stabbing the tips of his Sword Fingers into the center of the fire pit, energetically rooting the power of the ritual into the Earth. Simultaneously, the priest will touch one of the top sides of the stacked wood with his Magic Sword. As the Magic Sword touches each of the sides of wood, the priest will exclaim in a loud voice, "Kai" (Open).

IMPRINTING THE PAPER REPORTS

Next, with his left hand, the priest will pick up the Healing Talismans, Protection Talismans, Magical Requests, Special Reports, etc., that will soon be burnt in the fire pit, and hold them at his or her Lower Dantian.

After invoking the magical power of the Four Directions for assistance, the priest will steadily exhale the magical sound "Soooooo," into the papers.

While still holding the papers in his left hand, with his right hand the priest swings the Magic Sword, circling his head 3 times in a clockwise direction. With each circle, the priest imagines that he is hooking and pulling in the energetic fields of the past, present, and future from the Four Directions.

After three clockwise circles, the priest will tap the Report Papers with the Magic Sword and root the energy inside the papers.

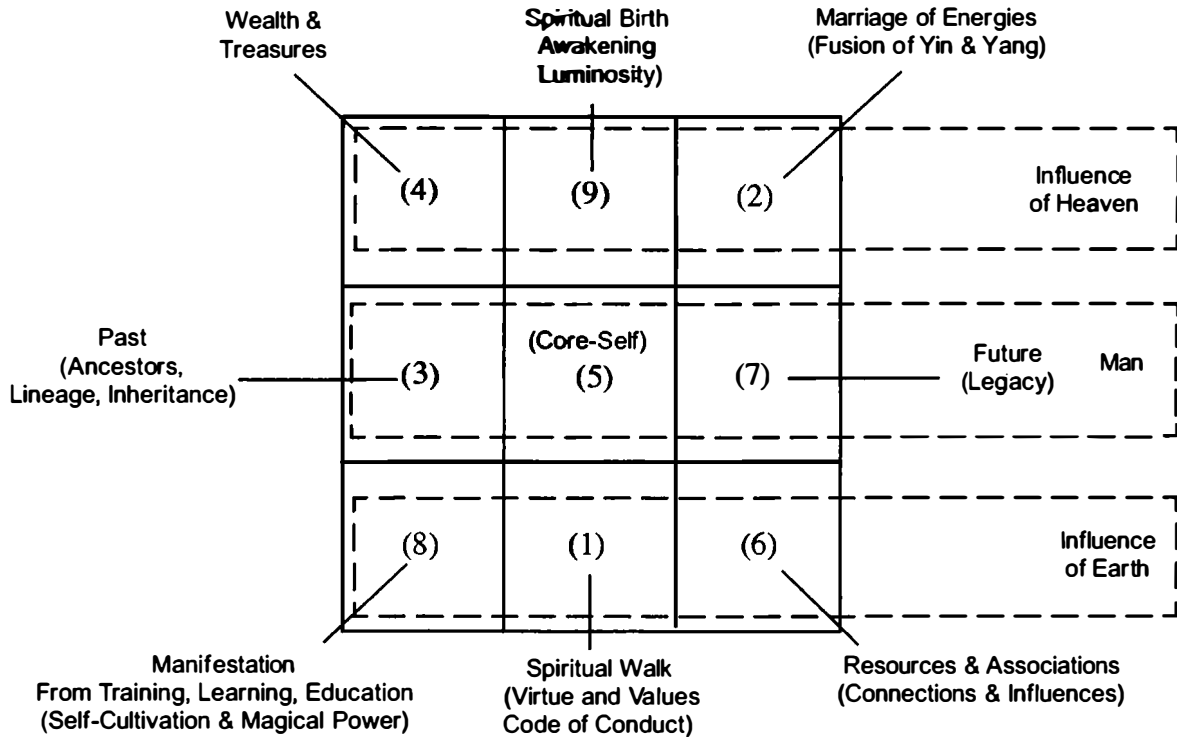


Figure 1.528. Superimposing the Magic Square over the fire pit and observing the magical patterns left within the ashes.

After this has been completed, the priest will then place the Report Papers inside the center of the Fire Pit.

LIGHTING THE WOOD

Next, the priest will begin adding the oil, dripping it along the top and sides of the wood, outlining its geometric pattern while saying a magical incantation, used to outline the specific reason for this magic ritual.

The priest will offer the oil three times, then the alcohol three times (always tracing the wooden geometric pattern while saying the magical incantation).

Next, the priest will light the fire (beginning with the center Report Paper) while again saying the magical incantation. This incantation is to be continually spoken while the wood is burning.

While the wood is burning, the priest will continue to add oil and alcohol. Also, after all sides have caught on fire, the priest will begin drawing his magical Heart Seal inside the center of the fire pit.

READING THE ASHES

After the fire has burned out, the final part of the magical ritual is to read the ashes. This is performed by superimposing the Magic Square over the fire pit and observing the magical patterns that remained after all the wood has been transformed into ash (Figure 1.528).

By studying the esoteric rituals of other magical traditions, the Daoist priest can come to a deeper understand of the hidden symbolism contained within his own magical teachings. By studying the magical patterns of the previous Buddhist Fire Ritual, the Daoist priest will begin to understand the various Fire Magic patterns, hidden within the ashes of his altar incense. With proper training, the magical abilities to uncover the secret communications and divinations of the spirit world will reveal themselves to the observing priest, via the specific energetic patterns and directions of the altar incense smoke and ash (see page 52 "Incense Divination").

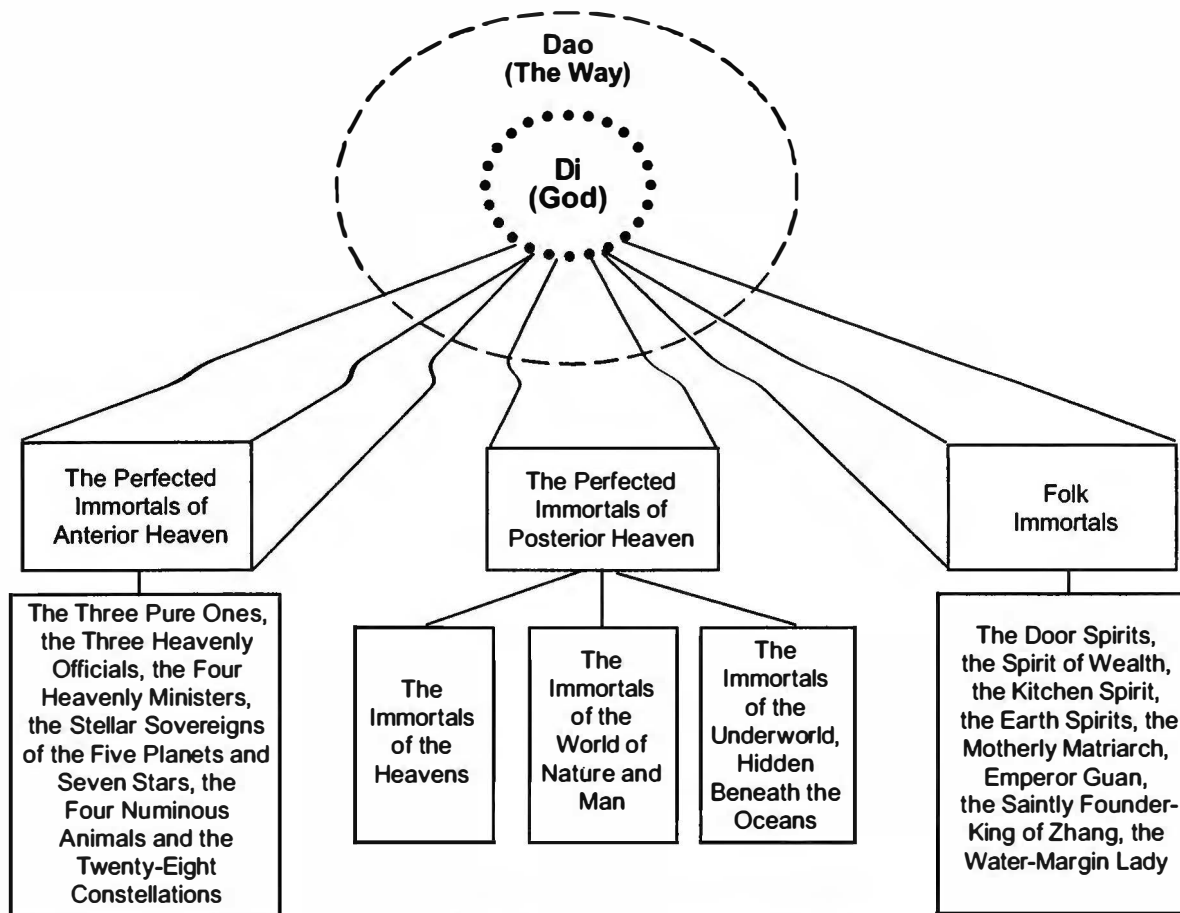


Figure 1.529. The Three Levels of Daoist Immortals

DAOIST IMMORTALS

Shamanic (ancient) Daoism was originally developed in the late Han and Six Dynasties periods (25-220 A.D.). Later, in Religious (modern) Daoism, the gods (immortals) were conceived of as pure emanations of "Di" ("Divine").

Religious Daoism is a polytheistic religion. In the *Great Law of the Numinous Treasure of the Upper Clarity*, written in the Southern Song Dynasty (420-588 A.D.), a list of 360 Immortals is given for Daoist Ritual Offerings. In this list, the Immortals are divided into 11 ranks. Although polytheistic, Religious Daoism nevertheless has a certain inner unity, as all immortal divinities are manifestations of "Di" ("God") and possess Divine-Nature. All of these Daoist Immortals are also composed of

"Vital Breath," in that they are emanations of the "Breath of the Dao." The Daoist *Book of Pervasive Divinity* states: "The Great Dao sends down spirits and attends to all. Some spirits have a name but no style; some spirits have a style but no surname; and some spirits have a rank but no name. Each spirit has specific attributes and are all different. Thus the true spirits are all created by the Dao."

For the sake of simplicity, the list of Daoist immortals can be divided into three levels, The Perfected Immortals of Anterior Heaven, Perfected Immortals, and Folk Immortals (Figure 1.529). When looking at the specific functions and spiritual attributes of these three levels of immortal divinities, one can see that they form an intricately structured hierarchy that is similar



Figure 1.530. Daoist Immortals

to the administrative systems prevalent in human society (Figure 1.530). The three levels of Daoist Immortals are described as follows:

1. **The Perfected Immortals of Anterior Heaven:** The first level of Immortals is comprised of the "Perfected Immortals of Anterior Heaven." Also known as the "Immortals of

Prior-Heaven," these immortals have existed since before Heaven and Earth divided. They include the Three Pure Ones, the Three Heavenly Officials, the Four Heavenly Ministers, the Stellar Sovereigns of the Five Planets and Seven Stars, the Four Numinous Animals and Twenty-Eight Constellations.

Some of the Perfected Immortals of Anterior Heaven were awakened to the Dao and were refined to perfection by divine guidance, hence the title "perfected." The Prior-Heaven immortals are exempt from changes, and represent the mystical sources of life, primordial breath, and blessing in the world of the Post Heavens.

The highest of these Daoist divinities are the Three Pure Ones of the Prior Heavens. Also at the top of the hierarchy are the gods of the constellations.

The Perfected Immortals of Anterior Heaven occupy the highest position, and are omnipresent and omnipotent. However, these popular immortal divinities can only influence one aspect of an individual's life, and therefore their position in terms of accessibility and function is relatively low.

2. **The Perfected Immortals of Posterior Heaven:** The second level of Immortals is comprised of the "Perfected Immortals of Posterior Heaven," who have attained the Dao after the creation of Heaven and Earth. Also called the "Immortals of Post-Heaven," they were originally common people who later became Immortals after Cultivating the Dao. They include the Three Mao Perfect Sovereign Brothers, the Eight Immortals, etc.

The Posterior Heaven Immortals are more commonly worshipped by Daoists as patron spirits. They oversee the various energetic and spiritual transformations that occur within the mundane physical world. Therefore, the Posterior Heaven Immortals govern the change of seasons and the continuously revolving complementary interaction of Yin and Yang within the physical realm. According to the great Daoist alchemist Ko Gong, the Posterior Heaven Immortals are categorized into three groups:

- **The Immortals of the Heavens:** These are the Celestial Immortals who dwell either in the Taoist Heaven, on the isles of immortals (Peng-lai, situated in the Eastern Sea), or in the Kun-lun Mountains towards the West.
 - **The Immortals of the World of Nature and Man:** The immortals in the second category of Posterior Heaven Immortals are the terrestrial immortals who live in the mountains or forests.
 - **The Immortals of the Underworld, Hidden Beneath the Oceans:** The last category Posterior Heaven Immortals refers to those immortals who have separated from their dead body (Shi-jie).
3. **Folk Immortals:** The third level of Immortals is comprised of the immortal divinities of popular religions which are recognized by Daoism. These immortals include the Door Spirits, the Spirit of Wealth, the Kitchen Spirit, the Earth Spirits, the Motherly Matriarch, Emperor Guan, the Saintly Founder-King of Zhang, the Water-Margin Lady, etc.

BECOMING AN IMMORTAL

Daoist adepts pray to Immortals and interact with them, receiving their protection and enlightenment; they can also study and cultivate Dao by themselves until they enter the ranks of the Immortals. Those individuals who are not predestined to meet a Perfected Immortal may accumulate virtue (De), by performing good deeds and continuously "Cultivating and Refining" their Jing, Qi and Shen until they become enlightened. When these individuals attain Dao, they reach the stage where "the body is united with the Dao and cannot but remain with it, and the mind is united with Dao and cannot but commune with it." Then, the individual enters into the "Realm of Immortals," and no longer undergoes birth or death. He is now not harmed by fire or water, and can come and go as he wills.

LIST OF DAOIST IMMORTALS

The following is a list of several popular Daoist Immortals (Celestial Gods) that are commonly worshipped within the various Daoist magical sects. In the ancient Daoist magical traditions, there were many different types of deities worshipped in magical ritual (e.g., conventional religious deities, stellar and planetary deities, nature deities, folk and provincial deities, as well as personal and family deities). Each of these different types of spirit entities were sought after, worshipped, and placated, because of their own unique command of magical power, and their ability to bestow supernatural gifts to mortals (e.g., the ability to alter and change an individual's destiny and fate; being able to comprehend and teach the secret mysteries of the various energetic kingdoms and realms; the ability to control the various spirits existing within the Three Worlds, etc.).

The purpose for studying these powerful deities, was to educate the priest in the specific important requirements and esoteric "customs" pertaining as to how the god must be worshipped, as well as how and what specific offering must be presented when "inviting" the god to the altar.

In ancient China, it was taught that each of these powerful deities required and sometimes demanded their own unique type of magical ritual, special offering, direction, color, day, etc. Furthermore, by not respecting and following these important instructions, the priest risked greatly offending the powerful deity, which could bring complete devastation onto the priest and his entire household. This was especially true when working with the powerful guardian spirits and the terrifying destroyer spirit entities, such as the Thunder Court Generals.

TAIYI ZHENREN

The word "Taiyi" ("Great 2nd Celestial Stem) represents the "Primordial Unity of Yin and Yang," and the word "Zhenren," translates as "True Person." The deity Taiyi is sometimes known as "the Supreme One," "Da-yi" ("The Great One"), and "The Supreme Emperor of Heaven" (Figure 1.531).

Tai Yi ruled the Celestial Realm for many Dynasties, prior to the Jade Emperor. He is sometimes called Yuan Shi Tian Zong, the Creator of



Figure 1.531. Taiyi Zhenren

the Universe. His worship can be traced to the Warring States Period (475-221 B.C.), well before the emergence of Daoism as an organized religion.

Ancient Daoist legends report that Taiyi originally existed before all creation, having formed himself from Pure Qi. He then created Heaven and Earth, and ruled over all creation, at least for a while.

At some point in time, Taiyi took on an apprentice (the Jade Emperor) so that he could retire from office to work on cultivating perfect contemplation. The Jade Emperor therefore learned the art of Universal Mastery under Taiyi, and eventually became ruler over Heaven and Earth.

Eventually Taiyi (or Yuan Shi Tian Zong) relocated to the Pure Jade Heaven to continue his spiritual refinement. According early Han Dynasty texts (206 B.C.-220 A.D.), Taiyi resides in the Central Palace known as Taiwei (Great Tenuity), later known as Ziwei Gong (the Purple Tenuity Palace).

During the Han Dynasty, Tai-yi was venerated as part of the triad of the Three Pure Ones (San-Yi), and became a personified deity. The Three Pure Ones refer both to the Three Daoist Heavens and the deities ruling them. Taiyi is sometimes known as "Jade Pure" or "the Perfect One," and performs his duties in the realm of Yu-Qing. The Jade Emperor, formerly his assistant, is now his co-ruler.

According to ancient Daoist texts, the Northern Dipper was perceived as the instrument of Taiyi, through which he "pours out the Primordial Breath." His followers traditionally believed that he is assisted by Si-Ming, the Ruler of Fate.

Tai-yi became the highest celestial deity and was said to dwell in the Polar Star, while the Five Legendary Emperors (as rulers of the cardinal points) became his subjects. He is also venerated together with the Sun God.

The origin of the Chinese Lantern Festival attributes the celebration to Taiyi, the ancient god of Heaven. It is said that Taiyi had 16 Celestial Dragons and used them to control the destiny of the human world. Emperor Qinshihuang, who first united China, held the first Lantern Festival to ask Taiyi for good weather and for health.

Taiyi Zhenren is sometimes known as "Tai Yi The Savior from Suffering." Tai Yi is also known as the Judge of the Dead (Figure 1.532). He is one of Daoism's most important Gods, and is one of the highest rulers in the 10-stage Daoist Hell. Upon death, all human souls must appear before Tai Yi and be sentenced. Tai Yi is frequently depicted riding on a nine-headed lion. He generally carries a vase in his left hand and a sword in his right. The vase is filled with a cleansing holy water, while the sword is used to subdue demons and punish the wicked. Daoists believe that they can improve their fate if they repeatedly call Tai Yi's name.

It is important to note that Taiyi was also credited as being the renowned master and teacher of Nezha. When Taiyi Zhenren was stationed on top of Mount Champion, he instructed the child-immortal Nezha to stay at Old Pond Pass. However, after Nezha experienced great trouble by killing Prince Ao Bing (the Third Dragon Prince, son of Ao Guang, the Dragon King of the East Sea), he ran back to Taiyi Zhenren for help. After much



Figure 1.532. Tai Yi Jiu Ku Tian Cun (Judge of the Dead)

thought, Zhenren drew an "invisible juju" along Nezha's chest in order to make him invisible and give him a safe passage to the Gate of Heaven, known as the Precious Virtue Gate, where Nezha defeated the Dragon King Ao Guang.

Later, Nezha created a second calamity on Skeleton Mountain by accidentally killing a disciple of a powerful sorcerer by the name of Madam Rockie, a shape-shifting Rock Spirit that had achieved immense supernatural powers through years of magical cultivation. While being chased by Madam Rockie, Nezha quickly ran to Taiyi Zhenren for protection. After having no choice but to fight Madam Rockie, Taiyi Zhenren first disabled the magic silk scarf which she stole from Nezha and used to attack Taiyi Zhenren. Then, Taiyi Zhenren threw and trap Madam Rockie within his Nine Dragon Fire Net. The nine circling dragons spewed a large volley of fire into the net; instantly killing Madam Rockie and transforming her back into her original form as a molten rock.

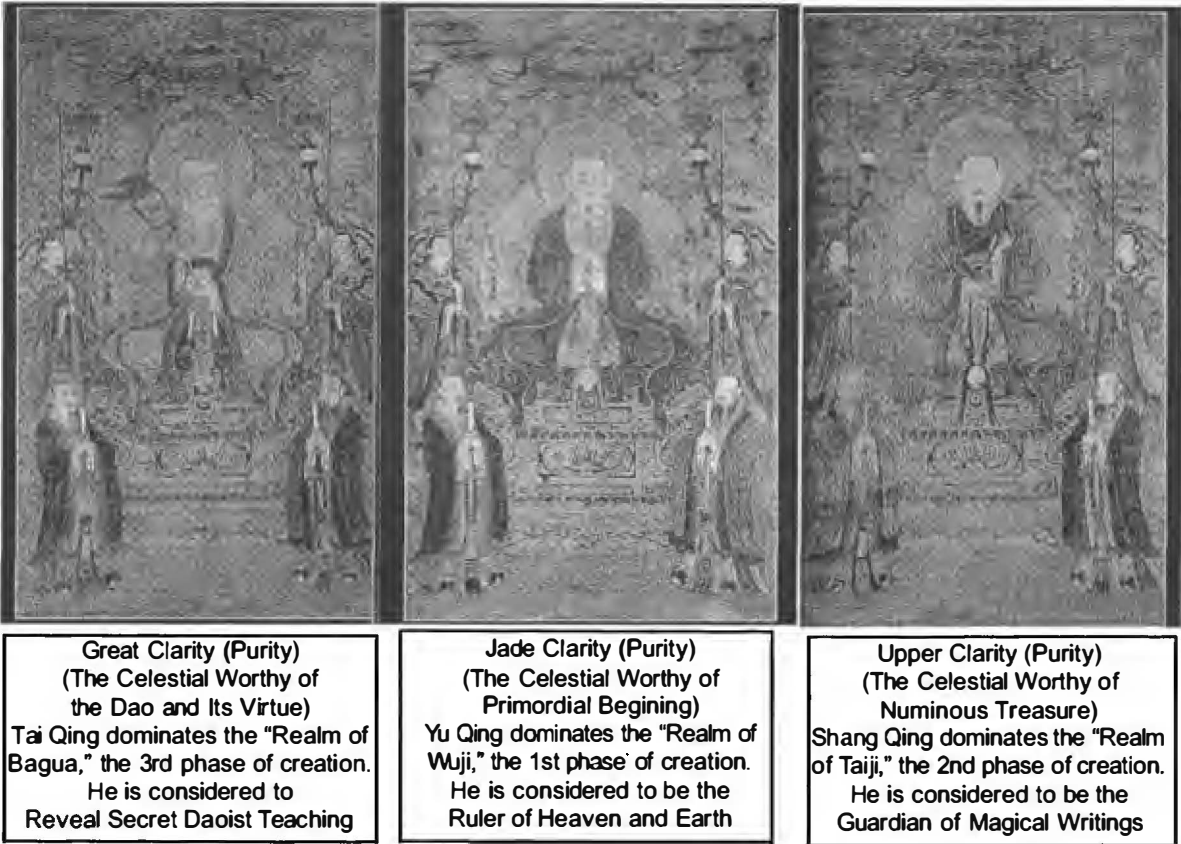


Figure 1.533. "Three Pure Ones"

THE THREE PURE ONES

The Three Pure Ones (or Three Clarities) are considered to be the highest celestial powers in the Daoist pantheon (Figure 1.533). They are manifestations of the primordial cosmic energy (Qi). During the Northern Song Dynasty (960-1127 A.D.), the Three Pure Ones had come to represent the three divine natures of all living beings: past, present and future.

Although the Jade Emperor rules the Heavenly hierarchy, the Three Pure Ones, as a collective unit, are considered to be so high that they transcend the entire hierarchy. Some Daoist traditions believe that the Three Pure Ones are "Gods" which represent and control the various stages of energy in the cosmos, while other traditions prefer to focus on the Three Pure Ones as purely representative of the body's three energies (Jing-Essence, Qi-Energy, and Shen-Spirit) which are cultivated during Daoist meditations.

"THE THREE DAOIST TREASURES"

According to ancient Daoist teaching, the Three Purities secretly pertain to the "Daoist Three Treasures," described as the following:

- **1st Treasure: The Dao** - This pertains to Jade Clarity
- **2nd Treasure: The Scripture (Jing)** - This pertains to Upper Clarity (Ling Bao)
- **3rd Treasure: The Master (Shi)** - This pertains to Great Clarity (Taishang Zaojun)

Hidden within this secret teaching, are the energetic unveiling and manifestations of the "Three Abidings and Nine Respects." Together, these important combinations pertain to the secret Daoist Treasures hidden within Heaven, Earth, and Man. When combined together, they collectively form the Nine Respects (Nine Kowtows), traditionally observed in all Daoist magical rituals (i.e., 3 Standing Kowtows, followed by 3 Kneeling Kowtows, followed by 3 Standing Kowtows).

“THE THREE ABIDINGS - THE FIRST TREASURES”

These Three Abidings refer to the sacred teachings, also known as the Three Daoist Treasures:

- **The Dao:** Energy is Created (Jade Clarity), the Qi of the Dao begins to Manifest
- **The Scripture:** Energy is Awakened (Ling Bao), Words of Magic are formed and the Holy Scriptures and Magical Incantations are Created.

In the Daoist Canon, the Upper Clarity Scriptures, which centered around the Xu family from Jurong area (South-East of modern Nanjing), were organized into the “Cavern of Perfection;”

The Numinous Treasure (Ling Bao) Scriptures, which centered around the Ge family, also from the Jurong area, were organized into the “Cavern of Mystery;”

The “Scripture of the Three Emperors,” which centered around both the Xu and Ge family traditions were organized into the “Cavern of Divinity.”

- **The Master:** Energy is Utilized (Laozi), the Words of Magic are Interpreted and Taught.

“THE THREE ABIDINGS - THE SECOND TREASURES”

These Three Abidings pertain to the Three Clarities of the Celestial World (Figure 1.534):

- **Jade Clarity (Yu Qing):** God of Heaven and Earth; In charge of the Celestial Immortals and the Celestial Gods.

Jade Clarity is also known as the Jade Emperor or the Celestial Worthy of Primordial Beginning. According to the *Dao Men Ren Fa*

Xian Chen Ci Xu, the realm of Jade Clarity has 9 Categories of Sages. Jade Clarity is ruled by the Celestial Treasure Lord (Tian Bao Jun).

- **Upper Clarity (Ling Bao):** In charge of the Dead and the Underworld; Assists the spirits of the dead.

Upper Clarity is also known as the Supreme Emperor or the Celestial Worthy of Numinous Treasure. According to the *Dao Men Ren Fa Xian Chen Ci Xu*, the realm of Upper Clarity has 9 Categories of Perfected Men. Upper Clarity is ruled by the Numinous Treasure Lord (Ling Bao Jun).

- **Great Clarity (Laozi):** In charge of the Living; Assists people in their everyday lives.

Great Clarity is also known as the Supreme Emperor or the Celestial Worthy of the Dao and Its Virtue) are emanations of the Dao, and they rule over the highest three celestial realms.

According to the *Dao Men Ren Fa Xian Chen Ci Xu*, the realm of Great Clarity has 9 Categories of Immortals. Great Clarity is ruled by the Spirit Treasure Lord (Shen Bao Jun).

“THE THREE ABIDINGS - THE THIRD TREASURES”

These Three Abidings pertain to the Three Great Masters of the Human World:

- **Du Shi:** This is your Master and teacher, or the individual who first introduced you to the spiritual path of the Dao.
- **Ji Shi:** This is your Grand-Master or your teacher’s teacher.
- **Jing Shi:** This is your Great Grand-Master or your teacher’s teacher’s teacher.

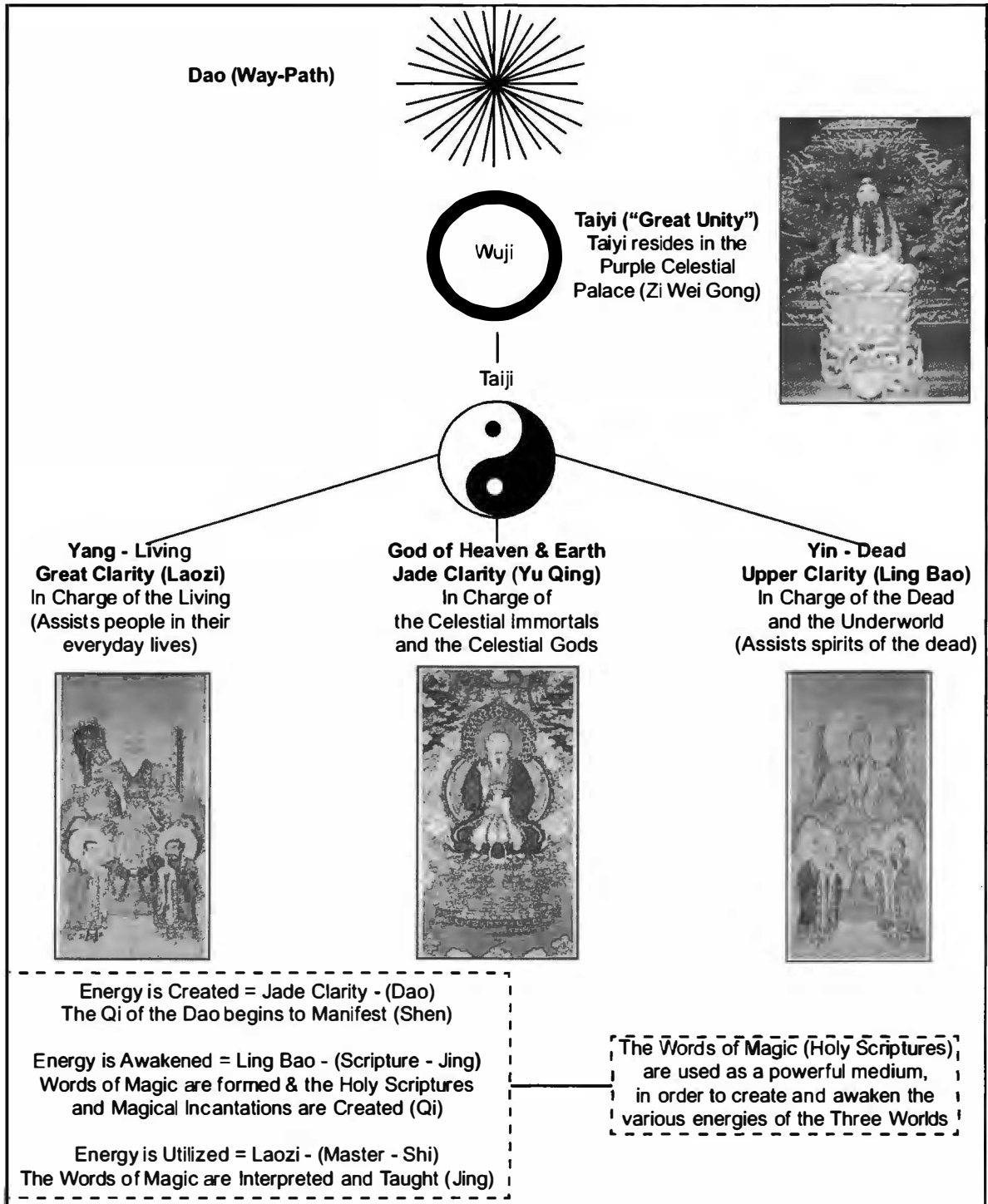


Figure 1.534. The Celestial Function of "The Three Pure Ones"

JADE CLARITY (YU QING)

Also known as Yuanshi Tianzu (Primeval King of Heaven), Tiancun Yuanshi (The Celestial Worthy of Primordial Beginning), and the Jade Emperor, the Jade Clarity dominates the first phase of the creation of the cosmos. He is considered to be the Ruler of Heaven and Earth and is also considered to be the highest ruler in the Daoist Heavens. His spiritual energy is so powerful, that it radiates outward into the cosmos in a circle of swirling rainbow colors.

Although the Jade Emperor does rank beneath the collective authority of the Three Pure Ones, the Three Pure Ones act more as elemental forces and less like ruling Deities.

The Jade Emperor is believed to have spontaneously formed from pure energy at the beginning of the world. According to legend, he observed the shifting patterns of energy and created the first writings system from them by casting the patterns in gold onto jade tablets. Consequently, he is seen as both the source of all learning and the first author of Daoist scriptures. Therefore, the first and highest section of the Daoist Canon is dedicated to him.

The Jade Emperor is sometimes depicted seated on an elaborate throne that hovers in the cloud-like energy of his celestial realm, dressed in the manner of a Daoist priest, with his hands forming a magic Hand Seal (Figure 1.535). Other times he is depicted sitting on a throne with an impassive countenance, partially obscured by thirteen strings of pearls hanging from the front brim of his hat. He often holds a jade ceremonial Report Tablet (Chao Ban) in his hands as a symbol of his authority (Figure 1.536).

Because the Jade Emperor personally determines all that happens within Heaven and Earth, he has at his disposal an enormous celestial administration, which is an exact replica of the terrestrial administration of the ancient Chinese Empire.

The Jade Emperor's birthday is typically celebrated on the ninth day of the first lunar month, which corresponds roughly to the first day of spring.



Figure 1.535. Jade Clarity (The Jade Emperor)

There are many stories in Chinese mythology involving the Jade Emperor, sometimes called "the King of Heaven."

Initially, the King was actually a crown prince to the kingdom of Pure Felicity and the Majestic Heavenly Lights and Ornaments. It is believed that the entire kingdom of Heaven shone with bright light upon his birth.

During his youth, he was known to be a wise, intelligent, and a kind natured individual. He ascended to the throne upon the death of his father.

As a King, he was renowned for his zeal to provide everybody with a peaceful environment, where they would find contentment.

One of the ancient myths describing how the Jade Emperor became the monarch of all the deities in heaven is explained as follows:

"In the beginning of time, the Earth was a very difficult place to live. People were having tremendous difficulty coping with existence. Not only did they have to deal with harsh conditions, but also with all kinds of monstrous beings.



Figure 1.536. Jade Clarity (The Jade Emperor)

At this time, there were not many gods or deities to protect the people. Furthermore, a lot of powerful, evil demons were defying the immortals of Heaven.

At this time, the Jade Emperor was still an ordinary Immortal, who roamed Earth searching to help as many people as he could. He was saddened by the fact that his powers were limited, and that he could only ease the sufferings of humans. Therefore he decided to retreat into a mountain cave, and cultivate his Dao. During this time, he passed through 3,200 trials, each trial lasting about 3 million years.

A powerful, demonic entity had the ambition to conquer the immortals and gods in Heaven, and proclaim sovereignty over the entire universe. This evil entity also went into retreat and meditation in order to expand its power. The demon passed through 3,000 trials, each trial lasting for about 3 million years. After it passed its final trial, the demon felt confident that no one could defeat it. It then re-entered the world and began recruiting an army of demons with the purpose of attacking Heaven.

The immortals, being aware of the threat, gathered themselves together and prepared for war. However, the gods were unable to stop the powerful demon, and it defeated them all.

Fortunately, the Jade Emperor finished his cultivation in the midst of this war. He was changing the land to make it more livable for men and repelling all kinds of monstrous beasts. Suddenly, he saw an evil glow emitting from Heaven, and knew something was amiss. He ascended into the celestial realm and saw that a war was raging. He also saw that the demon was too powerful to be stopped by any of the gods present. Therefore, he stepped up and challenged the demon, and a battle ensued between them.

Mountains shook and rivers and seas toppled. However, the Jade Emperor stood victorious and prevailed due to his deeper and wiser cultivation. The Jade Emperor's victory was because his intention was focused on true benevolence and not the quest for power. After defeating the demon, all the other demons were scattered by the gods and immortals.

Because of his noble and benevolent deeds, the gods, immortals, and humans proclaimed the Jade Emperor the Supreme Sovereign of all. Through this courageous act, the Jade Emperor earned the title of "King of Heaven," as all of the celestial gods, immortals and men were highly indebted to his heroic deed."

UPPER CLARITY (SHANG QING)

Also known as Lingbao Tianzun (The Universal Lord of the Spiritual Treasure), and Tiancun Lingbao (The Celestial Worthy of Numinous Treasure), the Upper Clarity dominates the second phase of the creation of the cosmos (associated with Yin and Yang). He is also considered to be the Guardian of Daoist Magical Writings (Figure 1.537).

The Upper Clarity is the attendant of the Jade Pure One, and is given the task of revealing Daoist scriptures to the lesser gods and humans. As such, he is the principal disseminator of Daoist teachings, associated in particular with the Lingbao scriptures.

His name comes from the scriptures written in response to the growing influence of Buddhism in the early fifth century. These writings eventually formed the basis for the second section of the Daoist Canon, which is dedicated to the Celestial Worthy of Numinous Treasure. Like the Jade Emperor, he is considered a source of Daoist knowledge and sacred scripture. He is the magical "awakening" force, that provides spiritual insight and inspiration to the Daoist disciples.

He is sometimes depicted sitting on a throne in his celestial realm and holding his identifying attribute, a Ruyiscepter, designed in the shape of a mushroom.

It is important to note that "Shangqing (Upper Clarity) Daoism" (also known as Mao Shan Daoism), is considered by many to be the most mystical of the Daoist lineages. The magical practices performed within this esoteric lineage are similar in fashion to those esoteric practices performed by the shamanic cultures of ancient China.

In the Shangqing tradition, deities and spirits are understood, ultimately, to simply be the cosmic aspect of ourselves – whether they reside within our bodies or within the realms perceived to be "external."

The external universe of Shangqing Daoism consists of the spirits of the Sun, Moon, Stars and Constellations. The priests of the Shangqing traditions learn how to absorb the essence of the



Figure 1.537. Upper Clarity

Dao as it expresses itself through the light, energy and power of these Heavenly bodies. Also important are the spirits of Mist, Clouds, and Dew. Both internal meditative practices and elaborate rituals are used in order to invoke the presence of the deities residing within these potent substances. Mystic flight and soul-travel are among the practices used by Shangqing priests to access the various celestial realms hidden within the external universe. These practices are similar to the "journeying" practices found in many shamanic traditions.

GREAT CLARITY (TAI QING)

Also known as Tai Shang Lao Jun (The Immortalized Laozi) and Tiancun Daode (The Celestial Worthy of the Dao and Its Virtue), the Great Clarity dominates the third phase of the creation of the cosmos. He is considered to be the one who Reveals Secret Daoist Teachings.

His divine title was derived from the name of the text attributed to him: *The Classic of the Way and Its Virtue (Daode Jing)*.

Laozi (meaning "old infant") is perhaps the most famous of all Daoist Deities. According to Daoist legend, he was an older contemporary of Confucius and was born as an old man (Figure 1.538). His original name was Li Er, and he came from a minor aristocratic family.

For many years, he was the keeper of the archives in the Zhou Court. As Laozi finally rejected society and rode off to the "uncivilized" West, he was stopped by a border guard and persuaded to write down his thoughts. Those thoughts were eventually comprised in the 81 scriptures of the *Dao De Jing*.

Laozi's success in personal cultivation enabled him to become one of Daoism's most powerful Deities. According to legend, Laozi is the master of masters. Even his eyebrows are sometimes described as being in the shape of the Northern Dipper. It is said that Laozi transferred celestial knowledge to the first Celestial Master Zhang Daoling, allowing him to serve as divine "lord of the Zheng Yi sect."

Although sometimes given credit as the founder of Daoism, according to ancient Chinese belief, the founder of Daoism was not Laozi, but the Yellow Emperor (Huang Di). At the time of Laozi's birth (in the state of Chu) during the Qin Dynasty (221-206 B.C.), the reigning Emperor Qin Shi Huang was already a strong devotee of Daoist shamanistic magic as established through the teachings of the Yellow Emperor. By the time Laozi was born, most of the ancient energetic practices became commingled with the sage's teachings.

Laozi differs from the others Pure Ones, in that he played an active role in the development of Chinese civilization, often appearing to reveal divine teachings to humanity.



Figure 1.538. Great Clarity (Tai Shang Lao Jun)

The Immortalized Laozi is sometimes depicted with white hair and an aged face, holding a fan with a fly-whisk, and sitting on a throne in his celestial kingdom. He is sometimes attended to by two figures of lesser stature (which serves to emphasize his spiritual power). The figure on the right is Zhang Daoling, the first Celestial Master and the founder of the Way of the Celestial Masters, which formed the foundation for Zheng Yi Daoism. According to belief, Celestial Master Zhang accompanies Laozi because he was supposedly inspired by a vision of the sage master. The other figure (on the left) is said to represent Yin Xi, the man to whom Laozi first revealed the *Classic of the Way and Its Power*. The artist's choice of these two attendants (the most important representatives of Laozi on earth) highlights Laozi's active participation in the human realm.

XIWANG MU (QUEEN MOTHER OF THE WEST)

Sometimes known as “The Goddess of Medicine” Xiwang Mu goes by many names and titles, such as: the Spirit Mother of the West, Lady Queen of the West, Mother of the Golden Tortoise, Golden Mother of the Shining Lake, and Queen of the Heavens (Figure 1.539).

The Queen Mother of the West is one of the most famous of the ancient Daoist goddesses. Even before the emergence of Religious Daoism, she was already worshipped at the imperial Han Court (206 B.C.-220 A.D.).

According to Daoist tradition, Xi Wangmu is the Goddess of Immortality. In her magic orchard, she grows peaches whose fragrance can be smelled from miles away. The fragrance has the power to bring peace to those who smell it. One of her special peach trees only bears fruit every 3000 years, and these peaches (which take another 3000 years to ripen) grant the individual who eats it immortality. When they are ready, Xi Wangmu invites all of the celestial Gods to share her peaches, and renew their spirits.

Xi Wangmu is also the personification of the concept of Yin; her husband Mu Kung is the embodiment of Yang. She was formed from the Western Air, he from the Eastern, and together they created all things. They live with the other immortals in a magnificent palace made of jade, surrounded by a wall of gold. Xi Wangmu is attended to by the Jade Maidens, and keeps cranes, peacocks, and a phoenix.

According to the ancient Chinese texts, *The Book of Mountains and Oceans*, Xiwang Mu was originally described as a monster with a wild-haired human face, the teeth of a tiger, tail of a leopard, and was good at whistling. She lived in a cave where three-footed birds fed her, and from which she sent forth disease and death. She controlled the world’s water, withholding or loosing floods at her will. In ancient China, she was traditionally known as the “Goddess of Epidemics” who lived in the West, and ruled over the Plague Demons.

By the beginning of the Christian era, Xiwang Mu’s image and function underwent considerable changes and meanings. She is now considered to



Figure 1.539. The Queen Mother of the West

be a beautiful agless woman, who is the highest ranking of all female deities, and is commonly known as the “Queen Mother of the West.” She rules over the western paradise (of immortals) in the Gun-Lu Mountains, and is portrayed as a young, beautiful woman wearing a royal gown. In modern art, she is almost always depicted as a stately matriarch holding one of her immortal peaches. However, sometimes she is also pictured riding on the back of a celestial peacock.

In her garden, Xiwang Mu cultivates the Peach of Immortality. Anyone who partakes of this fruit (or receives the blessing of the Queen Mother of the West) attains immortality.

According to Daoist legend, the Queen Mother of the West wore a Lozenge (Fang Sheng) to exorcise evil spirits. The Lozenge is considered to be a lucky object although the actual origin is still unclear. It has a diamond shape and two lozenges are frequently interlocked to represent the form of an ancient musical instrument. It is said that this object was also used as a head ornament in ancient times and symbolizes victory. Two diamond-shaped lozenges interlocked together can represent two hearts joined together and acting with one mind. The legend further describes the Queen Mother of the West as one who wore a heavy jade necklace, a dress made of mulberry leaves, and had the teeth of a tiger.

DOU MU (STAR MOTHER)

Dou Mu (sometimes known as Dou **Lao**) is the Mother of the seven stars of the Big Dipper. Dou Mu is regarded as holding a very senior position in the Daoist hierarchy, and is credited with the ability to save people from trouble and many types of evils. Dou Mu supervises a register in which the life and death of each person is recorded.

She is generally depicted sitting on a lotus, with three eyes in each of her four faces (one facing each of the four main directions). She has four arms on each side of her body (Figure 1.540). Two of her hands are held together in prayer (palm to palm), while the other six hands hold a Sun, Moon, bell, golden seal, bow, and halberd.

According to ancient Daoist scriptures, Madame Zi Guang went to the imperial garden for sight seeing. She was captivated by the hot spring water next to the lotus pool and took a bath there. While bathing in the lotus pool, nine lotus buds miraculously appeared. After a while, the lotus buds blossomed and gave birth to nine infant boys. After giving birth to nine sons, Madame Zi Guang was honored with the title of "Big Dipper True Holy Virtue Heavenly Queen."

After these nine children had grown up, the eldest son Gou Cheng Xing became one of the heavenly gods, whose name is North Star (Zi Wei Wu Dadi). The rest of the brothers were Tang Lang, Ju Men, Lu Cun, Wen Qu, Lian Zhen, Wu Qu and Po Jun are the group of stars known as the Big Dipper Seven Stars. The Big Dipper Seven Stars are in charge of the fate of humanity, and the earthly fate of the universe. Every star controls the earthly fate for a period of 20 years. The division of 3 yuan and 9 yun of Feng Shui originated from this theory.

In certain Daoist temples, Dou Mu is addressed as Wudou Tianzun (Heavenly Honored



Figure 1.540. The Immortal Mother of the Big Dipper

of the Five Bushels). Her altar is represented as the central altar (Zhong Dou), surrounded by the Eastern Bushel (Dong Dou), Southern Bushel (Nan Dou), Northern Bushel (Bei Dou), and the Western Bushel (Xi Dou). The Eastern Bushel is represented by six male spirits controlling the Sun. The Southern Bushel is represented by six stars controlling life. The Western Bushel is represented by six female spirits controlling the Moon. The Northern Bushel is represented by nine star lords controlling death. The Central Bushel is represented by Dou Mu controlling the general well-being of the universe.

By connecting with all of the spirit-deities invoked in the surrounding five bushels, the priest is able to magically connect to the twenty-eight celestial constellations that surround and energetically effect the Earth.

THE 60 YEAR CYCLE GODS

Many people mistakenly believe that Chinese astrology is based upon a simple 12-year animal cycle. However, the true Daoist's calendar is actually quite complex, with an overlapping rotation of the "Ten Heavenly Stems" and the "Twelve Earthly Branches." The result of combining the energies of the Heavenly Stems and Earthly Branches is the "Sixty-year Cycle". Each year in this cycle is ruled by a particular Deity. The ruling Deity in an individual's birth year is their "guide" or "guardian," and the "children" of any of these Deities (any individual born under the Deities specific year) will exhibit particular and similar characteristics of that Deity.

THE THREE STAR GODS

Also known as the "Auspicious Trinity," these three popular Daoist Gods represent the celestial gifts of Health, Wealth, and Happiness (Figure 1.541). In ancient China, these three Daoist Gods were originally astrological stars (Fu Xing, Lu Xing, and Shou Xing) which were believed to reveal to the ancient Chinese how to obtain happiness, prosperity, and longevity.

- **Shou the Star God of Health and Longevity:** The Chinese character "Shou" translates as "longevity." Shou Xing (Longevity Star) is perhaps the most popular of the three stars, and he is often portrayed standing alone. Legend says that Shou Xing spent nine years in the womb, and was born with an extraordinarily large forehead. His mother saw the star of the South Pole the night he was conceived; therefore, this star is said to determine the time of a person's death, and is often called "The Old God of the South Pole." The Star God Shou is generally depicted holding a peach wood Dragon Staff in his left hand (symbolizing guidance) and carrying the Peach of Immortality (symbolizing health and longevity) in his right hand.

Ancient Chinese legends state that this celestial peach was the Queen of Heaven's favorite fruit, and blossomed once ever 3,000 years (with it taking another 3,000 year for the peach tree to bare fruit). It was believed



Figure 1.541. The Three Star Gods
Shou (Left), Lu (Center), and Fu (Right)

that one bite of this celestial peach could bring anyone immortality. In typical illustrations of Shou Xing, a crane, a bat, a deer, or some combination of these longevity icons may be near him, though they are sometimes associated with the other two stars.

- **Fu the Star God of Blessings and Happiness:** The Chinese character "Fu" translates as "good fortune, blessings, and happiness," and it denotes being happy as the result of being lucky. The Star God Fu is generally depicted standing one head taller than the other star gods (and is normally positioned in the middle).

Fu Xing is a star that the ancient Chinese believed to be in charge of agriculture. However, today in modern China, Fu Xing is generally depicted as a court official with a characteristic "winged hat." He often holds a Ruyi (the symbol of affluence) over his left shoulder.

However, in ancient China, Fu Xing looked extremely different. According to the ancient drawings in early Tang dynasty (618-907 A.D.) depicting the 28 original gods, Fu Xing had a tiger face and leopard eyes. He sat on a huge wild boar and was ranked as the head of the gods.

In the Tang Dynasty, Fu Xing (also called Yang Cheng) became a governor of Dazhou in Hunan of Central China. The emperor of his day found midgets amusing, and often conscripted them from Dazhou. When governor Yang learned that the midgets were unhappy to be taken away from their families, he stood up to the emperor and abolished the practice. Thus Yang became immortalized as one who brings blessings and happiness.

- **Lu the Star God of High-Ranking Affluence:** The Chinese character “Lu” is the term given to an official’s salary, in imperial China. It represents a position in the civil service, one of the most desired jobs in ancient China, and was seen as a key to the path of prosperity and high ranking affluence. He often holds his son over his left shoulder.

Lu Xing (Position Star) is the first star of the Big Dipper, and is said to be an auspicious star, responsible for blessing ancient scholars with a position in the civil service. In the Song Dynasty (960-1279 A.D.), Lu Xing became another name for the “Scholar Star.”

The popularity of Lu Xing among common people and especially intellectuals was due to the Imperial Examinations. These examinations were established as a Chinese civil service recruitment method and educational system. Before the Sui Dynasty (581-618 A.D.) when the system was first employed, common people hardly had access to becoming court officials. For most intellectuals in ancient China, the path to high positions in the central bureaucracy appeared to be extremely crowded. Therefore, Lu Xing naturally became the god that most examinees turned to for help and blessing.

During the Ming Dynasty (1368-1644 A.D.), Lu Xing became established as a god that helped couples overcome childlessness. Therefore, Lu is sometimes shown holding his small son Guo Ai while traveling on his way to Court. His son Guo Ai is sometimes shown holding the golden ingot in both of his hands. Fu is also sometimes seen holding a scroll of power and affluence.



Figure 1.542. The Yellow Emperor

HUANG DI (YELLOW EMPEROR)

The origin of Daoist Magic, Qigong, and Acupuncture has always been linked to Huang Di (the Yellow Emperor), who ruled over a confederation of tribal clans in northern China from around 2,696 to 2,598 B.C. (Figure 1.542). The Yellow Emperor is said to have practiced Qigong breathing exercises and meditations, cultivating internal alchemy through sexual practices with his harem of 1,200 women, and living to the age of 111 years old. According to the *Biographies of the Immortals*, written in the Han Dynasty (206 B.C.-220 A.D.), the Yellow Emperor had magical powers to control and order about various deities and spirit entities.

There are a number of esoteric texts attributed to the magical teachings of the Yellow Emperor. These magical books are described as follows:

- *The Yellow Emperor’s Old Willow Divination by Dreams*
- *The Yellow Emperor’s Inner Classics*
- *The Dietary Prescriptions of the Divine Agriculturist (Shen Nong) the Yellow Emperor*
- *Wondrous Mushrooms of the Yellow Emperor and His Various Disciples*
- *The Yellow Emperor’s Classics of the Golden Bookcase and Jade Scales*
- *The Yellow Emperor’s Canon of Internal Medicine*
- *The Yellow Emperor’s and Three King’s Techniques for Nourishing Yang*

The belief that the original school of Magical Daoism is founded by the Yellow Emperor was actually common knowledge in China until the Chinese government moved to embrace Western Medicine, and sought to squelch any metaphysical knowledge or Daoist magic pertaining to the root or origin of modern Traditional Chinese Medicine. It was Huang Di's discourses on health and longevity with his chief medical advisors Qi Bo and Lei Gong, that were eventually compiled and recorded in twelve scrolls during the Warring States period. This work is known as the *Huang Di Nei Jing* (*Yellow Emperor's Canon of Internal Medicine*), and is hailed as the foundation of all Chinese Medicine.

The Yellow Emperor has always been seen as an important ancestor of the Chinese people and a Master of esoteric Daoist magic. He is credited with having developed writing, agriculture, the calendar, music, mathematics, the arts of healing, and sexual cultivation techniques.

Legend states that at the age of 100 Huang Di was possessed with magical powers and produced the golden elixir. He attained immortality on Qing Mountain, where he ascended to Heaven riding on the back of a celestial dragon. Huang Di rules over the center position of the five cardinal points (North, South, East, West, and Center) used in several Daoist summoning rituals.

The Southern Branch of Daoism is called the Zheng Yi (meaning the "True One") sect. This magical discipline is rooted in ancient shamanistic Daoism, alchemy, and esoteric mysticism. A disciple of Zheng Yi holds fast to the "original" magical training as established by the Yellow Emperor, hence its name "True One."

THE MYSTERIOUS LADY OF THE NINE HEAVENS

The Mysterious Lady of the Nine Heavens is a female deity, who is either depicted riding on the back of a powerful red cinnabar phoenix, using bright radiant clouds as her reins; or depicted with the head of a bird. She is also sometimes seen wearing kingfisher-feather garments of 9 colors.

The Mysterious Lady of the Nine Heavens is also depicted as a fair rosy complexion lady, usually brandishing a sword in her right hand while the left hand holds a gourd. The Daoist gourd is



Figure 1.543. The Mysterious Lady of the Nine Heavens

a symbol of immortality, healing (contains golden elixir), longevity and good fortune.

It is said that the Mysterious Lady of the Nine Heavens had been the teacher of the ancient Yellow Emperor (Figure 1.543). When the Yellow Emperor had been fighting the rebel Qi Yu, the Mysterious Lady of the Nine Heavens descended and bestowed the Yellow Emperor with the military register for dispatching, with a seal and sword. She made a drum that was made out of cow skin with eighty sides, which the Yellow Emperor used to defeat Qi Yu.

It is said that during the period of spring and autumn, the Mysterious Lady of the Nine Heavens transformed herself into the Jade Lady of Nan Shan. She helped the Yueh State send a punitive expedition against the Wu State, and taught the army to be equipped with six thousand highly qualified soldiers. Afterwards, she departed without bidding farewell, and soared to the sky. On the Nan Shan mountain, the king of the Yueh State built a temple in commemoration of her. The temple is named the Mysterious Lady of the Nine Heavens.



Figure 1.544. Guan Yin

The Mysterious Lady of the Nine Heavens has a disciple whose name was Pai-Yun Tongchun. He received all the magical methods from the Mysterious Lady, and later was able to be elevated to heaven to be in charge of the Daoist books that belong to the Mysterious Lady of the Ninth Heaven.

GUAN YIN

Guan Yin (the Healer of the Cries of the World) is undoubtedly the most popular of all Chinese Deities. China was once covered with temples dedicated to Guan Yin, and he/she was worshipped by both Buddhist and Daoist priests (Figure 1.544). Guan Yin was depicted as being either a male or a female. However, in modern times, the female image has proven more popular. As a female, Guan Yin is commonly depicted as a young, pretty woman, with red lips, often wearing a lace or brocade robe, carrying a willow branch (in her right hand) and a vase (in her left hand). She is regarded as a savior from all types of misfortune, someone who upholds justice and provides fortune for the needy. She is also regarded as a deity who grants the gift of fertility to childless women.



Figure 1.545. Guan Gong

GUAN GONG

Guan Gong (also known as Guan Yu), is the Daoist God of War, and became the second most popular Daoist Immortal in traditional China. According to popular Daoist belief, he is primarily known for his ability to cast out demons and was sometimes called "The Great Ruler Who Banishes Demons."

According to China's history, General Guan was a highly decorated military general of the Shu State during the Three Kingdom's Period (220 AD - 280 AD). He was regarded as a powerful military officer who possessed unwavering loyalty (Figure 1.545). Almost immediately after General Guan Gong was killed in battle, he was revered as an Immortal, and throughout many succeeding centuries the Chinese people continued to believe in Guan Gong's Heavenly promotions.

General Guan is typically depicted as a large man (nine-foot tall) with a two-foot-long black beard and a stern, red face. He is always pictured either standing in full armor holding his long-handled, double-edged broadsword known as a Guan Dao ("Guan's Knife"), or seated, unarmed at a desk stroking his beard with one hand and in the other holding one of the classic Confucianist works, the *Spring and Autumn Annals*. Sometimes pictured standing behind General Guan are his two assistants, General Zhou Cang and the white-faced General Guan Ping (Guan Gong's son).

General Guan is venerated by men and women who are concerned with loyalty, military affairs, commerce, giving birth to sons, exorcising spirits, etc.

XUAN WU DADI (DARK LORD OF THE NORTH)

He is also known as Xuan Wu (Dark Warrior), Zhen Wu (Perfected Warrior), the Lord of the North, the Lord of True Martiality, and the Black Warrior. He is one of the most widely revered Gods of ancient China, ranking in popularity behind only Guan Yin and Guan Gong. This God is usually depicted in black imperial robes, sometimes wearing a jade belt, seated on a throne with long black hair flowing freely down his back (Figure 1.546). His face is red. He has a long flowing black beard, and looks very stern (with bulging eyes). His left hand holds the "Three Mountains" Hand Seal, while his right hand holds a prominent sword. Lord Xuan Wu is always depicted with a tortoise and a snake, sometimes beneath one of his feet (the right foot stepping on the snake and the left leg extended, stepping on the turtle). He is revered as a powerful God, able to control the Elements. He is capable of great and powerful magic, and worshipped by those individuals who wish to avoid fires. He is particularly revered by martial artists, and is the "patron saint" of Wudang Mountain in China's Hubei Province, where he allegedly attained immortality. The name "Wudang" roughly translates as "only Xuan Wu deserves it."

According to one ancient tradition, Xuan Tian Shang Di was originally a butcher. Having spent many years killing animals, he felt remorse for his actions and gave up butchery, retiring to a remote mountain to cultivate the Dao. One day, he was assisting a woman who was in labor. While cleaning the woman's blood stained clothes along a river, the words "Xuan Tian Shang Di" appeared before him. The woman in labor turned out to be the manifestation of Guan Yin. In order to redeem his sins, he dug out his own stomach and intestines and washed them in the river. The river water immediately turned dark and murky, then transformed into clear pure water.

Unfortunately, Xuan Tian Shang Di lost his stomach and intestines while washing them in the river. The Jade Emperor was moved by his sincerity and determination to clear himself of his sins; therefore he became an Immortal known as "Xuan Tian Shang Di".



Figure 1.546. Zhenwu (The Perfected Warrior)

After absorbing the dark turbid essences of the world, his stomach and intestines were transformed into a demonic turtle and snake, and began harming people. No one could subdue them. Eventually Xuan Tian Shang Di returned back to Earth to subdue them and use them as his transportation or disciples.

According to the *Dao Fa Hui Yuan*, Zhen Wu is the reincarnation of Lord Lao the Most High. He is the lord of the sixth star, Ji, of the North Dipper, the Wuqu. He governs two constellations that together form the shapes of a snake and a turtle. The turtle and snake were used because the turtle, armored with the shell, represents defense; while the snake, shaped like a military column with its striking force at the head, represents offense. Together they are both used to represent the "true martial spirit" or Zhenwu."

"When Zhenwu is in Heaven, acting as one of the Four Sages, he wears garments in black color and a cap of azure jade. He commands the 6 Jade Maidens of the Ding, 8 Killing-Generals, 6 Talisman-Agents of the Jia, 12 Divine-Generals, 120 Clerks of Talismans, and 50,000,000 Spirit Soldiers.



Figure 1.547. Lu Dong Bin

LU DONG BIN

Lu Dong Bin is the most famous of the Daoist Eight Immortals (a group of extremely popular and powerful Daoist Gods). He is regarded as one of the five founding fathers of Quan Zhen (Complete Reality) Daoist Sect (Figure 1.547). The most common historical tale claims that Lu Dong Bin was a mortal who lived during the Tang Dynasty (618-907 A.D.), in the Shanxi Province. Although he was a candidate for government service, he failed the strenuous examinations, and was unable to pass the imperial magistrates boards until he was 64. However, at that same time he met the Daoist Immortal Han Zhong Li, who explained the secrets of esoteric Daoist alchemy to him. From that time on, he dedicated himself to Daoist cultivation and he eventually became an Immortal.

Despite his relatively high status in the Daoist hierarchy, Lu Dong Bin remains an accessible figure. He is credited with frequent travels among the people to provide healing, exorcise demons, resolve disputes, and promote Daoist cultivation. Lu Dong Bin wears a unique hat, which is flat and slopes downward past his forehead. He usually carries a double-edged sword, and sometimes a shield.



Figure 1.548. Zhang Daoling, the first Celestial Master of the Zheng Yi Daoist Sect

CELESTIAL MASTER ZHANG

Officially named Zhang Dao Ling, Celestial Master Zhang was a very powerful Daoist priest, healer, and exorcists, who founded institutionalized Daoism in 141 AD (Figure 1.548). In that year master Zhang founded the Five Pecks of Rice Daoist sect. The Celestial Master (or Zheng Yi) sect is famous for worshipping the Daoist Gods through spirit-writing, mediumship, and other occult practices. The Five Pecks of Rice Sect eventually grew into one of China's most popular Daoist sects, and is still active throughout greater China today. Zhang Dao Ling's magical abilities have caused Daoists to worship him as an immortal for almost two millennia.

THE THREE MAO BROTHERS

Mao Ying, Mao Gu, and Mao Zhong were brothers born at Jun Qu Mountain in Jiangsu Province during the Han Dynasty (206 B.C.-220 A.D.). When Mao Ying was 18, he ran away to Heng Mountain in Shanxi Province in order to practice Daoist cultivation. After 31 years he returned to Jun Qu Mountain with miraculous healing powers. Mao Ying's brothers (Mao Gu and Mao Zhong) were government officials at the time. When they saw Mao Ying's level of energetic and spiritual cultivation, they immediately decided to also dedicate themselves to studying the Daoist magical arts.

For centuries, Southern China had been the cradle of sorcerer-exorcists, known as the "Wu." While residing in the Southern mountain area, each of the Mao brothers became experts in esoteric magic, alchemy, herbs, and healing. The three brothers eventually became famous and decided to create a monastery based on the esoteric energetic practices of the Wu, which had been developed and orally transmitted in that area for centuries.

Over the years, each of the three brothers became powerful priests and were each believed to have energetically and spiritually ascended to reach Immortality (Figure 1.549).

According to legend, after his physical death, both the Jun Qu Mountain and the Jun Qu Monastery were renamed after the eldest brother Mao Ying (147 B.C.-70 A.D.). This transpired during the Han Dynasty, hence its name Mao (the brothers surname) Shan (mountain).

The Upper Clarity (Shang Qing) Daoist magical sect was developed centuries ago, and is centered in southern China, located in Mao Shan (Mao Mountain). The Upper Clarity sect centers its magical training on Soul Travel (Astroprojection) and obtaining the ability to "ascend to the paradise of the immortals without passing through death."

One of the founding fathers of the Upper Clarity sect, Yang Xi often spoke of communing with a more exalted class of celestial immortals known as the "Zhenren" (Perfected Men) who dwell among the stars.



Figure 1.549. The Three Mao Brothers

The Mao Shan priests have long been an enigma in the Daoist community. The practice of magical techniques, the refinement of supernatural powers through solar, lunar, and stellar cultivation, Inner Vision, clairvoyance, Nine Star Astrology, as well as the development of occult sexual practices are but a few things attributed to the Mao Shan Daoists. Famous for their "Thunder Magic," the Mao Shan Daoists have been traditionally feared and well respected, as several of the Mao Shan priests were summoned to the imperial court during the Six Dynasty (386-588 A.D.) and Tang Dynasty Periods (618-907 A.D.) as "court sorcerers."

For centuries, the Mao Shan Daoist have practiced the magical arts of incantations, hand seals, star stepping, and talismans, used for controlling spirit entities, the various Elements, and weather (wind, rain, hail, clouds, snow and lightning). Throughout China's ancient history, the Mao Shan Daoists have maintained a strong reputation for their perfected skill of exorcism, and their ability to summon, command, dispatch or destroy demons and spirit entities.



Figure 1.550. Marshal General Zhao Gong Ming

MARTIAL GENERAL ZHAO GONG MING

Marshal General Zhao is one of the military leaders of the celestial soldiers who protects the Daoist priest's Original Altar (Figure 1.550).

He is one of the 4 important Heavenly Generals that assists high ranking Deities in protecting the teachings of Daoism, and is assigned to slay demons and negative entities.

He represents the North Direction, the Water Element, and the Color Black.

He is also one of the important assistants of Xuan Tian Shang Di (i.e., the Dark Warrior), assigned to the position of slaying evil spirits and demons, and for keeping the celestial armies in order. He is sometimes pictured sitting on a fierce Demon-eating tiger, holding a magic Nine-Section Sword in his right hand, and incense burner in his left.

He is dressed in a black robe with black armor. He sometimes holds a steel whip, and carries magical balls that can either pacify the sea or be used as magical weapons. He also carries a dragon-binding cable. He use to be a Demon General and a god of plague, subordinate to the Jade Emperor. Eventually he was subdued by Celestial Master Zhang and made into an "Altar Marshal." He now commands four aids who help people with business endeavors.



Figure 1.551. Marshal General Wang Ling Guan

MARTIAL GENERAL WANG

Martial General Wang (Figure 1.551) is one of the military leaders of the celestial soldiers who is in charge of the Fire Chariot. He is dressed in a red robe with gold armor, and stands on the wheel of wind and fire. He holds a magical Hand Seal in his left hand and a steel whip in his right hand. He has a red face with a long beard and three eyes. The ancient Daoist have a saying about General Wang, "The three eyes penetrate all things under Heaven, one whip rouses every person in the world."

Martial General Wang is the Guardian God of Daoism. He is upright, hates evil, and never falls for flattery. He supervises all good and evil deeds on both Heaven and Earth. He was originally a safeguard of the Jade Emperor's Sacred Heavenly Palace, and was appointed by the Jade Emperor to be the Town God of Huaiyin Prefecture in Jiangsu Province. He was a historical figure during the reign of Emperor Huizong, during the Song Dynasty (420-478 A.D.).



Figure 1.552. Zhong Kui

ZHONG KUI

Zhong Kui is a very popular Deity believed to drive away ghosts and evil fortunes, while simultaneously bringing good luck and success (Figure 1.552).

He is typically depicted as a physically large warrior with a wild beard. He carries a double-edged sword, with which he uses in performing his duties (i.e., to catch and punish bad ghosts and evil spirits). He is generally followed by bats, which are a symbol of good luck.

He often has ghosts following him as servants. There are countless stories of Zhong Kui's adventures in taming evil spirits, and Chinese traditionally hang pictures of Zhong Kui in their doorways on the 5th day of the 5th lunar month and on lunar New Year's eve.

In the Northern version of Zhong Kui, he is depicted as a Warrior-Exorcist, wearing a red and black martial style robe, and a martial style hat known as "Bawan Kui" (Overlord's Helmet).

In the Southern version of Zhong Kui, he is depicted as a Scholar-Exorcist, wearing a civil-gown and Jade Belt, worn by officials. He is seen wearing a Pan Guan style hat known as "Bawan Kui" (Overlord's Helmet).

In modern times, people paste Zhong Li's image on their doors at Spring Festival to ward off malicious spirits.



Figure 1.553. General Ne Zha

NE ZHA

Celestial Immortal Ne Zha - The Fire Wheel Child (Figure 1.553), is a Daoist protection deity, originally of Chinese Buddhist mythology. His official Daoist name is "Marshal of the Central Altar," and was then given the title "Third Lotus Prince" after he became a celestial deity.

According to Fengshen Yanyi, Nezha was born during the Shang Dynasty in a military fortress at Chentang Pass. His father was a military commander named Li Jing, who later became the "Pagoda-wielding Heavenly King." Nezha's mother, Lady Yin, gave birth to a ball of flesh after being pregnant with him for 42 months. Li Jing thought that his wife had given birth to a demon and attacked the ball with his sword. The ball split open and Nezha jumped out as a boy instead of an infant. Nezha could speak and walk immediately after birth. He was later accepted by the immortal Taiyi Zhenren as a student.

According to legend, the Celestial Immortal Ne Zha, riding on his fire wheels can travel everywhere (over rivers and seas, Heaven and hell, etc.), making his task of fighting evil much easier.

The Conquering the Ghost of the North Talisman, also known as the General Ne Zha Talisman states:

*"The approaching thunder
of General Ne Zha
arrives to guard the people,
giving blessings
and dispelling thousands of disasters!"*



Top Row (Starting From the Left)
 Marshal Tie Tou - Marshal Xin Xing
 Middle Row (Starting From the Left) Marshal Deng Hua -
 Marshal Yin Jiao - and Marshal Zhao Gong Ming
 Bottom Row (Starting From the Left) Marshal Bai Hu -
 Marshal Kang Xi - and Marshal Liu Jun



Top Row (Starting From the Left) Marshal Wang Shan -
 Marshal Zhang Fei Jie (aka Marshal Jiang Xian Guan)
 Middle Row (Starting From the Left) Marshal Ma Hua Guang
 - Marshal Gao Yuan - and Marshal Zhou Guang Ze
 Bottom Row (Starting From the Left) Marshal Wen Qiong -
 Marshal Meng Shan - and Marshal Qing Long

Figure 1.554. The Original Daoist 16 Heavenly Marshals.

THE MARSHAL GENERALS

In ancient Daoism, these celestial guardians were the original Marshal Generals, "Enforcers of the Law" (Figure 1.554). Later, due to the influences of Folk Magic and other esoteric Daoist Sects, additional Marshals and Generals were added, until eventually there became 36 Heavenly Marshals (e.g., The 36 Generals of Xuan Tian Shang; The 36 Generals of Bao Sheng Da Di, etc.).

The Marshal Generals were responsible for exorcising demonic forces, removing plagues and sickness, and stopping the irregular patterns in rainfall. Most, if not all, of these generals were

traditionally summoned from the Thunder Court. The retributive powers of the Thunder Gods were both terrifying and awe-inspiring.

During the time of the Southern Song Dynasty (1127-1279 A.D.), two important books, *The Thunderclap Scriptures* (*Leiting Jing*) and *The Precious Scriptures of the Jade Pivot* (*Yushu Bao Jing*) were written containing various talismans, incantations, and magical rituals used to summon the Heavenly Marshals and Thunder Generals. Each Daoist Sect has its own secret register (Lu) of Marshal Generals and Thunder Gods.



Figure 1.555. Lei Shen (Thunder God)

LEI GONG (“DUKE OF THUNDER”)

Also called Lei Shen (“Thunder God”), he is the celestial deity who, when ordered by Heaven, will punish both the earthly mortals (guilty of secret crimes) and evil spirits (who have used their secret knowledge of Daoist Magic to harm human beings). Lei Gong carries a magical drum and mallet used to produce thunder. He also carries a magic chisel used to punish evildoers (Figure 1.555).

Lei Gong is traditionally depicted as a fearsome looking creature, with a blue face, a bird’s beak, two bat wings on his back, and powerful claws on his feet. He is traditionally adorned wearing only a loincloth around his waist. Temples dedicated to Lei Gong are rare. However, certain Daoist sorcerers pay him special honor in the hope that he will take revenge on their personal enemies.

According to one ancient legend, Lei Gong began life as a mortal. He encountered a peach tree that had come from Heaven due to the struggle between the Fox Demon and one of the Celestial Warriors, and had become evil. When Lei Gong took a bite out of one of its peaches, he was immediately turned into a human with bird wings. He soon received a mace and a hammer that could create thunder. This is how he became the God of Thunder.



Figure 1.556. Dian Mu (Mother of Lightning)

Lei Gong is said to be extremely prudish, and will not enter a house where copulation is taking place. Pictures of this act are also supposed to have the same effect. He rides a chariot driven by A Xiang.

Since Lei Gong’s specialty is Thunder Magic, he has several powerful assistants capable of producing other types of celestial weather phenomena. For example:

- **Dian Mu (“Mother of Lightning”)**: She is his wife and the Goddess of Lightning. She uses her flashing mirrors to send bolts of lightning across the Heavens.
- **Yun Tong (“Cloud Youth”)**: He uses his magical whips to stir up the clouds.
- **Yu Zi (“Rain Master”)**: He causes downpours to occur by dipping his magic sword into a special magical pot.
- **Feng Bo (“Earl of Wind”)**: He was later transformed into Feng Po Po (“Madame Wind”), responsible for causing roaring winds to rush forth each time he opens his magic goatskin bag.

DIAN MU (MOTHER OF LIGHTNING)

She is the Goddess of Lightning, often depicted as a kind and elegant woman (Figure 1.556). She is empowered with two lightning mirrors, which she

uses to reveal the hearts of men to **the her husband**, the Thunder God Lei Gong. White lightning is used to manifest the hearts of men, and red lightning is used to manifest the hearts of demons. For **this reason** Dian Mu is often called "The Mirror of the God of Thunder." She is represented holding a large silvery mirror in each hand, through which she has the magical power to send forth bolts of lightning across the skies.

According to legend, in ancient times, there was no lightning during the thunderstorm. One night, the God of Thunder killed a good woman by mistake. He blamed himself for a long time after the mishap. Then, one day he told the Jade Emperor about the tragedy that befell this woman. The Jade Emperor took pity and sympathized with the woman. He decided to confer on her the title and position of "Goddess of Lightning." From then on, the God of Thunder and the Goddess of Lightning worked together to chase away the evil spirits and punish the criminals. In order not to kill the good people, the Goddess of Lightning would use her mirror to judge first, and then the God of Thunder will make thunder to punish the evil. That is why, during the thunderstorm, you can always see a flash of lightning before hearing the thunder.

It is also said that when the God and Goddess are arguing with each other, both thunder and lightning will appear in the sky. According to ancient Daoist tradition, the couple is usually jointly sacrificed to along with other Weather Gods. In the Jintian Temple in Lanzhou, a Thunder Altar is specially set to enshrine the Thunder Patriarch between two lines of gods including the Ten Thunder Gods, the Thunder God and Goddess of Lightning, God of Wind, and God of Rain. The worship of the Goddess of Lightning dates back to the Song Dynasty (960-1279 A.D.) period.

According to ancient Daoist history, the famous Daoist Priest Wang Wenqing had a mysterious encounter with the Goddess of Lightning Dian Mu. During this auspicious event, Master Wang received a small text from the Goddess Dian Mu, detailing the secret magical skill of inhaling and exhaling Thunder Qi. This important magical technique eventually led to the refinement of the famous Xi Lei Fa (Absorbing Thunder Breath) techniques practiced by Daoist priests.



Figure 1.557. Feng Po Po (Madame Wind)



Figure 1.558. The Original Wind God Feng Bo

FENG PO-PO (MADAME WIND)

She is the Goddess of the Wind, who rules over all storms (Figure 1.557). She is sometimes depicted as a crone, riding through the clouds on the back of a powerful tiger. Feng Po-po carries either a magic fan or a large goatskin sack. Inside the bag are powerful winds. Periodically, she opens up the goatskin bag and permits the wind to escape, releasing its powers as needed. The powerful roaring winds that rush forth from the goatskin bag was originally manipulated by the celestial god Feng Bo ("Earl of Wind" - Figure 1.558), who was later transformed into Feng Po Po ("Madame Wind").



Figure 1.559. The God of Wealth

THE GOD OF WEALTH

The God of Wealth (Cai Shan) was one of the most popular Daoist Gods in ancient China, whose presence is thought to ensure wealth and success (Figure 1.559). The God of Wealth is depicted in many images, but most include an individual having the form of a long white or black beard, and a smiling countenance. He is also depicted wearing either an official's gown or military dress. He frequently wears a broad, heavy belt and a distinctive hat which includes protruding rectangular earpieces.

He is usually shown holding or being surrounded by symbols of wealth such as coins, ingots, coral, etc. He is often shown holding a sword in his right hand raised above his head and is sometimes depicted as riding a black tiger.

It was believed that every lunar New Year the God of Wealth descended from the Heavens to inspect his followers. Therefore Chinese people across Asia eat dumplings on this day, as they are thought to resemble ancient ingots of precious metal.



Figure 1.560. The Earth God

EARTH GOD (OR GOD OF SOIL)

In ancient China, every village had a shrine dedicated to the local Earth God, who was believed to be under the direct responsibility of the local City God (and also believed to be the direct superior of the Kitchen God). It was this god who was in charge of administering the affairs of that particular village. In ancient times, village concerns were primarily agricultural or weather-related. Therefore, the Land God was not viewed as all-powerful, but was considered to be a modest Heavenly bureaucrat to whom individual villagers could turn in times of need, famine, drought, etc. This god was often affectionately called "Grandpa," which reflects his close relationship to the farmers. He typically wears a black hat and a red robe, which signify his position as a bureaucrat (Figure 1.560).

It is interesting to note that, during the Han Dynasty (206 B.C.-220 A.D.) time period (when Religious Daoism first began to take shape), the Great Yu (responsible for draining the flood waters) was originally hailed as the "God of the Soil."



Figure 1.561. Zhang Sanfeng



Figure 1.562. Qiu Chu Ji

ZHANG SANFENG

Zhang Sanfeng was a Ming Dynasty Immortal credited with inventing the martial art of Taiji Quan. He is regarded as one of the founders of internal martial arts, and is worshipped at Wudang Mountain (Figure 1.561).

QIU CHU JI

Qiu Chu Ji (1148-1227) was a famous monk in the Jin and Yuan Dynasties (Figure 1.562). Born into a peasant family, Qiu went to Shandong as a teenager to study Daoism. Wang Chong Yang, the founder of Quanzhen Daoism, was then teaching Daoism in Shandong. Qiu eventually became one



Figure 1.563. Wen Chang
The God of Literature

of Wang's seven students (his Daoist name was Chang Chun, meaning Perpetual Spring), and after his father's passing, founded the Longmen (Dragon Gate) sect of Quanzhen Daoism. Qiu's relationship with the Mongol Emperor's ensured governmental support of Daoism, and enabled Qiu to found Beijing's White Cloud Monastery. When Qiu became an Immortal, his physical body was buried underneath a Temple in the White Cloud Monastery.

WEN CHANG

Wen Chang is the God of Literature, and is the patron saint of scholars, students, and bureaucrats (Figure 1.563). He is usually depicted as a stern mandarin in formal dress. He is believed to reside in the part of the constellation Ura Major, known as "Kui."

Wen Chang started out as Zhang Ya Zi, a Zhou Dynasty (1028-221 B.C.) sage who could predict the future and perform great transformations. With his superior knowledge of Dao, he was elevated to Heaven and now sits enthroned in the Big Dipper. His function is to sit in judgement upon mortal men and to write his verdict in the Cinnamon Record (a constantly updated ledger of people and their fates as ordained by Heaven and modified by human actions).

He is usually represented seated with one of his servants Zhu Yi. In ancient China, it was said



Figure 1.564. Zhuangzi



Figure 1.565. Yao Wang

that for a civil-service examination's successful essay, one only desired that Zhu Yi would secretly nod his head in approval (a nod from Zhu Yi could turn "fail" into top marks).

His two attendants are Kui Xing (God of Official Documents and Paperwork) and Zhu Yi (God of School Tests and Examination Panic).

Wen Chang has also been worshipped for over two millennia as a constellation of six stars near the Big Dipper (it is said that when these stars are bright, literature flourishes). The Daoist school of worshipping Wen Chang was at one time one of the largest in China, and still exists today throughout the Chinese world.

The palace of Wen Chang is believed to be located in the Gui Star, and his temples are usually three storied high, and hexagonal in shape."



Figure 1.566. Hehe Erxian
(The Gods of Unity and Harmony)

ZHUANGZI

Considered the most important Daoist philosopher after Laozi. The Daoist scriptures written in the book "Zhuangzi" are one of the greatest classics in the world of literature (Figure 1.564).

YAO WANG

Yao Wang is the patron saint for healers (Figure 1.565). He was famous during the Sui and Tang Dynasties as a physician who refused Imperial service, to treat the common people. The "King of Medicine," is usually depicted with long sleeves and carrying the walking stick of a wandering Daoist.

GODS OF UNITY & HARMONY (HEHE ER XIAN)

These twin laughing immortals are known as "the Gods of Peace and Harmony," "the Gods of Unity and Harmony," "the Laughing Twins," and "the Gods of Mirth" (Figure 1.566).

One twin is named Shi De, and usually holds a lotus. The other twin is Han Shan, and may hold a round box, Ruyi, gourd, coin, or persimmon, etc.

They are traditionally summoned in order to bring harmony and mirth in situations, and to bestow blessings on marriages.



Figure 1.567. The Stove/Kitchen God (Zao Shen)

THE STOVE GOD

Sometimes called Zao Jun ("Stove Master") or Zao Shen ("Stove God" or "Stove Spirit"), this spirit is also known as the "Kitchen God" (Figure 1.567).

There are several stories as to the origin of the Stove God. In one story, the Stove God is believed to have appeared soon after the invention of the brick stove. This spirit was originally believed to have resided in the stove and only later took on human form.

During the Han Dynasty (206 B.C.-220 A.D.), it is believed that a poor farmer named Yin Zifang was surprised by the Stove God, who appeared on Lunar New Year as he was cooking his breakfast. Yin Zifang decided to sacrifice his only yellow sheep as an offering to the Stove God. In doing so, Yin became rich, and decided that every winter he would sacrifice one yellow sheep in order to display his deep gratitude and appreciation for the Stove God.

According to ancient tradition, independent Chinese families are classified according to the stove they possess. Because of the circumstances surrounding a divided household, kitchens are shared, but never the stove. In the case of a father's death, the sons divide their father's household. The eldest son inherits the stove and the younger



Figure 1.568. Songzi Niang Niang

brothers transfer the coals from the old stove to their own new stoves. This invites the Stove God to join their newly formed households. This process is called "Pun Chu" (Dividing the Stove). This ancient practice demonstrates the importance of sharing the "soul" of the family and its ancestral fate.

One secret magic ritual used for removing family legal obstacles, requires the male head of the household to combine camphor in a bowl with soapy water to clean the stove. While cleaning the stove, the husband and wife are to focus on removing all legal obstacles and inviting more nourishment into their family life. After the ritual proves successful, it is important to offer the Stove God three incense as an offering of gratitude.

SONGZI NIANG NIANG

Also known as Zhusheng Niangniang, Songzi Niang Niang is an ancient Daoist Goddess responsible for issues of pregnancy and childbirth (Figure 1.568). Traditionally, if a woman could not become pregnant after several years of marriage, she went to a temple to pray to Songzi Niang Niang. One traditional method was for the woman to make supplications by taking some ash from an incense burner at a Songzi Niang Niang Temple, mixing the

ash in water, and drinking it. This would bring the power of the goddess into the woman's body and resolve her problem. Traditionally, men would also pray to Songzi Niang Niang to grant them sons.

THE DIVINE KINGS (SHENG WANG)

The names and specific types of Divine Kings in the Daoist pantheon are endless. According to ancient Daoist texts, they are all traditionally clad in specialized armor and helmets, carrying magical weapons such as spears, Fire Rings, and Magical Swords. Whether sitting or standing, these powerful warrior kings do not have any fixed outer appearance. Ruling under the authority of Heaven's Mandate, they keep the many demons in control and expel that which is considered to be inauspicious and evil.

THE DEMON KINGS (MO WANG)

The Demon Kings also belong to the category of Divine Kings. Sometimes known as Yao Mo, ("demon") or Yao Jing ("sprite"), in ancient China, these special beings were believed to be mostly malevolent animal spirits or fallen celestial beings that have acquired magical powers through the practice of Daoism.

According to ancient teachings on Daoist Demonology, the highest goal for a Demon is to achieve the eternal power of immortality, and obtain deification.

Sometimes demons seek to increase their magical powers by the abduction and consumption of the acquired divine light of a holy man or woman. This "celestial food" is commonly gathered and cultivated through the daily prayers and devotions of the Daoist priest.

Within the various realms and categories of demons, the Mó Wáng (Demon Kings) are responsible for commanding large armies of demonic minions.

According to ancient Daoist teachings, there are three types of Demon Kings, described as follows:

- The Demon Kings of the Three Heavens
- The Demon Kings of the Five Emperors
- The Demon Kings That Roam The Heavens

It is said that each of these three types of Demon Kings take precautions to protect and promote the Daoist saints, priests, and those individuals who study the practice of the Great Dao. The great merits that these Demon Kings earn from their protective workings are magically accumulated, and eventually redeemed in order to qualify them for higher promotions within the celestial hierarchy.

According to ancient Daoist teachings, the celestial guardians, Marshall Generals, Celestial Warriors, Spirit Soldiers, Celestial Dragons, and Demon Dispelling Tigers all came into existence due to the magical transformations brought about by the spiritual power of Qi (breath and energy) and Shen (thought and mind), due to this type of acquired Karma. Although many of these mighty celestial officials are publicized as the "Protectors of the Law," they obtained this position through powerful interactions (i.e., direct conflicts and battles) with Celestial Kings and Daoist Saints, who subdued them, and spared their lives and magical existence through the service of the saints and direct lineage descendents of the various Daoist sects.

According to ancient Daoist teachings, these Demon Kings are traditionally summoned to capture, bind and interrogate lesser demons, subdue evil ghosts, transmit important messages for the Celestial Court, and act as official couriers.

It is interesting to note that, the Eight Mighty Powers are said to originally be demonic creatures like the poisonous dragon, the fierce tiger, the flying snake, etc. These were powerful malevolent forces which had originally accumulated bad karma. The Heavenly Worthies subdued them with all their might, and then employed them to guard the celestial gates and control magical passageways. These magical forces are said to all correspond to different types of esoteric powers and energies. For example the magical powers of the Four Animals are said to correspond to the different energies of the astral constellations, combined with the subtle energies of the Five Elements.

Some of the more powerful beings are known to recite magic formulae, and have esoteric diagrams that spontaneously emerge from their bodies.

MAGIC SEALS OF THE CELESTIAL IMMORTALS

The follow is a brief list of various ancient magic seals used by Daoist priests for inviting, summoning and dispatching specific Celestial Immortals, Marshal Generals, and spirit soldiers.

These special magic seals are to be imagined glowing within the priest's Third Eye area whenever the priest focuses and directs the magic power of the ritual towards a particular celestial deity, and speaks the summoning incantation (Figure 1.569 through Figure 1.600).



Figure 1.569. The Magical Command Seal and Imperial Order of the Jade Emperor



Figure 1.570. The Magic Seal of Jade Clarity (Deep Water)



Figure 1.571. The Secret Spirit Seal of Jade Clarity (The Celestial Spirit of Harmony)



Figure 1.572. The Magic Seal of Upper Clarity (Pure Water)



Figure 1.573. The Secret Spirit Seal of Upper Clarity (The Celestial Spirit of The Enlightened One)



Figure 1.574. The Magic Seal of Great Clarity (Bright Water)



Figure 1.575. The Secret Spirit Seal of Great Clarity (The Celestial Spirit of Virtue)



Figure 1.576. The Heavenly Lord of Saving Suffering Magic Seal (Magical Interconnecting Web)



Figure 1.577. The Heavenly Lord of Saving Suffering Magic Ghost Seal (Spirit of the Interconnecting Web)



Figure 1.578. The Magic Seal of the Celestial Immortals, Generals, and soldiers.



This special seal uses 28 strokes - Each stroke corresponds to one of the 28 Star Constellation

Figure 1.579. The Magic Seal of Yuan Shi Tian Zun AKA, "The Magic Seal of the Zi Wei Purple Star," "The Magic Seal of the Pole Star," and "The 10,000 Ancestors Star Seal"



Figure 1.580. The Golden Yellow Magic Seal of the King of Heaven (Used to pull the Qi of the 5 Elements into center of a magic talisman)



Figure 1.581. The Magic Seal of the Flying Ghost (Used to Summon the Celestial Immortals to the altar)



Figure 1.582. The Magic Seal of Qing Xuan Shang Di (Used to Stop, Apprehend, Bind, and Behead Evil Spirits)



Figure 1.583. The Magic Seal of the Ghost Dragon (Used to control the power and energy of Water)

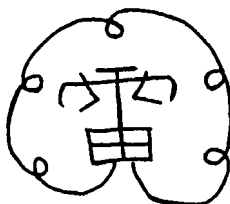


Figure 1.584. Five Thunders Magic Seal (Used to summon the 5 Sacred Mountains Magic Power)



Figure 1.585. Secret Magic Seal of the Sweet Ghost (Used to summon the magic powers of Mount Tai)



Figure 1.586. The "Fire to Earth" Magic Thunder Seal



Figure 1.587. The "Law of Heaven" Magical Thunder Seal



Figure 1.588. The "Golden Light" Seal Character

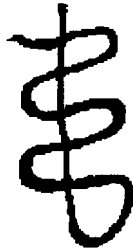


Figure 1.589. Write the following magical script over the Report three times to Purify the Report.



Figure 1.590. Write this magical seal script pattern over the Report first, to activate it.

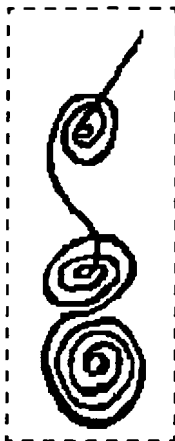


Figure 1.591. Write this magical seal script pattern over the Report second, to energetically seal it.



Figure 1.592. The "Five Colored Smoke" Li (Fire) Trigram Magic Seal Writing. Its magical function is to send the Report towards the Heavens.



Figure 1.593. The "Five Colored Qi" Kan (Water) Trigram Magic Seal Writing. Its magical function is to transform the energy imprinted within a Report to the celestial realm.



Figure 1.594. The "Correct the Wrong Characters" Magic Seal. This important magic seal is used to correct any mistakes created by the priest when writing or constructing a Report



Figure 1.595. Jade Emperor (King of Heaven)
"Words of Jade" resonating from the mists of Heaven"



Figure 1.596. Dong Yue (Marshal General)
(The Swirling Smoke of Hemp)



Figure 1.597. Jiu Ku (Heavenly Lord of Salvation)
(Spirit of the Interconnecting Web)



Figure 1.598. Xuan Di (Guardian of the North)
(The Energetic Fire of the Heavens)

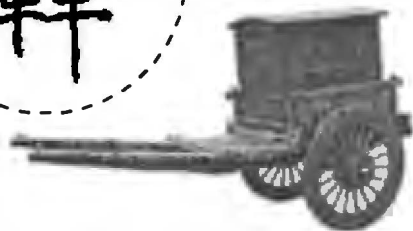


Figure 1.599. Magic Cart Seal
(Used to travel into the Celestial Realm
riding in a Magic Cart)



Figure 1.600. Magic Crane Seal
(Used to travel into the Celestial Realm
riding on the back of a Magic White Crane)

FILLING AND LOADING ALTAR STATUES

In ancient China, one of the most secret magical practices performed within a Daoist temple required the Senior Abbot and his priests to fill and energetically “load” the hollow altar statues of the temples patron saints and celestial immortals (i.e., The Three Pure Ones, Celestial Master, etc.). The special magical ingredients that were placed inside these hollow altar statues were traditionally held as one of the greatest kept secrets in Daoist magic.

According to ancient Daoist magic tradition, special talismans, herbs, minerals, and other esoteric materials were secretly energized, magically activated, and then inserted inside the altar statue. This special energetic loading and magical imprinting allowed the lifeless statue to become “alive,” and exist within the temple as a powerful living icon. The altar statue was then viewed as an energetic representation of the supernatural powers of the honored celestial deity.

Depending on the Daoist sect, before filling and loading an altar statue, various types of magic rituals had to be performed. These special magic rituals were used to first remove any unwanted spirit entity and then energetically clean the altar room. Next, the priest had to create a powerful energetic vortex in order to magically “open” the energetic matrix of the altar statue and infuse it with the divine energy of a particular deity or celestial immortal.

After filling and loading the altar statue, the Daoist priest would then perform the “Opening the Light” (Kai Guang) magic ritual. This special magic ritual was used in order to energetically activate and empower the statue of the deity, by inviting and “calling down” the divine spirit of whomever the altar image was cast.

It is important to note that this same magic ritual can also be used to summon spirits of the dead into a carved or forged statue, ancestor tablet, or effigy (i.e., a paper, straw, or bamboo image), to be used to symbolically represent the body of a deceased individual.

HISTORY OF LOADING STATUES

The magical art of filling and energetically loading the various celestial immortal statues is an ancient tradition, passed on from master to disciple. Speculations suggest that this magical art originated from ancient Buddhist teachings. According to one ancient text, “Keeping an empty statue in your house will decrease long life, peace, health, and wealth. Whereas filling the statue with powerful prayer mantras and consecrated spiritual objects will create many blessings, good luck, good health, prosperity, peace, and happiness.”

Historically, it is known that the ancient Buddhist had a profound influence on Daoist magical practices, especially among the Quen Zhen Daoist priests. Due to this influence, many of the Complete Reality monasteries began to fill and load their temple statues with special magical ingredients. Over the course of time, many priests of the Zheng Yi Sect began to follow suit.

The ancient Daoists believed that all prayers and offerings presented in worship to the altar statue (or temple wall hanging) further increased the spiritual power of the altar icon, while additionally enriching the spiritual power of the celestial deity upon whose image the altar statue or wall hanging was modeled.

It was further believed that the prayers that were continually repeated in front of a particular altar image could be used to “call the spirit out from the image,” in order to perform the personal bidding of the worshipper. The worshipped image functioned as a magical doorway between both the mortal realm and the spirit realm. The celestial spirits use these energized images as magical portals through which to enter into the Earthly realm.

One ancient Daoists teaching states, “An altar statue that has not been successfully consecrated should not be worshiped. Without a spirit being there (inside the statue) to bring all needs and desires into the spirit dimension, there will be no one to respond to the worshipers. More seriously, some evil ghost may jump into the empty statue and take advantage of the emitted Qi and Shen of the worshipers prayers and use it as food.”

THE CREATION OF ALTAR STATUES

According to the ancient Daoist Shang Qing magical teaching on creating altar icons, the great and powerful celestial beings do not have any particular shape, form, or image, and being the Supreme Perfect, they do not have any color. They are clear, void, and tranquil. Neither seeing nor hearing can reach them, but they allow their bodies to become visible, responding to universal needs and celestial transformations.

For a short while, these powerful celestial beings may choose to manifest themselves, and then retreat again back into a secluded state of existence. Individuals who behold the Perfected in this way, attach their thoughts to the appearances of these celestial gods. For this reason, they choose to use colors, metals and precious minerals to create portraits, images, and icons to represent these great and powerful celestial beings. In ancient times, those individuals who devoted their minds in this way were the first to create magical altar images and icons.

According to ancient history, there are six types of divine representations which the ancient Daoist priests realized and created, or drew onto magical amulets and charms. These altar images and magical icons are described as follows:

- **The Icons Used to Represent the Celestial Gods:** The first set of icons were used to represent the realm of Celestial Gods, and included Wu Shang Fa Wang, Yuanshi Tianzun, Taishang Xuhuang, Yuchen Dadao, Gaosheng Laozi, and Taiyi Tianzun.
- **The Icons Used to Represent the Perfected Celestial Immortals:** The next set of icons were used to represent the immeasurable saints and perfected immortals existing within the realm of the Three Pure Ones. These celestial ones exist within the realm of Daluo Tian ("the Great Canopy of Heaven").
- **The Icons Used to Represent the Divination Immortals:** The next set of icons were used to represent the immeasurable saints and perfected immortals who could peer into the future without limit.

- **The Icons Used to Represent the Star Gods:** The next set of icons were used to represent the various star gods and perfected immortals of the celestial planets and constellations.
- **The Icons Used to Represent the Perfected Saints and Immortals:** The next set of icons were used to represent the immeasurable saints and perfected immortals of the Daoist religion.
- **The Icons Used to Represent the Perfected Saints and Immortals:** The next set of icons were used to represent the immeasurable saints and perfected immortals who earned their celestial status due to their personal sacrifices and good karmas.

18 SPECIAL MATERIALS USED FOR CREATING ALTAR STATUES

According to strict ritual standards, established in ancient Daoist magic, when an individual has decided to create an altar statue or icon, there is one of 18 methods traditionally used in order to create and model the true appearance of the celestial divinity, perfected immortal, or saint. It is said that whoever is most thoughtfully engaged in love and devotion towards the deity when creating such a spiritual icon, will earn immeasurable blessings from the celestial realm. It is also stated that whoever supports the deity with great regard and strong reverence, presenting incense and meditating on the celestial image day and night, will result in allowing the individual to face the true spiritual form of the venerated altar deity.

According to ancient Daoist teachings, the 18 methods are described as follows:

- **To Create by Carving Stone:** This includes carving precious Jade, Red Jasper, Green Jasper and the stones of the Seven Jewels.

Note: the Seven Jewels pertain to the stones of the seven planets, and represent the seven colors of visible light that lead to creation. They include the following: Sun - Ruby or Red Garnet; Moon - Pearl or Moonstone; Mars - Red Coral or Corundum; Mercury - Emerald or Jade; Jupiter - Yellow Sapphire or Citrine; Venus - Diamond or White Sapphire; Saturn - Blue Sapphire or Lapis Lazuli.

- To Create by Casting Gold
- To Create by Casting Silver
- To Create by Casting Bronze
- To Create by Casting Blue Iron
- To Create by Casting Pewter
- To Create by Carving Fragrant Wood
- To Create by Weaving
- To Create by Embroidering
- To Create by Molding Clay
- To Create by Pressing Hemp Cloth
- To Create by Painting onto White Silk
- To Create by Painting onto Walls
- To Create by Carving onto Stone Caves
- To Create by Engraving Fine Stone
- To Create by Imprinting onto Incense Clay
- To Create by Setting up Steles: These are stone or wooden slabs, generally standing taller than they are wide. They are traditionally decorated with the names and titles of the deity inscribed, carved in relief (bas-relief, sunken-relief, high-relief, etc.), or painted onto the slab.

The earliest steles, inspired by Buddhist influence, date back to the first half of the Ming Dynasty (1368-1644 A.D.). However, this visual form did not come in to general use until the last years of the fifth century.

At the end of the sixth century, the design of steles drifted away from pure Buddhist influence and became wordy displays of script mostly eulogistic or commemorative. They were placed in front of tombs to announce the name of the person buried there, often to provide details of the deceased's life, or were provided to commemorate a particular incident or event and to give details of the purpose of the occasion (Figure 1.601).

Erecting steles at tombs or temples eventually became a widespread social and religious phenomenon.



Figure 1.601. In China, Steles were often placed in front of tombs to announce the name and accomplishments of the deceased individual.

During the Ming Dynasty (1368-1644 A.D.), the Hongwu Emperor, listed a number of stele types available as status symbols to various ranks of nobility and officialdom: the top noblemen and mandarins were eligible for steles installed on top of a stone tortoise and crowned with hornless dragons, while the lower-level officials had to be satisfied with steles with plain rounded tops, standing on simple rectangular pedestals.

- **Miscellaneous Forms of Creation:** This includes drawing or printing onto various colored paper, painting with lime, molding model mud, carving bricks, engraving tiles, etching bone, carving ivory, piling up earth, and piling up snow in order to create various images.

FUNCTION OF LOADING STATUES

The ritual process involved in filling and energetically loading an altar statue personally connects the temple priests to the sacred object they are activating. According to ancient teachings, there are great magical benefits for a priest's body (Jing), speech (Qi), and mind (Shen) when he practices the ritual of filling and loading an altar statue. For example, it is written that the ritual process of filling and loading an altar statue helps to transform how the priest physically, energetically, and spiritually relates to the cast bronze statue. During this important energetic transformation process, the statue itself becomes a resonating body of divine light, and not just a mere metal shell.

When performed correctly, the special loading ritual allows the prayers and incantations used to imprint the altar statue, to remain contained inside its physical structure, vibrating within its center core. After the final dedication and activation rituals have been performed, the energies of the prayers and incantations will continue to resonate inside the altar statue, acting as a powerful magical tool that can be used to transform people's minds.

PREPARING THE LOADING

During the process of prayer and meditation, all priests strive to purify their body, speech, and mind, so that they may become powerful vessels of divine light. The same transformation process also applies to the magic practice of filling and energetically loading an altar statue.

First, the priest must clean the inside and outside of the statue, and remove any and all forms of impurities created from the casting process.

Next, specially prepared magical ingredients such as gems, herbs, talismans, and corresponding planetary metals are all placed inside the altar statue, and then magically sealed. These special ingredients are used to represent the altar statues corresponding energetic connections related to the various magical realms. For example, special minerals, plants, insect parts, animal parts, and human parts are specifically chosen to represent the Three Realms of Heaven, Earth, and Man.

The final stage of energetic "loading" occurs when the altar statue is magically dedicated, opened, and activated by the senior Daoist priest. After the Senior Priest has activated the altar statue, he immediately invites the ultimate awareness of the celestial deity to enter into and merge with the altar statue.

PREPARING THE LOADING INGREDIENTS

In certain Daoist traditions, long sheets of magical incantations and prayers are written onto yellow talisman paper with black ink. These yellow incantation papers are then dried. Once dried, the incantation papers are then cut into long strips, rolled into various sizes, and lightly painted with energetically imprinted Saffron Water. Saffron Water is commonly used because of its strong preservative qualities.

Next, the inside of the altar statue is cleansed and coated with a special herbal tincture, and then left to dry. This special herbal tincture is traditionally used in order to enhance the magical qualities of the altar statue. The herbs will vary, depending on the type of statue being dedicated.

The special materials used in the filling process have to first be gathered and then magically sanctified. Depending on the type of altar statue and its magical function, the ingredients can include special wood (i.e., sandalwood) herbs, magical relics, precious and semi-precious stones, and other items. All of these materials are later used with special incantations that are required in order to summon the statue's represented deity.

Finally, a wooden or metal base is cut and specifically shaped in order to support the bottom of the statue and keep the magical ingredients from falling out.

THE INGREDIENTS

The particular magic rituals and esoteric ingredients used for filling altar statues are specific to each Daoist sect and lineage. Each Daoist sect has its own specific magical incantations, that are used with the gathering and placing of the special ingredients. The following is but one example of the various ingredients used during this special secret magical ritual:



Figure 1.602. Hai Ma (Sea Horse)

Magical Herbs Used for Loading the Altar Statue:

Depending on the size of the Altar Statue, the priest will traditionally use 20 grams for each item. It is important to be flexible in application, as the larger, heavy items may require a different quantity than the smaller and lighter Altar Statues. The most important quality is to establish a good balance of all of the magical ingredients.

1. **Hai Ma (Sea Horse):** The Sea Horse is a form of Pipe Fish or Sea Dragon (Figure 1.602). It is therefore associated with the Water Element. When used in Chinese Medicine, it helps to stimulate the Liver and Kidney Channels, increase Yang Qi, and Invigorate the Blood. In Daoist Magic, the Sea Horse corresponds to the magical realm of Scaly Creatures, and is sometimes used in order to represent the magical powers of the Dragon. Traditionally, the priest would place a special type of dried Sea Horse at the base of the statue, facing the direction of the East.

2. **Cui She (Green Snake-Grass):** Also known as Snake Grass, this special medicinal herb belongs to the family of Acanthaceae. It is well known for its anti-snake and anti-scorpion venom healing benefit, especially among folk healers (Figure 1.603).

When researched, the plant's extract exhibits antityphoid and anti-fungal activities. It is traditionally used as a powerful drug for clearing away evil-heat, expelling superficial evils, and diminishing inflammation. It is also very effective when used to treat upper respiratory tract infections.

3. **Wu Jin (Five Metals):** The ancient Daoists believed that the Five Elements (Wood, Fire, Earth,



Figure 1.603. Cui She (Green Snake - Grass)

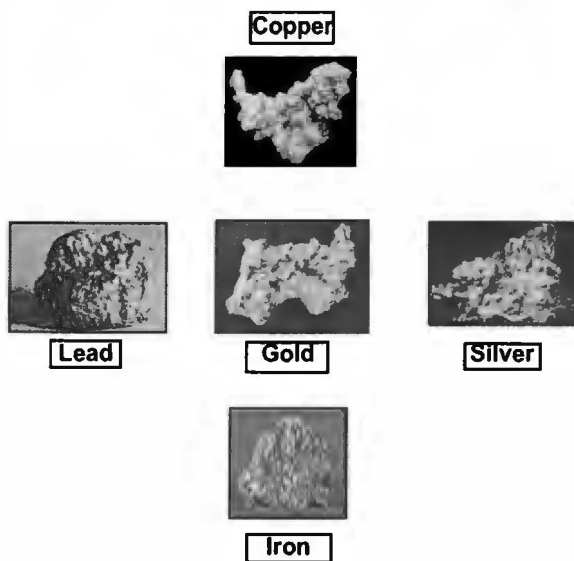


Figure 1.604. Wu Jin (Five Metals)

Metal and Water), were energetically linked to the Five Metals, Five Colors, Five Directions, and to the Five Planets, described as follows (Figure 1.604):

- **Gold:** Corresponds to the Yellow Color, Center Direction, Earth Element, and the Planet Saturn.
- **Silver:** Corresponds to the White Color, West Direction, Metal Element, and the Planet Venus.
- **Lead:** Corresponds to the Blue/Green Color, East Direction, Wood Element, and the Planet Jupiter.
- **Copper:** Corresponds to the Red Color, South Direction, Fire Element, and the Planet Mars.
- **Iron:** Corresponds to the Black Color, North Direction, Water Element, and the Planet Mercury.



Figure 1.605. Chan Ke (Cicada Shell)



Figure 1.606. A "Singing" Cicada

4. **Chan Ke (Cicada Shell):** More commonly called "Chan Tui," the Cicada Shell is an ancient symbol of transformation (Figure 1.605). In the Chinese classic *Journey to the West*, the "Priest of Tang" was named the "Golden Cicada;" in this context, the multiple shedding of the cicada shell symbolizes the many stages of transformation required of a person, before all illusions have been broken and he reaches enlightenment.

The interior of the male cicada abdomen is substantially hollow, and is used to amplify the resonance of the "singing" sound, used to attract a mate (Figure 1.606). A cicada rapidly vibrates these membranes, and enlarged chambers derived from the tracheae make its body serve as a resonance chamber, greatly amplifying the sound. The male cicada modulates the sound by positioning its abdomen toward or away from the substrate. In ancient Daoist Alchemy, the disciple would listen for the sound of "One Thousand Cicada's Singing" before he would begin his Spirit Travel Training.

5. **Feng Zi (Bee):** From an ancient Chinese perspective, the Golden Yellow Bee (Figure 1.607), is the bringer of spiritual gifts (honey and wax), and is responsible for the natural energetic transformation of Earth-substance. When I was training at the Mao Shan Monastery in 2004, one of my teachers told me of the magical correspondences



Figure 1.607. Feng Zi (Bee)



Figure 1.608. Tian Ma (Heavenly Hemp)

existing between the energy attracting the "Bees to a Hive," and the "Daoist Disciples to the teachings of Laozi." The sound of a Bee is not only the energetic manifestation of the Spirit Body entering into a higher resonance within the disciple's energy field, but it is also viewed as a symbolic representation of the Daoist priest's desire to achieve the pure sweetness of a spiritual walk, only acquired through persistent application.

When using a Bee as a magical ingredient for Loading the Altar Statue, it can either be inserted dead or alive. If the priest chooses to use dead bees, he should choose about 5- grams; If he chooses to use live bees, then he should only use 2 or 3 of the Golden Yellow insects.

6. **Tian Ma (Heavenly Hemp):** Heavenly Hemp (*Gastrodia elata* Blume), refers to the tuber of an orchid (Figure 1.608). It was originally listed in the ancient *Shennong Bencao Jing* (written in 100 A.D.), and was later classified by Tao Hong as a "Superior Herb," meaning that it could be taken for a long time to protect the health and prolong

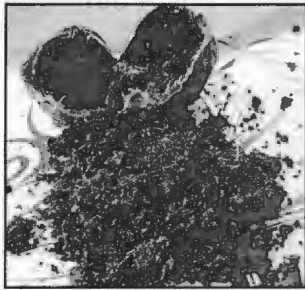


Figure 1.609. She Xiang (Musk Deer)



Figure 1.610. Gan Cao (Licorice Root)

life. *Gastrodia* has been included in the Chinese *Materia Medica*, and over the centuries, many Daoist priests have attributed *Gastrodia* to possessing magical properties (such as giving strength and virility, improving circulation and memory, and expelling all kinds of poisons from the body).

7. She Xiang (Deer Musk): Musk comes from the wild Musk Deer (Figure 1.609), which ranges throughout China and much of Mongolia.

The musk is produced in the “musk pod,” a gland located in a pouch or sac under the abdomen of the male musk deer. Traditionally, the musk pod is harvested, dried in the open air, and then cut open, revealing a small, oval-shaped kernel. The main chemical compound in musk is muscone, which gives musk its distinctive, persistent odor.

In Daoist Magic, Deer Musk corresponds to the Yang (masculine) Divine Energy, and represents the subliminal, psychological aspect of this energetic sphere. It also represents the spiritual principle of Divine Wisdom, although we experience it as a stimulant to the libido, its dynamic outpouring of energy also corresponds with the Third Eye, and is associated with deep meditation.

In ancient Daoist magical tradition, Deer Musk is among the few scents that are used to connect a disciple to the highest valued consciousness, including creative genius, awakened spiritual energy, magical transformation, and stimulated libido.

Deer Musk is also identified with the Earth aspect of Saturn, and working with spirit entities. According to ancient Daoist belief, Deer Musk

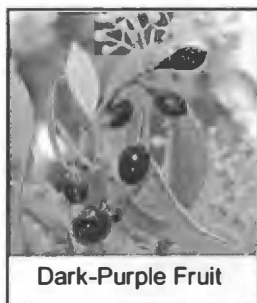
renders its handler invisible to the lower energies of certain individuals. Among its many magical qualities are increased health, vitality, longevity, and sexual potency.

Traditionally, it is considered to be most powerful when used in Love Potions, Aphrodisiacs, and Sex Magic. When Deer Musk is carried around for stimulating sexual appeal, it mixes with the handler’s own pheromones, making him or her extremely attractive.

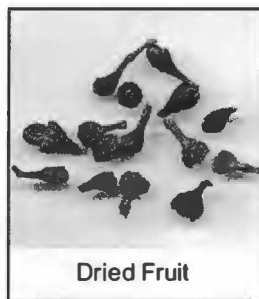
8. Gan Cao (Licorice Root): Since ancient times, Chinese Licorice Root (Figure 1.610) has been used for energetically harmonizing the other ingredients in an herbal formula. It is also traditionally used as a “carrying agent,” to lead and conduct the healing energy of the other herbs in the formula throughout the Twelve Primary Channels.

When Licorice Root is placed inside an Altar Statue, it is traditionally used for Protection Magic. In ancient times, Licorice Root was sometimes buried in the tombs of the deceased, in order to protect the Soul on its journey. It was also placed in magical amulets in order to expel toxins, poisons, and negative energy from the body. The same energy that created an energetic barrier around the magical practitioner, also provided a protective field around the Altar Statue.

Licorice Root is also used in making erotic incense. It is specifically used for heightening body awareness and acts as an aphrodisiac. It is commonly used in Daoist Sex Magic, and the root is often chewed for increasing sexual potency.



Dark-Purple Fruit



Dried Fruit

Figure 1.611. Gui Zi (Cinnamon Fruit)

9. Gui Zi (Cinnamon Fruit): The Cinnamon Tree has Golden Red Bark, that is dried and is the cinnamon spice. Its new foliage is commonly deep red, with small white flowers that are followed by Dark-Purple fruit. The fruit is used dried and unripened, for cooking and they are similar to cloves (Figure 1.611).

This Cinnamon Tree is considered to be Yang (Masculine) in nature, its Element corresponds to Fire, and its planetary correspondence is the Sun. The Cinnamon Tree is also closely associated with the myth of Heng'O ("Moon Goddess") and the "Moon Hare" ("Jade Rabbit").

10. Bai She (White Tongue): Also known as "Bai Hua She She Cao" (*Oldenlandia Corymbosa*) this herb was not mentioned in the classic herbals, but has been a popular folk medicine that was later reported in books and medical records after the Chinese revolution. Bai Hua She She Cao is known as the common weed (Figure 1.612), used for treating the venomous bite of a viper. Because of the appearance of the leaves, it is sometimes called "She Cao" ("Tongue Weed"); referring to the long thin leaves of the herb that are shaped like a snake's tongue.

It is extensively used in modern Chinese Medicine for the treatment of viral infections, and used as a preventive measure against toxic heat diseases.

What is special about the *Oldenlandia Corymbosa* herb, is that it has auto-fluorescence abilities. Meaning, that its biological structures possess the



Figure 1.612. Bai She (White Tongue)

natural ability to emit light. According to modern research, in a few cases, auto-fluorescence actually illuminated the structures of interest.

11. Qian Li Yan (Eyes See 1,000 Miles): The term "Qian Li Yan" ("Eyes that See a Thousand Li"), is an ancient saying used in to describe the magical effects that Mongolian Thyme had on a shaman's spirit eyes (Figure 1.613). In Daoist Magic, Mongolian Thyme is sometimes used to induce psychic vision (it is said that if you wear Mongolian Thyme, you will be able to see Nature Spirits). It is also used to help the Daoist priest energetically attune himself to the future lives of his patients, and to project and observe past or future events when performing magical divinations.

Mongolian Thyme cleanses and renews the spirit, and calls divine forces to one's side. It is said that submerging oneself in a bath containing Mongolian Thyme Oil is sometimes needed for serious purification, especially after having performed an Exorcism, or when coming in contact with a malevolent spirit of the dead, or a rotting dead corpse.

Mongolian Thyme is considered to be Yin (Feminine) in nature; it is associated with the Water Element, and its planetary correspondence is Venus. It is also used to cleanse and renew the spirit, and calls divine forces to one's side.

Because it is used to remove all sorrows and ills of the past year, it is often burned in magic rituals as an incense, for the purification of the magical space.

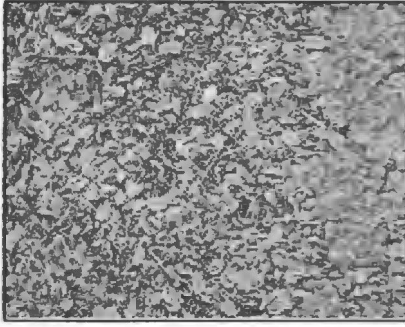


Figure 1.613. Qian Li Yan (Eyes That See 1,000 Miles)



Figure 1.614. Shun Feng Er (Ears That Hear The Wind)

When added to magical elixirs, Mongolian Thyme is generally used in combination with other magical ingredients (i.e., primarily used to amplify the magical powers of other herbs). When Mongolian Thyme is placed inside an Altar Statue, it is traditionally used for Protection Magic, especially from the negative energy of others.

12. Shun Feng Er (Ears That Hear The Wind):

The term "Shun Feng Er" ("Ears That Hear The Wind"), is an ancient saying used to describe the effects that the Chinese Lobelia Herb had on a Daoist shaman when performing Weather Magic (Figure 1.614). It is considered to be an Element of Water, and it has the ability to facilitate a dreamy, relaxed state of mind. In Daoist Magic, Shun Feng Er is traditionally combined with other herbs and used for Altar Purification and Divination Rituals.

The primary uses for Chinese Lobelia can include the following:

- **Weather Magic:** By throwing the dried herb into the Wind while speaking a special magical incantations, or burning it during a magic ritual, the priest can summon the spirits of the Heavens (Sky) and ask for the manifestations of different types of weather.

- **Healing:** Sometimes known as Shun Feng Qi, the Chinese Lobelia Herb is commonly used in Chinese Medicine for treating snake-bites poisoning, centipede-bite poisoning, and bee or scorpion stings.
- **Love Magic:** It can be used for either initiating a love connection or creating a separation.
- **Nature Spirits:** It can be used for summoning or invoking Nature Spirits.

PLACING THE INGREDIENTS

The information traditionally taught to a disciple on how and when to fill and energetically load an altar statue depended on the specific level of the priest's magical teachings.

Traditionally, the Daoist priest will recite specific prayers and incantations when placing the various ingredients into the altar statue. Many times, the prayers and incantations will change per each deity, color, direction, and planetary correspondence.

Each magical tradition has its own personal preference as to how they want an altar statue internally constructed and filled. The following is another example of the various ingredients placed inside the sacred image of the Jade Emperor altar statue.

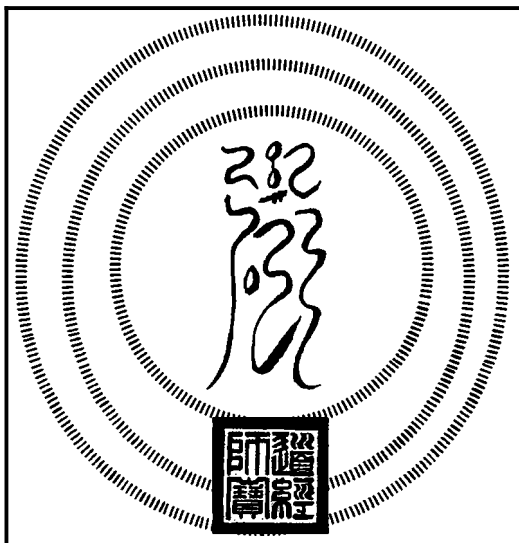


Figure 1.615. Within the Yellow Talisman Paper, the magic talisman is surrounded by three Magic Circles.

THE MAGIC TALISMAN/3 MAGIC CIRCLE BASE

According to ancient Daoist tradition, the internal construction of all altar statues begins with magic talismans. It is essential that these magic talismans all be constructed on yellow paper, in black ink. These special talismans are then used as the energetic core (Taiji Pole), and are viewed as the magical base on which to place the altar statue's core magical ingredients.

The number of talismans used in this core foundation should be Yang in construction (i.e., 1, 3, 5, 7, or 9). Each talisman must express the priest's desired intent and magical design for the altar statue.

The yellow colored paper used to create the talisman corresponds to the color of the Earth Element. This important Element is responsible for gathering and holding onto the magical powers of all of the other Elements (Wood, Fire, Metal, and Water), which are contained and energetically manifested within the various ingredients placed inside the altar statue.

When constructing the yellow talisman base, it is important for the priest to draw three corresponding magic circles surrounding the core text of the magic talisman (Figure 1.615). Each circle is to be imprinted with its own special incantation detailing what supernatural effect the talisman will have over each particular realm:

- **The Realm of Heaven (1st Circle):** The energetic influence over the sun, moon, stars, 448 planets, wind, snow and rain;

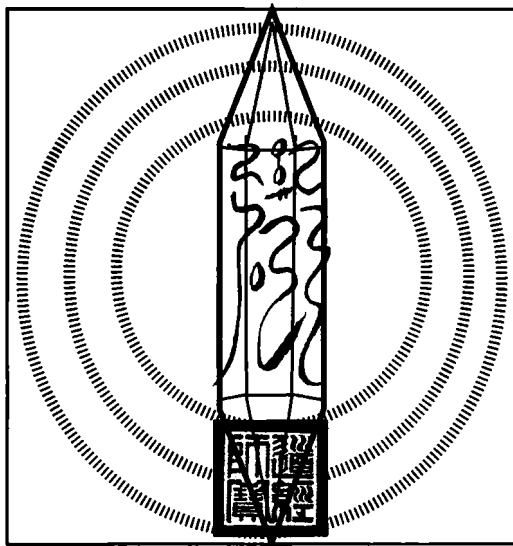


Figure 1.616. A Double Terminated Quartz Crystal is placed within the center of the Yellow Talisman Paper.

- **The Realm of Earth (2nd Circle):** The energetic influence over the soil, minerals and mountains, rivers, pools and oceans, plants, trees and forests, insects and fish, animals and humans;
- **The Realm of the Underworld (3rd Circle):** The energetic influence over demons, spirit entities, and ghosts.

After they are completed, each yellow talisman paper is signed with the priest's magic Heart Seal and then chopped in red cinnabar paste with the priest's affiliated Monastery Seal.

THE QUARTZ CRYSTAL TAIJI POLE

Next, it is essential that a long, clear, double terminated quartz crystal be placed within the statue's center core (Figure 1.616). This special crystal represents the altar statue's Taiji Pole. It magically corresponds to the energetic interactions occurring between the Celestial Pole Star of Heaven and the center core energy of the Earth, both actively gathering and resonating within the core of the statue.

Sometimes a priest will choose to use other sacred materials for the altar statue's Taiji Pole instead of a double terminated quartz. Popular materials can include Peach Wood that has been struck by lightning, or a special Willow Branch from the South side of a sacred grove of trees.

7 Metals	7 Planets	7 Stars	7 Body Locations	7 Elements	7 Energies	7 Consciousness	7 Chakra Colors	Magic Gems
Gold	Sun (Sunday)	Lusty Wolf	Crown	Thought	Spiritual	Self-Knowledge	Violet	Amethyst, Sugilite, Violet Fluorite
Silver	Moon (Monday)	Giant Gate	Third Eye	Light	Mental	Self-Reflection	Indigo	Azurite, Iolite, Kyanite, Tanzanite, Lapis Lazuli
Mercury (Transformed Cinnabar)	Mercury (Wednesday)	Store of Wealth	Throat	Sound	Creative	Self-Expression	Blue	Blue Sapphire, Aquamarine, Turquoise, Blue Topaz
Copper	Venus (Friday)	Civil Chief	Heart	Air	Social	Self-Acceptance	Green	Jade, Olivine, Emerald, Tourmaline
Iron	Mars (Tuesday)	Pure and Chaste	Solar Plexus	Fire	Ego	Self-Definition	Yellow	Citrine, Topaz, Tiger's Eye, Yellow Sapphire
Tin	Jupiter (Thursday)	Military Chief	Abdomen	Water	Sexual	Self-Gratification	Orange	Carnelian, Orange Beryl, Orange Jasper
Lead	Saturn (Saturday)	Troop Destroyer	Root (Perineum)	Earth	Physical	Self-Preservation	Red	Red Garnet, Fire Opal, Red Jasper, Ruby

Figure 1.617. The Associated Corresponding Elements of the Body's Seven Chakra System (Buddhist)

PLANETARY METALS, GEMS AND HERBS

Next, special planetary metals, gems, and magic herbs are placed along the center core Taiji Pole, positioned according to the internal alignment of the Five Elements, Four Guardian Animals, or body's seven Chakra Systems (Figure 1.617). Each of the ingredients that are chosen and placed inside the altar statue will additionally correspond to the various corresponding magical powers of Heaven, Earth, and Man, described as follows:

- **Heaven:** According to their Heavenly Correspondences, there are seven metals that are used to represent the magical influence of the seven celestial planets (Sun, Moon, Mercury, Venus, Mars, Jupiter, and Saturn), and the Seven Stars of the Big Dipper (Lusty Wolf,

Giant Gate, Store of Wealth, Civil Chief, Pure and Chaste, Military Chief, Troop Destroyer).

- **Man:** According to their Human Correspondences, there are seven special areas that are used to represent the magical influence of the Seven Elements (Thought, Light, Sound, Air, Fire, Water, and Earth), the Seven Energies (Spiritual, Mental, Creative, Social, Ego, Sexual, and Physical) and the Seven Consciousness (Self-Knowledge, Self-Reflection, Self-Expression, Self-Acceptance, Self-Definition, Self-Gratification, and Self-Preservation).

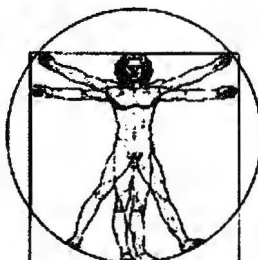
Additionally, within the physical body, these seven divisions also correspond to the Seven Head Divisions (2-Eyes, 2-Ears, 2-Nostrils, and 1-Mouth), and the Seven Body Divisions (the Head, Chest, Abdomen, 2-Arms, and 2-Legs).



The Feathered Creatures
were represented
by the Phoenix



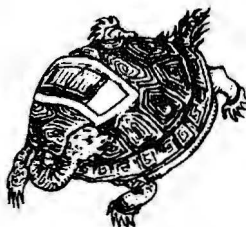
The Scally Creatures
were represented
by the Dragon



The Naked Creatures
were represented
by Man



The Furry Creatures
were represented
by the Qilin (Unicorn)



Creatures with Shells
were represented
by the Tortoise

Figure 1.618. The Four Animals represented the four powers of the four main directions which surrounded Man. They were originally believed to be the magical companions of Pan Gu Shi, the Grand Architect of the Universe.

THE FOUR GUARDIAN ANIMALS

- **Earth:** According to their Earthly Correspondences, there are seven special areas along the Taiji Pole that area used to represent the magical influence of the seven colors of the body's Chakra System (Violet, Indigo, Blue, Green, Yellow, Orange and Red). Therefore, special colored gem stones and magical herbs were sometimes added along side the center Taiji crystal or specialized wood in order to enhance the altar statue's magical powers.

Next, at the bottom of the yellow talisman paper, next to the lead metal, the priest will traditionally place five different types of ingredients used to represent the magical correspondences of the five ancient classes of animals and their associated directions (Figure 1.618).

In ancient China, animals were divided into five classes, each with its own respective representative, direction, and power. The five special classes of animals are described as follows:

- **Scaly Creatures:** The scaly creatures were represented by the Dragon. Therefore, the priest would place a special type of dried sea horse (the sea horse is a form of Pipe Fish or Sea Dragon) at the base of the statue, facing the direction of the East.
- **Feathered Creatures:** The feathered creatures were represented by the Phoenix. Therefore, the priest would place a special type of feather at the base of the statue, facing the direction of the South.
- **Furry Creatures:** The furry creatures were represented by the Unicorn. Therefore, the priest would place a special type of fur or leather at the base of the statue, facing the direction of the West.
- **Shelled Creatures:** The creatures with shells were represented by the Tortoise. Therefore, the priest would place a special type of snake skin and turtle shell (a snail shell or conch shell can be substituted for the turtle shell) at the base of the statue, facing the direction of the North.
- **Naked Creatures:** The naked creatures were represented by Man. Therefore, the priest would place human hair from the temple's Senior Abbot around the center Taiji Pole of the statue. This core animal (Man) brings the various energies of all of the other animals together, and harmonizes their magical powers.

Each of the five animals represented the corresponding powers of the five main directions. Therefore, the priest would also invoke the magical power of each animal before inserting its associated ingredients into the statue. To the ancient Daoists, these five celestial powers have always been used to surround and protect the energetic fields of Man.

WRAPPING THE CORE TAIJI POLE

After all of the ingredients have been gathered and placed along the center core, the priest will slowly fold and roll the yellow talisman papers. A white silk cloth is then used as a special wrap, in order to bind and seal the magical ingredients. Finally, a golden yellow silk cloth is used to wrap around the white silk column and complete the construction of the center Taiji Pole.

In modern times, disciples are encouraged to wrap the organic substances with Saran Wrap (this

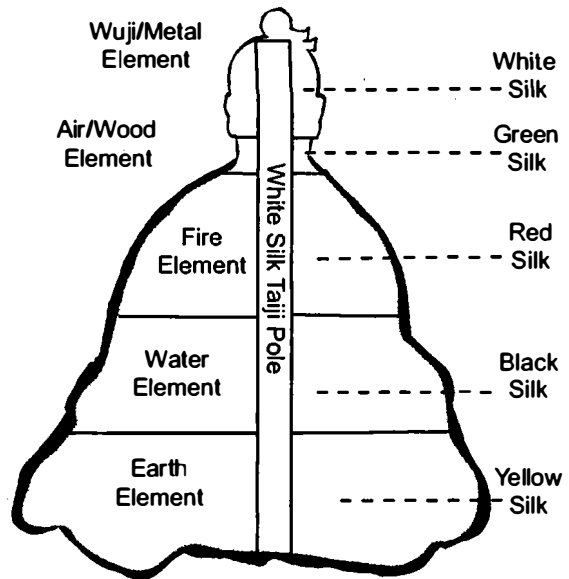


Figure 1.619. Placing the Altar Statue's Taiji Pole and Surrounding it with the Five Colored Silk Cloths

should be done before wrapping the contents with the white silk). This helps to keep all of the organic material in tact.

Also, when filling the altar statue, it is advisable to substitute the liquified mercury with wrapped Cinnabar.

PLACING THE CORE TAIJI POLE

Before placing the center Taiji Pole inside the altar statue, the priest must gather five different types of colored silk (i.e., green, red, yellow, white, and black) to use as packing material. Each of the various colors are used to represent the creative energy of the Five Pure Lights, responsible for escorting the human soul into the embryo during fetal development. These five important colors also correspond to the celestial and terrestrial Five Element energies that interact with all realms, effecting the physical, energetic, and spiritual dimensions of creation. The five colors and their associations are explained as follows (Figure 1.619):

- **White Silk:** After placing the wrapped Taiji pole inside the altar statue, the white colored silk is used as the padding that surrounds and supports the statue's head area. The white colored silk corresponds to the Lungs, Po (Corporeal Soul), and the Prenatal Virtues of righteousness,

integrity, and honor. It also corresponds to the Metal Element, Silver, the West Direction, the Planet Venus, and the infinite space of the Wuji.

The energetic and spiritual nature of the Wuji is all pervading, limitless, and motionless. It controls the energetic space surrounding all matter, and is also believed to be the conveyor of sound.

The infinite space of the Wuji diffuses the movements of light (physical, energetic, and spiritual) simultaneously in all directions. Therefore, when a priest has mastered the energetic and spiritual nature of this Element, his mind will have the ability to transcend beyond time to perceive the past, present, and future.

- **Blue/Green Silk:** After placing the white colored silk, the priest will next place the green colored silk. The green colored silk should be used as the padding that surrounds and supports the statue's throat area. The green colored silk corresponds to the Liver, Hun (Ethereal Soul), and the Prenatal Virtues of love, compassion, and kindness. It also corresponds to the Wood/Air Element, Lead, the East Direction, and the Planet Jupiter.

According to ancient Daoist Alchemy, the Wood/Air Element is associated with the pulsating sound of the infinite, and the gaseous state of matter. It creates movement and keeps everything alive. The Wood/Air Element manifests as kinetic energy in all its diverse forms (organic, electrical, and chemical).

- **Red Silk:** After placing the green colored silk, the priest will next place the red colored silk. The red colored silk should be used as the padding that surrounds and supports the statue's upper chest area. The red colored silk corresponds to the Heart, Shen (Spirit), and the Prenatal Virtues of peace, tranquility, and contentment. It also corresponds to the Fire Element (the pulsating energy of heat and light), Copper, the South Direction, and the Planet Mars.

Although the Fire Element provides the heat and light of an energetic substance, it has no physical form. When the Fire Element arises as light, it is considered to be the first obvious

form of energetic manifestation. Light is energy vibrating at different frequencies, which can be perceived as various colors. Therefore, the Fire Element represents the energetic and spiritual quality that gives definition, color, and form to the various types of Qi manifestations occurring within the Air Element.

- **Black Silk:** After placing the red colored silk, the priest will next place the black colored silk. The black colored silk should be used as the padding that surrounds and supports the statue's lower chest area. The black colored silk corresponds to the Kidneys, Zhi (Will), and the Prenatal Virtues of wisdom, clear perception, and confidence. It also corresponds to the Water Element (the liquid state of matter), Iron, the North Direction, and the Planet Mercury.

The Water Element provides the cohesive medium that enables the other Elements to fuse. The Water Element can be described as a vast quantity of intensely active matter that has begun to emerge out of the Fire Element.

However, the complete freedom of movement of the Air Element and the partial freedom of movement of the Fire Element are now lost, confined within a definite space (now only moving within a small radius).

- **Yellow Silk:** After placing the black colored silk, the priest will next place the yellow colored silk. The yellow colored silk should be used as the padding that surrounds and supports the statue's lower base area. The yellow colored silk corresponds to the Spleen, Yi (Trust), and the Prenatal Virtues of honesty, truthfulness and acceptance. It also corresponds to the Earth Element (associated with form and the solid state of matter), Gold, the Center Direction, and the Planet Saturn.

The Earth Element is the basis on which all physical things are built, and its slower frequency provides stability. The energy within this state appears almost static, rotating only within the immediate space surrounding each atom. At this energetic state, Qi manifests as matter, whether in its solid, liquid, or gaseous form.

SEALING THE ALTAR STATUE

After the yellow silk padding has been placed, all that is left is for the priest to seal the base of the statue with a wooden or metal support, and then perform the Kai Guang ("Opening the Light") magic rituals.

"OPENING THE LIGHT" (KAI GUANG)

The worship of celestial images, such as statues of celestial gods, is enshrined in the practice of ancient Chinese Daoism. Since ancient times, it was believed that the image of an altar deity acted as an extremely potent source of transformational spiritual power.

The ancient Daoists taught that the inherent spiritual powers of the celestial statue was unleashed through the magic ritual of Kai Guang (also known as "Opening the Light," "Activate the Light," and "Turn on the Brightness"). In this special ritual, an altar statue was marked with blood (or red cinnabar ink) and energetically activated.

The ancient Kai Guang magic ritual was traditionally used in order to energetically activate and magically empower the statue of a particular celestial deity, and to invite or "call down" the divine spirit of the altar statue to inhabit the carved image or wall hanging.

Traditionally, the Kai Guang magic ritual is only performed when an altar statue is venerated for the first time.

In the magic ritual, priests, monks or nuns sincerely chant Daoist scripture so that the spirit body of the celestial deity existing within another dimension can be invited to come and live within the altar statue. Whether the Kai Guang is performed successfully or not depends on how sincerely the priests chant the sacred scriptures.

THE KAI GUANG MAGIC RITUAL

The actual Kai Guang ritual can either be simple or complex, depending on the Daoist Sect performing the ritual and the size of the temple. The following is an example of a Kai Guang magic ritual used to activate an altar statue of the Jade Emperor (Figure 1.620):

- First, the Kai Guang Ritual must be performed on an auspicious day, at an auspicious hour. Depending on the type of altar statue, certain Daoist magical traditions will use the hour of



Figure 1.620. The Altar Icon of Jade Clarity (God of Creation - God of Heaven and Earth)

Zi (between 11:00 pm and 1:00 am), because it is the energetic beginning of the Growth of Yang. Other traditions will use the hour of Wu (between 11:00 am and 1:00 pm), because it is the energetic Peak of Yang.

- The priest will place the "new" statue on the altar table. At this time, the altar statue should already be filled and energetically loaded, wrapped with a red silk ribbon, and waiting. In certain magic traditions, a red silk ribbon is wrapped around the altar's eyes. The red ribbon is cut in order to announce the formal beginning of the Kai Guang ritual.
- The priest will light three incense sticks, and then kowtow three times. It is important that the priest focus his intention on paying respect to the celestial deity to whom the altar statue is dedicated and who's image it resembles (i.e., the Jade Emperor).
- Next, the priest will pick up a Magic Pen (new calligraphy brush) with his right hand, hold the bowl of cinnabar paste in his left hand, and face the altar table.

In ancient China, when performing the Kai Guang Ritual and inviting or "calling down" a celestial deity, the priest would traditionally prick the middle finger of his left hand and use his own blood as part of a "blood sacrifice and oath" to the deity.

Later, the blood of a sacrificed white cock was used instead of the priest's own blood. This was be-

cause it was believed that the blood of a white cock had special magical power over spirits and ghosts.

Over the years, certain Daoist sects eventually began to use red cinnabar paste instead of blood. In the Kai Guang ritual, the blood or cinnabar powder (Zhu Sha) is the main ingredient used for the energetic activation ceremony. Many Daoists believe that this red mineral powder has the magical energy powerful enough to ward off evil spirits or any lurking demons. According to ancient Daoist teachings, most Daoist magic tools and Feng Shui display objects are traditionally dusted with cinnabar powder during their Kai Guang rituals.

To prepare the cinnabar paste, cut a large hole deep inside a ginger root. Then mix about a teaspoon of red cinnabar powder with a little bit of Holy Water inside the root to create the red paste.

- The priest will lift the Magic Pen high into the air and imagine piercing a hole within the Heavens. This action allows the Light of Heaven to immediately fill the altar room, it also creates an energetic portal between this world and the spirit world.
- Next, the priest will say the following magic incantation:

**“Infuse and give magical power
to this brush!**

**And fill it with divine energy!
I look up with respect
and kowtow 3 times
to the Three Pure Ones!**

**I, your disciple----(Daoist Name)----,
Living in -----(city)----,
In the -----(country)----,
At the time of -----,**

**Write this magical talisman!
It is so big and radiant**

**that it can permeate all things!
And it impacts all dimensions and realms,
with its magical power!”**

- Then, the priest will close his eyes and imagine the secret magical seal of the invited celestial immortal (in this example, it would be the Jade Emperor’s Secret Magic Seal) forming within his Third Eye area (Figure 1.621).
- Next, the priest will draw the Jade Emperor’s

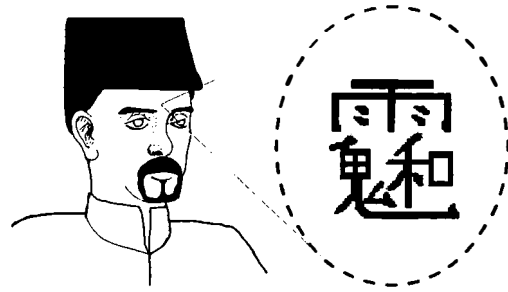


Figure 1.621. Imagine the Magic Seal of Jade Clarity (“Spirit of Harmony”) forming within the Third Eye

Secret Magic Seal in the air, above the altar statue.

- Then, he will immediately shout the magical sound incantation:

“Kai!” (“Open!”)

- After shouting “Kai,” the priest will immediately touch the top of the statue’s head (Bai Hui area) three times with the Magic Pen. With each touch of the Magic Pen, he will imagine his Qi piercing through the altar statue’s core, causing the energies of Heaven and Earth to converge within the middle of the statue.
- While reciting special prayers and incantations directed towards the particular deity, the priest will use his Magic Pen and begin to create an energetic vortex over the altar statue. In the example of energetically activating the altar statue of the Jade Emperor, the priest will say the following “Precious Declaration of the Jade Emperor” incantation while creating the vortex:

Precious Declaration of the Jade Emperor

**“The Highest above all Heavens,
Is constantly filling and gathering!
It is truly a wonderful
and mysterious place!**

**The Purple Imperial Palace
is extremely remote!
The Jade Clarity Official
is the highest and most remote!**

**He is the Supreme Saint
with none higher!
He radiates his mighty bright light,
and shines it down on us!**

**Quietly, quietly,
Vast without beginning!
His mysterious power
covers the 10 Directions!**

**The True Dao is always
deep and profound!
Vast like a desert,
with great magical powers!**

**The Heavens respect
the Great Jade Emperor!
The Highest God
of the Mysterious Heavens!"**

- The priest will place the bowl of red cinnabar onto the altar table. Then, he will take a small Magic Mirror in his left hand and, with the Magic Pen still in his right hand, the priest will point to the Magic Mirror and says:

**"Activate the magical light
of the Sun and Moon!"
"An-Lan!"**

- Next, the priest will close his eyes, gather the Five Colored Qi of his Five Virtues into his Yellow Court.
- Then, he will imagine bringing a bright illuminating pearl of divine light up from his Lower Dantian and combining it with the energy within his Yellow Court.
- Next, he will write his Magic Heart Seal on the upper palate of his mouth with his tongue, swallow the saliva, and lead the Qi into the Yellow Court. All of the energies are fused within the priest's Yellow Court and then exhaled onto the Magic Pen.
- Looking up towards the Heavens, the priest will turn towards the direction of the Sun (i.e., if the ritual is being performed during the hour of Wu). While facing the Sun, he will begin inhaling and gathering the Sun Essence into his body. After inhaling 9 breaths, he will



Figure 1.622. The Magical Command Seal and Imperial Order of the Jade Emperor



Figure 1.623. The Chinese Character "Ling" (Supernatural, Filled with the Presence of the Divine)

- draw a small circle in the air with the Magic Pen, and then dot its center.
- Then, the priest will dot the center of the Magic Mirror. This connects the energy of the Sun to the energy of the Magic Mirror.
- The priest will now draw the Magical Command Seal and Imperial Order of the Jade Emperor over the Magic Mirror with the Magic Pen (Figure 1.622).
- Next, the priest will draw the Chinese Character "Ling" meaning Numinous (supernatural, filled with the presence of the Divine) over the Magic Mirror with the Magic Pen (Figure 1.623).
- Then, the priest will hold the Magic Mirror at an angle so that it reflects the sunlight onto the altar statue.
- The priest will now dip the Magic Pen into the red cinnabar paste inside the ginger root (kept inside the bowl), and begin to dot the altar statue's Seven Head Divisions (2-Eyes, 2-Ears, 2-Nostrils, and 1-Mouth).
- Next, the priest will dot the altars' Seven Body Divisions (the top of the head, the center of the chest, the middle of the abdomen, the center of the 2-palms, and the center of the 2-feet).
- Next, the priest will hold the Magic Mirror at an angle in order to reflect the sunlight onto the eyes of the altar statue and secretly say the final activation incantation:

“An-Niu-Niu!”

The altar god’s eyes are now open to the world below. At this time, offerings are presented and golden incense paper is burned.

FEELING THE ALTAR STATUE’S HEART BEAT

After performing the magic ritual to activate the altar statue, the senior priest will then confirm that the sacred image is indeed possessed by the divine spirit of the invited celestial deity.

This important spiritual validation is accomplished by having the senior priest place his hand onto the center of the altar statue’s chest, in order to feel its heartbeat. As the senior priest approaches the altar statue, the deity’s spirit will extend its energetic field from the statue and envelop the priest.

At this point in time, both the energetic fields of the altar statue and the senior priest magically fuse, and the heartbeat of the priest is felt, echoing within the chest area of the statue’s metal form. The two (i.e., the senior priest and the altar statue) have now become one. According to the ancient Daoist classics, “from the infinite space of the Wuji comes Taiji (i.e., Yin and Yang; Spirit and Matter).

SOLID STATUES AND HOLLOW BASES

Certain altar statues are solid in construction and are therefore considered to be impossible to fill because the sound structure is not hollow. In order to bypass this problem, solid altar statues are traditionally placed onto hollow bases. This allows the priest to fill and energetically “load” the altar statue’s hollow stand (Figure 1.624). Similar to filling the altar statue, the special magical ingredients that were placed inside an altar statue’s hollow stand was held as one of the great secrets in Daoist magic.

According to ancient Daoist magic tradition, special talismans, herbs, minerals, and other esoteric materials were secretly energized, magically activated, and then inserted inside the altar statue hollow stands. This special energetic loading and magical imprinting allowed the energy of the life-

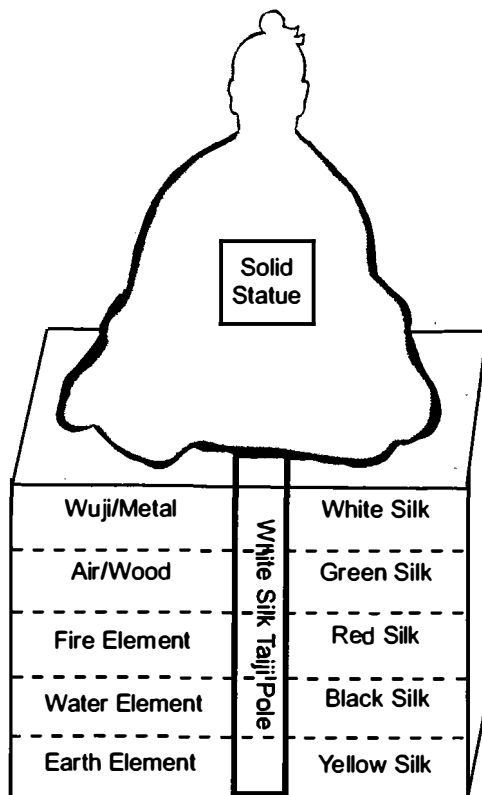


Figure 1.524. The Filling and Energetic Loading Of a Solid Altar Statue’s Hollow Stand

less statue to become “alive,” and exist within the temple as a powerful living icon.

Depending on the Daoist sect, before filling and loading an altar statue’s hollow stand, various types of magic rituals had to be performed. These special magic rituals were first used to purify the altar statue and its hollow base, by washing and cleaning it with special liquid elixirs or oils. Then, special powdered herbs were used to dust the altar statue and its hollow base to energetically activate it and remove any unwanted spirit entity. Next, the priest had to create a powerful energetic vortex in order to magically “open” the energetic matrix of the altar statue’s hollow stand and infuse it with the divine energy of a particular deity or celestial immortal. Finally, magic rituals were performed similar in design to those used to energetically fill and load an altar statue.

FEEDING THE ALTAR STATUE

After completing the various **magical rituals** involved in filling and loading the **altar statue**, it is important for the Daoist priest to **continue the process of energetically enhancing the statue by presenting it with special offerings of prayers and incense on a regular basis.** In ancient times, this process was known as energetically **"feeding"** the altar statue.

Traditionally, it was believed that after preparing, filling, and energetically activating the altar statue, if the priest neglected to energetically feed the statue, the spiritual powers activated within it would eventually begin to die. If the energy of the altar statue died, it would no longer produce positive benefits for the monastery priests or the people within the province.

The ancient Daoists also believed that the respect and care that the priest displayed for the altar deities directly reflected his personal spiritual relationship to the various celestial gods. Because the Daoist priest's altar was capable of generating and increasing the priest's personal energy, it was viewed as an energetic sanctuary for positively influencing the priest's personal spiritual life. The more time the priest spent with the altar deity featured within the altar space, the more energetically charged his body and the altar space would become.

To the ancient Daoists, a powerful altar statue was viewed as a gift of Heaven, capable of funneling massive amounts of positive energy into an individual's life; creating greater health, success, love, and happiness. This supernatural energy, expanded outward from the altar statue, radiating throughout the altar space, monastery, and surrounding areas. However, if neglected or disrespected, the same altar deity could be provoked to leave the altar statue and monastery, creating an energetic vacuum caused by its departure. The negative results created from the withdrawing of this supernatural healing energy and light could not only be devastating to the monastery itself, but also to the surrounding area.

It is traditionally taught that all of the various conditions occurring within an individual's altar

room and deity space usually reflected the same identical situations occurring in the individual's personal life. In the magical law of "like attracts like," if an individual's personal altar space is neglected, contains clutter, or any type of stagnant energy, it is reflective of what is currently happening within the individual's personal life. This spiritual clutter will also tend to make it difficult for the individual to concentrate, focus, organize priorities, or even receive spiritual peace.

It is important to note that even if an altar statue has been dormant for some time, the spiritual icon can be energetically activated by someone who is devotional. Once energetically constructed, the divine form and sacred image acts as an energetic reservoir of divine power. The energy and life changing force contained within the altar statue's molecular structure can be activated and "rediscovered" through strong faith and devotion. All that needs to occur is for the dedicated priest to "tune-in" to the divine energy contained within the altar statue via his own relationship with the divine light resonating within his three bodies (i.e., his physical body, energetic body, and spirit body).

SPECIFIC OFFERINGS

The type of offerings presented to an altar statue will vary, depending on the type of deity, and his or her specific preferences and energetic correspondences. For example, a priest would not want to offer meat to a vegetarian deity, especially when offerings of water, flowers, and fruit (chestnuts, plums, peaches, jujubes, apricots, and/or walnuts) are expected. Likewise, a priest would not offer a bowl of water to a Warrior Guardian, especially when offerings of wine and meat are expected.

When feeding an altar statue, the following are some examples of altar tools used to energetically feed and increase the magical powers resonating from within the celestial icon.

- **The Incense Burner:** Since ancient times, the various types of aromatic woods, herbs, and spices have traditionally been burned within incense burners, and used as a form of "prayer offerings."

According to ancient Daoist teachings, a priest will traditionally “offer light” to feed an altar statue. The various light offerings may be presented in the form of candle flames or incense. The light and various aromatic smells emanating from the incense offerings are dedicated to feeding the altar statue’s celestial deity.

When items such as wood, herbs and spices contained within the incense are burned in a ritual offering, the fire is used to transform the various ingredients into radiant energy. Within this type of fire offering ritual, it is the priest’s dedication, devotion, and intention that further feeds and increases the radiating energy of the incense offering. The formative magical power of the incense offering is then established and projected into the physical world as the priest’s resonating intention.

- **The Offering Bowl:** The offering bowl and its contents are specifically utilized for presenting special offerings to the altar deities. Traditionally, the contents of the offerings placed within the offering bowl are a symbolic representation of the caring for and energetically “feeding” of the altar statues.

The offering bowl is often used to present various types of “food offerings,” such as rice and fruit (chestnuts, plums, peaches, jujubes, apricots, and/or walnuts) to the celestial deity. However, sometimes priests will choose to use the Offering Bowl for burning Gold Foil Spirit Money.

- **The Sacrificial Plate:** The sacrificial plate is specifically used for presenting “blood offerings,” or Blood Sacrifices (Figure 1.625) to



Figure 1.625. Blood Sacrifices were a common part of both private and public acts of worship in ancient Daoist rituals

wrathful guardian deities. Traditionally, sacrificial meat included such animal sacrifices as pig, duck, fish, goat, deer, etc.

MAGICAL FUSION WITH A DEITY

One extremely secret, ancient ritual training used in Daoist Folk Magic, is the magical interaction and fusion with a Celestial Deity. This type of secret practice was commonly performed after the disciple received special initiation into the highest teachings of Daoist magic.

According to ancient Daoist teachings, magical rituals were traditionally used to help and assist people via the senior priest's connection and relationship with a specific celestial deity, or group of deities. The senior priest would connect with a celestial deity through magical ritual in order to:

- Bring about special healing,
- Subdue and exorcise ghosts and evil spirits,
- Avert misfortune and increase luck,
- Bring about harmonious relationships.

Externally, the energetic function and magical purpose of each of these four types of rituals strongly related to the material realm. However, the secret underlying meaning of each magical ritual was derived from the ancient goal of esoteric union with the celestial divine.

Traditionally, a celestial deity was brought into the human realm through visualized meditation, using the following magical transformation technique:

- After performing magical purification and summoning rituals, the senior priest will form the special hand seal of a celestial deity, from which to magically fuse with (e.g., the double hand seal used to magically activate the Magic Seal of Tai Shang Lao Jun - Figure 1.626).
- Next, the senior priest will focus his attention on imagining and visualizing the Magic Seal of the specific celestial deity forming within his Third Eye area (e.g., the Magic Seal of Tai Shang Lao Hun - Figure 1.627). This special seal is the energetic representation of the deity's essential supernatural nature. Although this special sacred geometric pattern is relatively abstract in nature, it possesses an incredibly powerful transformative energetic content.

After forming the hand seal and visualizing the golden light of the magic seal forming

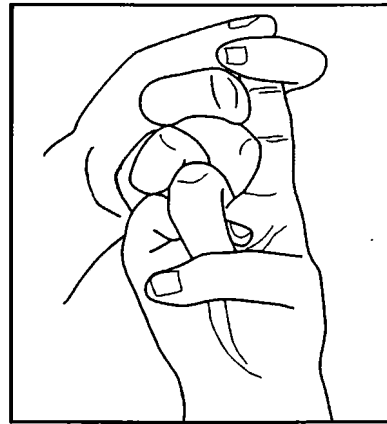


Figure 1.626. The Tai Shang Lao Jun Double Hand Seal



Figure 1.627. The Magic Seal used for activating the Tai Shang Lao Jun Hand Seal

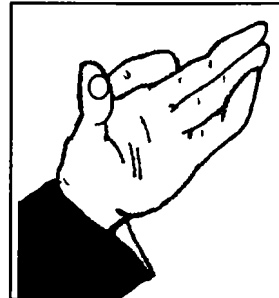


Figure 1.628. The Tiny Light Single Hand Seal

within his third eye (needed to energetically activated it), the priest will immediately and silently say the following magic incantation:

**“Above or Below Heaven,
Only the Dao is Supreme!”**

- Next, the senior priest will form the Tiny Light Hand Seal with each hand (Figure 1.628), and continue to meditate on the secret magical

seal until it transforms into a powerful bright golden light. The Tiny Light Hand Seal is used for worship. It represents the electrical light that illuminates within the energetic particles contained within the field of Yin and Yang (which envelops the infinite space of the Wuji). It is energetically used for protection by purifying, illuminating and shining divine light over a person, place, or thing.

- Once created, the senior priest will direct the focus of his attention onto the golden light seal, expanding and getting brighter, until it magically transforms into the living image of the celestial deity (Figure 1.629).

Within this special meditation, the mind of the senior priest gradually progresses from the abstract construction of a general geometric form, to the specific structure of a celestial deity's human-like image.

- The senior priest will now imagine the celestial deity (e.g., the Celestial God Tai Shang Lao Jun) hovering above his head, as a Divine ball of illuminating golden light, radiating powerful celestial light into his body (from the top of the crown - downward).
- Once the priest experiences the illuminating golden light sensation, he will say the following "Mantra of Intention" three to seven times. Once the Mantra is completed, the priest's mind should be completely empty:

**"Tai Shang Si Bei
Wu Liang Du Ren."**

**"Divine Presence,
Fill me with compassion,
so that I may help others
without restraint."**

- After the "Mantra of Intention" is spoken, the priest will slowly raise his hands above his head and then slowly perform "Pulling Down the Heavens." While the hands are descending from the Yin Tang (Third Eye) area, the senior priest will continue to imagine the energy from the celestial deity (e.g., the Celestial Deity Tai Shang Lao Jun) descending into



Figure 1.629. The Celestial God Tai Shang Lao Jun (also known as Lord Lao or Laozi)

his body, fusing with the energy of the heart. The fused energy of Heaven (i.e., the Divine light) and Earth (i.e., the Heart's Shen) will continue descending the senior priest's body, along with the descending action of the hands, until it reaches the Lower Dantian. When the combined energies reach the Lower Dantian, the priest will imagine and feel the energy immediately transform into steam, and fill his extremities with divine energy and celestial power.

- Next, the senior priest will visualize experiencing a magical fusion and energetic union with the celestial deity. In order to experience this mystical union, the senior priest will continue the meditation, and imagine and feel the divine powers of the energetic form of the celestial deity's spirit body leaving its divine shell and entering into the senior

priest's physical body ("like pouring water into a container").

At the same time, the senior priest will also imagine and feel his own spirit body leaving his physical body and entering into the projected body of the celestial deity.

As both spirit bodies exchange places, "like a mirror reflecting an image," the senior priest will visualize himself as a projection of the celestial deity, and the celestial deity as a projection of himself.

- Once the spirit body of the senior priest has exchanged places with the spirit body of the celestial deity, in order to energetically fuse the magical union, the senior priest will slowly speak a secret sound incantation, that magically links his core self with the celestial deity in a chain-like cycle of chanting.
- First, the senior priest will imagine hearing a powerful magical sound slowly issuing from the celestial deities' mouth (e.g., "Lao"). The magical sound is visualized projecting slowly from the celestial deity's mouth, as an interconnected series of resonating syllables. These sacred celestial sounds gently enter into the senior priest's body via the Baihui point, located at the crown of his head (Figure 1.630).

The powerful magical syllables circulate down the center of the senior priests Taiji Pole, through the Crystal Chamber and Upper Dantian areas, and through the center of the throat, to the heart.

- Once the sacred sounds reach the senior priest's heart and Middle Dantian area, they then travel to the back Shen Dao point, located on the spine (between the shoulder blades), and continue to descend to the back gate of the priest's Yellow Court.
- Once the sacred sounds reach the Yellow Court area, they begin to ascend the priest's chest, rising in front of the heart and Middle Dantian areas, past and through the throat, and exiting the priest's mouth via his breath and exhaled sound.

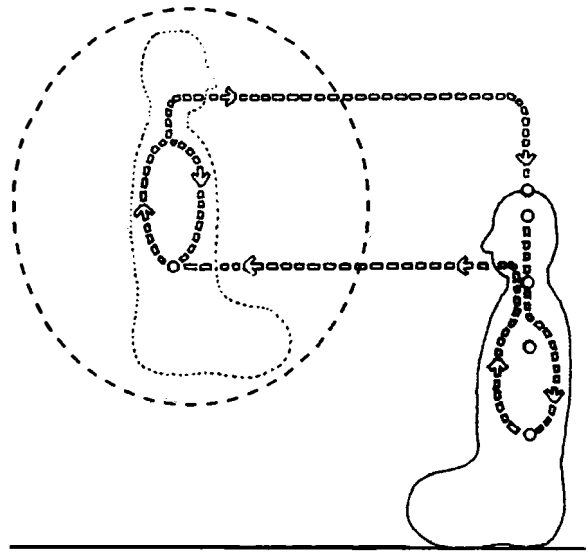


Figure 1.630. The Sacred Sound Circulation Cycle (Between the Senior Priest and the Celestial Deity)

- The magical sound is then visualized being slowly projected from the priest's mouth, into the celestial deity's Lower Dantian and navel area. From the celestial deity's Lower Dantian, the sacred sounds progress upward through the spine to the deities heart and Middle Dantian area.
- From the heart and Middle Dantian area, the sacred sounds descend down the front of the deities chest back into the Lower Dantian Area.
- From the Lower Dantian area, the sacred sounds ascend the cord of the celestial deity's body and are once again projected out of the celestial deities' mouth in an unbroken cycle.

This specific magical technique, focuses on the mutual empowerment of the senior priest and the celestial deity, and is practiced in order to bring about an esoteric magical union, through the secret of speech incantation. This special magical technique is also used in the secret cultivation practices of Daoist Sex Magic. It allows the senior priest to achieve a powerful esoteric union with his mate.

MAGICAL PACTS AND RITUALS

All magical traditions believe in the contractual relationship or "Pact" with supernatural spiritual powers. This common belief allows for the existence of binding contracts between the Celestial Gods and man, as well as between man and various spirit entities.

HISTORY

Historically, there were many forms of magic rituals practiced in ancient China in order to attract and lure various powerful spirits into bargaining the use of their supernatural powers or secret esoteric teachings. To the ancient Daoist, the physical world and the spirit world coexisted, with the spirit world existing within all things and constantly influencing the ever changing seasons of the physical world. To the ancient Chinese, everything that existed in nature was overseen by the spirit world, from mountains, forests, rivers, animals, and the weather. The ancient Daoists therefore realized that in order to gain abundance from nature, they would first have to receive the blessings and approval from the various spirits who governed the Earth.

According to ancient tradition, the clan leaders (holy men and tribal shamans) were responsible for constantly intervening with the spirit world. This important intervention guaranteed the safety of the tribe, and assured that the tribe would not starve. This ancient form of bargaining or "Pact" with the spirit world often involved special magical rituals, offerings, and sometimes sacrifice. The spirits of the natural world eventu-

ally became known as gods, and were usually represented as supernatural animals and other forms of spirit entities, such as powerful deities that were sometimes seen as half-animal and half-man.

As civilization expanded, the agricultural revolution began, which led to the rapid growth in population, and eventually led to the development of many towns and cities. The need for organized static living resulted in the development of various specialized crafts, and the existence of a socialized hierarchy.

During this important transformation time, the energy of the clan shifted, and the need to control the power of the society became more important than the need to appease those who control the powers of nature.

During this time, the use of ancient magic also evolved, taking into consideration the "new" social needs. The need and desire to worship the half-animal and half-man deities began to slowly disappear, rapidly becoming replaced by the popular images of celestial deities who were designed in the image of god-men and god-women. These Man-God images were believed to be all-powerful, and therefore required distinct forms of ritual worship. A new form of religious community discipline was now required to survive in Chinese society.

The ancient Daoist attribution of the conscious life of nature as a whole no longer served man in a spiritual sense, and the idea of a magical "Pact" with supernatural spirits began to slowly decline in China. This idea was soon replaced by a socially organized religious creed, supported by imperial decree.

ORTHODOX ZHENG YI MAGIC RITUALS

The following is a brief introduction to the Zheng Yi School of Daoist magic. The intention behind presenting this information is to introduce the student to the history of the Zheng Yi magical tradition before explaining the specifics about the various "classical" rituals described in these ancient ceremonies.

ZHENG YI SCHOOL HISTORY

Forty-seven kilometers South-West of Gui Xi County there lies Dragon Tiger Mountain, located on the North bank of the Lu Xi River. Dragon Tiger Mountain is the ancient residential address of Celestial Master Zheng Dao Lin. It is the place where Master Zheng originally cultivated the Immortal Pill and found immortality.

According to ancient records titled *the History of Dragon Tiger Mountain*, written in the Jin Dynasty (265-420 A.D.), "This beautiful cloudy mountain in Gui Xi County is the place where the ancestral Celestial Master grew the Immortal Pill. As soon as the Immortal Pill had given birth the spiritual Tigers and Dragons of the Mountains appeared in energetic form to Master Zhang. This is why the mountain was given the name Dragon and Tiger Mountain."

According to the first page of the 10th volume of the *Tong Zhi Emperor's Classic Books*, written in the 10th year of the Tong Zhi Emperors rule, "In the Han Dynasty (206 B.C.-220 A.D.) a person by the name of Zheng Dao Lin (nickname Pei Feng Yi) who was the 9th descendent of Liu Hou, was born in the Tian Mu Shan (Eyes of the Heaven) Mountain, in the Wu Kingdom. Master Zheng learned ancient Daoist alchemical methods of energetic and spiritual transformation called "Nine Containers to Cultivate Immortal Pills" from Emperor Wang. Because he wanted to diligently practice these internal methods, he traveled to a place called Huai, along the Po Yang Lake in Gui

Xi County. From there, Master Zheng traveled 8 miles into Dragon Tiger Mountain to practice cultivating the "Nine Containers to Cultivate Immortal Pills" techniques. About eight miles East of Dragon Tiger Mountain is the Celestial Master's Mansion of the Upper Clarity Branch of the Zheng Yi Daoist sorcery. This Mansion is the place where all of the Ancestral Daoist Celestial Masters in history lived and cultivated their Immortal Pills."

According to the book called *The History of the San Qing Region*, written in the Tong Dynasty (618-907 A.D.), "Zheng Dao Lin was respected by the Daoist Abbots as the head of the Zheng Yi Daoist sect and was given the honorary title of Celestial Master. The emperor endorsed the Daoist books on Immortal Pills, and also officially granted Master Zheng the name of Celestial Master and empowered him with an official seal to validate this honor. The emperor then gave Master Zheng the privilege that his descendents would inherit the honor of his official name and seal as Celestial Master."

Master Zheng was also given the right and privilege from the Emperor to expand the Celestial Master's Mansion. After the Zheng Yi Daoist religion was officially established by the royal authorities, it proliferated. During the dynasties that followed, the Imperial authorities always maintained this tradition and allocated money for the upkeep of the Daoist Celestial Master's Mansion.

To this date there have only officially been 64 Celestial Masters, as the true title of Celestial Master can only be officially granted and recognized by the Emperor. After the advent of communism in China in 1949, no such title has officially been granted (as China no longer recognizes the authority or political title of an Emperor).

Therefore, the following classical Zheng Yi Rituals represent centuries of ancient Daoist esoteric ceremonial practices, passed down from generation to generation, kept alive via the remaining Abbots of the Celestial Master's Mansion.

ZHENG YI DAOIST RITUALS

The following rituals, Using Thunder to Transform, Biao Bai Respects the Report and Gets Approval, and Polishing The Flag, serve as an introduction to some of the basic Daoist magical rituals performed in the Zheng Yi ceremonies.

USING THUNDER FOR TRANSFORMATION

The "Using Thunder For Transformation" ritual is actually a complex transformational method taught in ancient Daoism. It is used to convert and transform the human body into an Immortal body, and it requires the disciple to progressively master and integrate the following practices:

- Join the Heavens and the Earth
- Circulate and Harmonize the Three and Five
- The Five Thunders Explode
- Open the Gate to Heaven, Close the Door to Earth, Keep the Door Open to the Human World, and Block the Road to the Ghost
- Tiny Light Covers the Head
- Use Heavenly Eyes to Run the Golden Light
- Exhale the Old
- Inhale the New
- Meditate and Focus on the Body
- Quickly Release the Five Fires
- Release The Three Magical Fans
- Use The Thunder Block To Circle The Ancestral Palace
- Use The Thunder Block To Circle The Immortal Palace
- Use the Thunder Block To Circle the Five Qi of the Chest
- Use the Thunder Block To Circle the Ears and Hear the Sound of Thunder
- Use the Thunder Block To Circle the Tian Gu at the Top of the Head

According to the classic Daoist book *The Secret of Daoist Heritage*, "There are San Hua (Three Essences) that combine and gather on top and Wu Xing (Five Elements) that converge the Wu Qi (Five Energies) to become the Yuan Qi (Original Energy) of the Immortal Fetus (Soul Body). The Shen (spirit) converges with the Qi (energy), the Qi converges with the Shen. The human body and the Immortal Spirit converge together and become the "Natural True Body."

In his lectures on *The Secret of Daoist Heritage*, the respected Daoist Master Wang Shao Lin stated that the "San Hua" refers to the Essence (Jing), Energy (Qi), and Spirit (Shen). The saying, "to nurture the Qi with the Shen and to nurture the Shen with the Qi" means to transform the Shen.

The statement "Gather on Top" means to convert the essence. It describes what happens when the tincture of the San Hua (Three Essence) rises to the Tian Gu (Valley of Heavens - also known as the "Mud Pill") area in the brain. The "Five Qi" describes the combined and refined energies of the Liver, Heart, Spleen, Lungs and Kidneys.

The "Original Qi" is the Ancestral Qi and originates from inside the Ancestral Cave (the Lower Dantian). Inside the Lower Dantian area there is one circular "Golden Orange Peel." The energy of the refined Five Qi gathers together in the Lower Dantian and causes the circular Golden Orange Peel to energetically and spiritually transform. By forcing out all of the turbid energy in the circular Golden Orange Peel, the circular orb is energetically transformed and becomes opalescent and translucent, allowing the spirit body to become created.

EXPLANATION OF THE "USING THUNDER FOR TRANSFORMATION" RITUAL

The following is an explanation of the procedure and specific technique used to perform the ritual known as "Using Thunder For Transformation."

- Begin by performing the "Join the Heavens to the Earth," using the altar Command Block to draw a circular sphere which symbolizes the energetic and spiritual joining of Heaven and Earth.
- Next, extend your hands over the altar's incense burner, and purify your hands in the incense smoke. Then, form the Jade Incantation Hand Seal. After forming the Jade Incantation Hand Seal, begin to perform the Circulating and Harmonizing the Three and Five ritual.
- Then, form the Immortal Sword Hand Seal and perform the Five Thunders Explode ritual.
- Next, perform the Open the Gate to Heaven and Close the Door to Earth, Keep the Door

Open to the Human World and Block the Road to the Ghosts.

- Then, form the Tiny Light Hand Seal with both hands and cover the top of the head.
- Next, use the Heavenly Eyes to circulate a golden light.
- Then, form the Stick Beating Demon Hand Seal with both hands; exhale the old and inhale the new.
- Next, form the Jade Incantation Hand Seal with both hands at the level of the eyebrows; perform the Meditate and Focus on the Body ritual.
- Then, use your left hand to perform the Quickly Release The Five Fires (Heavenly Fire, Earthly Fire, Thunder Star Fire, Thunderbolt Fire, and the Three True Fires of the Tai Yang) to “burn off the dead grass” (this ancient Chinese term refers to the purging of one’s emotional baggage).
- Next, form the Three Fans, symbolizing creating the auspicious wind, the wind of healthy Qi and the wind that drives away the disgusting things.
- Then, perform the Using The Thunder ritual, by forming left and right Thunder Block Hand Seals and circulating them over the body in order to energetically stimulate the following five different physical areas: the Lower Dantian-Ancestral Palace; the Liver and Yellow Court area-Immortal Palace; the Middle Dantian and Heart area- the Five Qi; the Ears-Hearing Thunder; and the Tian Gu at the top of the head-Ni Wan Palace.
- End the ritual by hitting both Thunder Blocks Hand Seals in front of the face and immediately forming two Immortal Sword Hand Seals. Begin to move the Qi and Shen outward, while extending the Immortal Sword Fingers forward, just below the eyes.

“JOIN THE HEAVENS AND THE EARTH”

You begin the “Using Thunder For Transformation” ritual by first initiating a physical transformation by drawing energetic lines that show the spiritual connection between Heaven

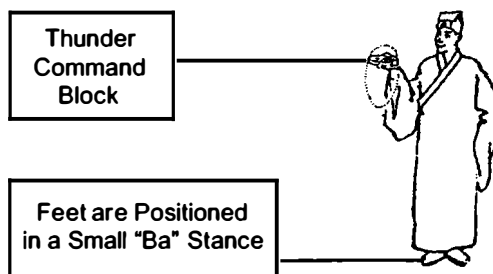


Figure 1.631. “Join the Heavens and the Earth”

and Earth. The following ritual is called “Join the Heavens and the Earth.”

- Stand in a small “Ba” stance
- With your right hand holding the Thunder Command Block and your left hand resting on your left hip, draw a circle in front of your Heart and Middle Dantian area (Figure 1.631).
- The first circle is drawn in a clockwise direction then followed by drawing a circle in a counterclockwise direction.

“CIRCULATE AND HARMONIZE THE THREE AND FIVE”

- Keep the feet in the small “Ba” stance.
- The right hand and the left hand form the Jade Incantation Hand Seal (Figure 1.632).
- With this Hand Seal, first make three circular rotations clockwise and then you make five counterclockwise circular rotations.

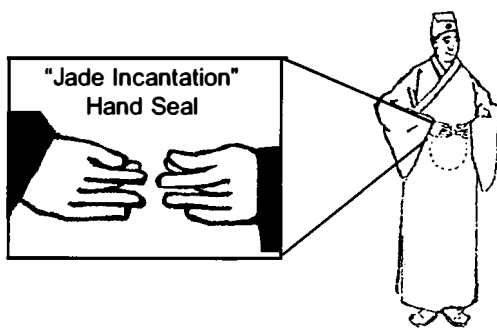


Figure 1.632. “Circulate and Harmonize the Three (Essences) and Five (Energies)”

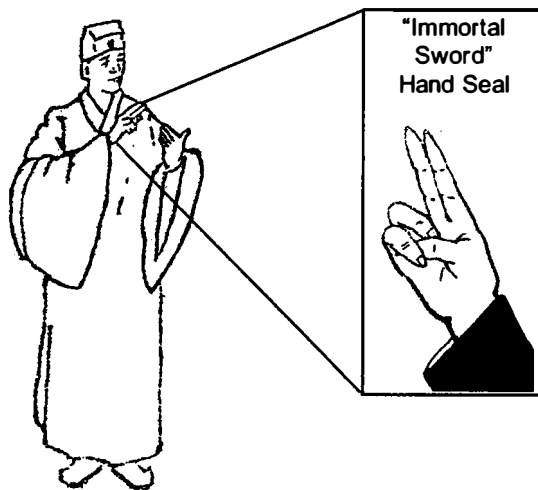


Figure 1.633. The "Five Thunders Explode"

"THE FIVE THUNDERS EXPLODE"

- Keep the feet in the small "Ba" stance.
- With your right hand, form the Immortal Sword Hand Seal with the right thumb positioned over the ring finger and touching the last crease of the little finger (Figure 1.633).
- Draw the Chinese character "Thunder" (Figure 1.634) in the center of the left palm, which is now positioned in front of your body, at the left side of your chest.
- Next, draw the Five Thunder Mountains and recite the following incantation as you draw five circles around the center Thunder character. The following incantation is a command used to call and dispatch the Five Thunder Generals from the Five Thunder Mountains:

**"Dong Qi Tai Shan Lei
(The Eastern Energy of Tai Shan Thunder);**

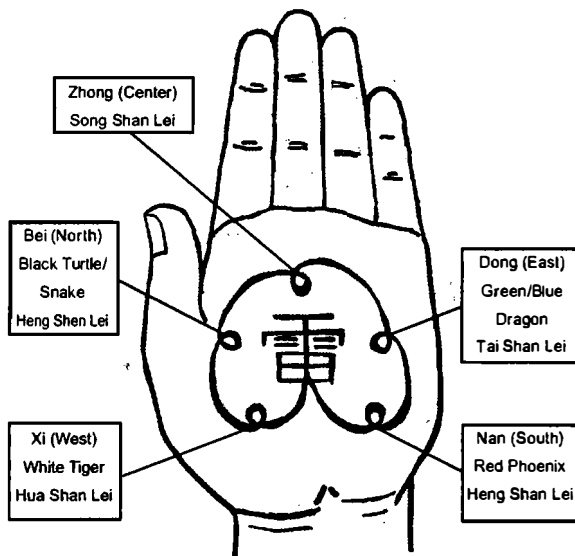


Figure 1.634. Draw the Chinese character for Thunder on the center of your palm with your Sword Fingers Hand Seal. Next, draw the Five Thunder Mountains and circle the mountains while reciting the Incantation.

**Nan Qi Heng Shan Lei
(The Southern Energy of Heng Shan Thunder);**

**Xi Qi Hua Shan Lei
(The Western Energy of Hua Shan Thunder);**

**Bei Qi Heng Shan Lei
(The Northern Energy of Heng Shan Thunder);**

**Zhong Qi Song Shan Lei
(The Center Energy of Song Shan Thunder)"**

- Immediately after completing the last (5th) circle, having spoken the incantation and gathered all of the Qi from the Five Thunder Mountains with the Daoist Sword Fingers, perform the dispatching finger gestures by flicking the sword fingers upwards towards the Heavens.

“OPEN THE GATE TO HEAVEN, CLOSE THE DOOR TO EARTH, KEEP THE DOOR OPEN TO THE HUMAN WORLD, AND BLOCK THE ROAD TO THE GHOST”

- Keep the feet in the small “Ba” stance.
- Place your left hand by your lower waist, and with your right hand form the Immortal Sword Hand Seal (refer back to Figure 1.633).
- Using your right hand, slowly begin to draw the energetic pattern of a square in front of your Lower Dantian (Figure 1.635).
- With your sword finger positioned in front of your Lower Dantian, begin to draw the top line by performing one stroke from left to right (which means to Open the Door to the Gate of Heaven).
- Next, draw the bottom line by performing one stroke from the right to the left (which means to Close the Door to the Earth).
- Then, draw the left side of the box by performing one stroke from the bottom to the top (which means to Keep the Door Open to the Human World).
- Finally, draw the right side of the box by performing one stroke from the top to the bottom (which means to Block the Road to the Ghost).
- When performing this ritual it is important to chant a specific incantation while drawing the box.

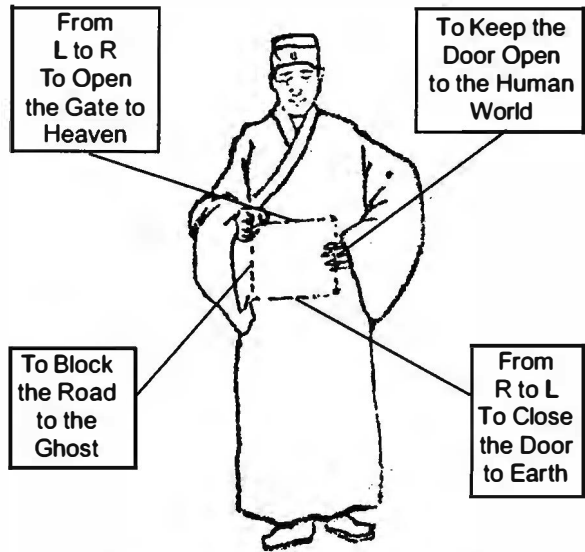


Figure 1.635. “Open the Gate to Heaven, Close the Door to Earth, Keep the Door Open to the Human World, and Block the Road to the Ghost”

“TINY LIGHT COVERS THE HEAD”

- Keep the feet in the small “Ba” stance.
- Form the Tiny Light Hand Seals with each hand (Figure 1.636).
- Then separate your hands away from the top of your head. Continue the movement down past the ears, the shoulders, the chest, and hips, ending at the Lower Dantian.

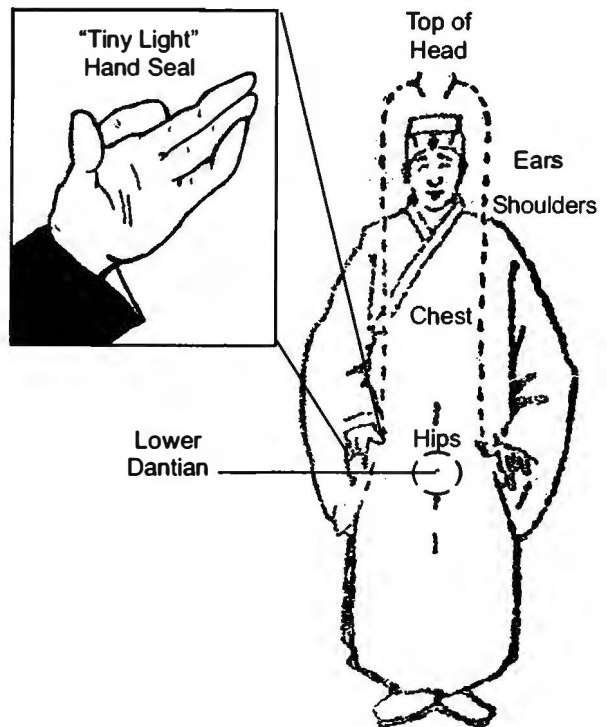


Figure 1.636. “The Tiny Light Covers the Top of the Head”

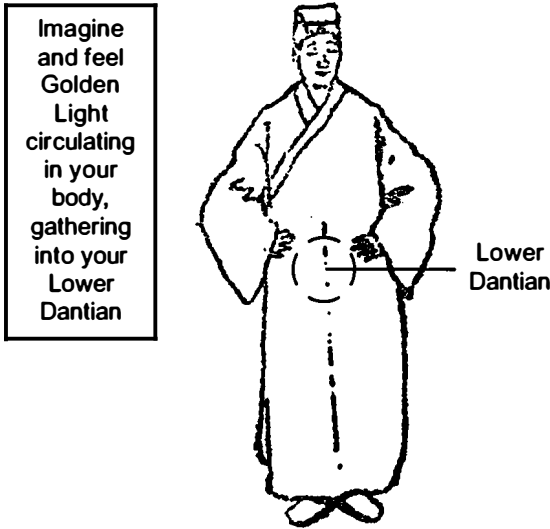


Figure 1.637. "Use Heavenly Eyes to Run the Golden Light"

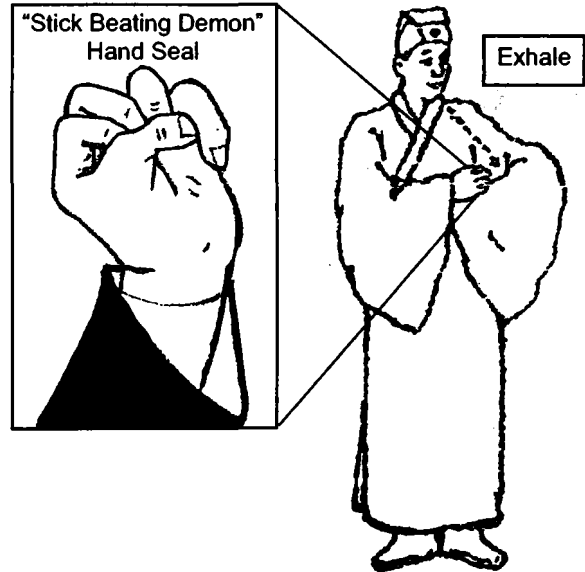


Figure 1.638. "Exhale the Old"

"USE HEAVENLY EYES TO RUN THE GOLDEN LIGHT"

- Keep the feet in the small "Ba" stance.
- Rest both hands on the waist and close the eyes to meditate (Figure 1.637).
- Using your Heavenly Eyes imagine and feel a golden light circulating in your body, gathering into your Lower Dantian.

"EXHALE THE OLD"

- Keep the feet in the small "Ba" stance.
- Position your left hand on your waist and form the Stick Beating Demon Hand Seal. Your right hand (also on your waist) forms the Stick Beating Demon Hand Seal (Figure 1.638).
- Then bring your right hand towards your upper left shoulder and begin to exhale. As you release the turbid Qi, pull the energy out of your body from your mouth, drawing it towards your elbow.

"INHALE THE NEW"

- Keep the feet in the small "Ba" stance.
- Position your right hand on your waist and form the Stick Beating Demon Hand Seal. Your left hand (also on your waist) forms the Stick Beating Demon Hand Seal.

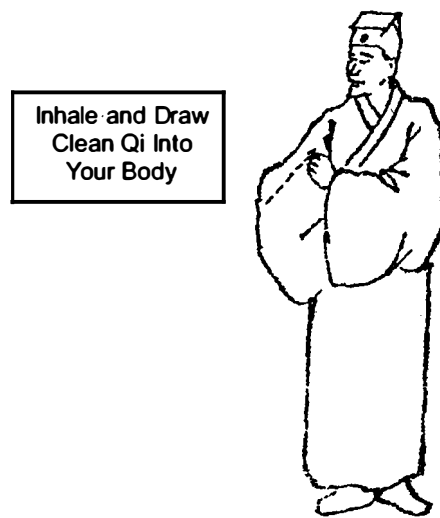


Figure 1.639. "Inhale the New"

- Bring your left hand towards your right elbow and begin to inhale while simultaneously moving your right hand towards your right shoulder (Figure 1.639).
- As you inhale and draw the clean Qi into your body, imagine and feel that you are pulling divine energy into your body flowing from the elbow into the mouth.

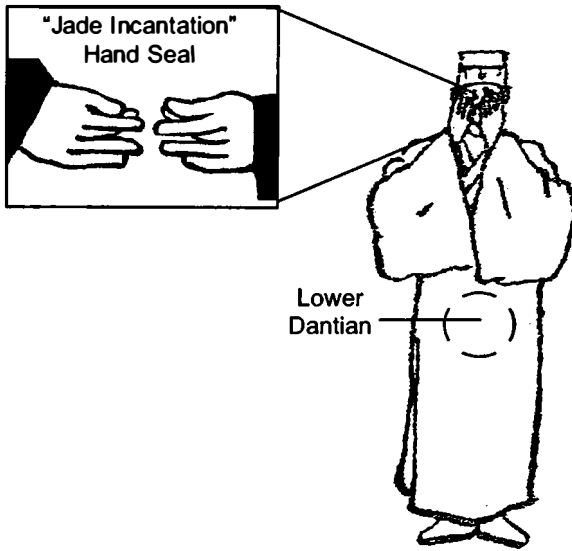


Figure 1.640. "Meditate and Focus on the Body"

"MEDITATE AND FOCUS ON THE BODY"

- Keep the feet in the small "Ba" stance.
- Form the Jade Incantation Hand Seal with both hands, placing the middle fingers at the height of the eyebrows (Figure 1.640).
- Close the eyes and begin to meditate and focus the mind on gathering golden light energy into the Lower Dantian.

"QUICKLY RELEASE THE FIVE FIRES"

- Keep the feet in the small "Ba" stance.
- With your right hand positioned on your waist, stretch your left arm forward 45 degrees towards the left (Figure 1.641).
- As you reach out with your left hand, place your thumb onto the first crease (the base) of the first finger and form the Joining of the Heavenly Fire Hand Seal (Figure 1.642).
- Next, touch the thumb to the second crease of the first finger and form the Joining of the Earthly Fire Hand Seal.
- Then, place the thumb to the third crease of the first finger and form the Joining of the Thunder Star Fire Hand Seal.
- Next, place your thumb on the tip of the first finger and form the Joining of the Thunderbolt Fire Hand Seal.



Figure 1.641. "Quickly Release the Five Fires"

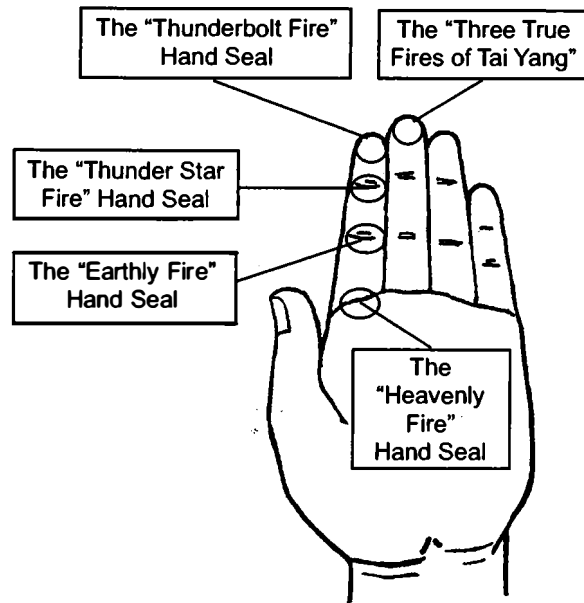


Figure 1.642. The "Join the Five Fires" Hand Seals.

- Finally place your thumb on the tip of the middle finger and form the Joining of the Three True Fires of Tai Yang (Supreme Yang).
- While performing this ritual it is important to chant a specific incantation.

The magical movement of the first energetic action of the sleeve "fan" creates the Auspicious Wind

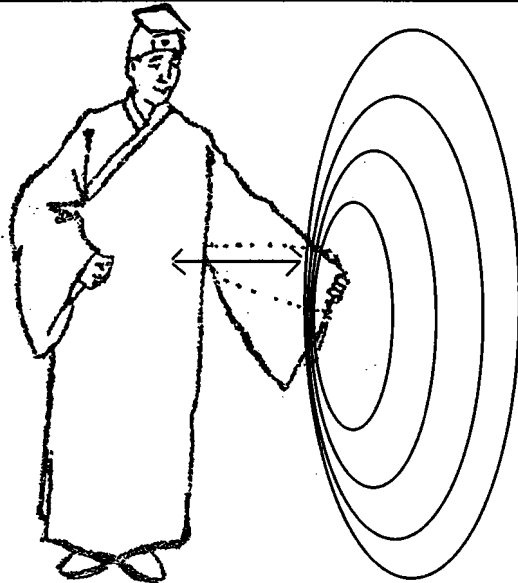


Figure 1.643. "The Three Fans #1"
(First Fan - Moves Toward The Left)

The magical movement of the second energetic action of the sleeve "fan" creates the Auspicious Qi

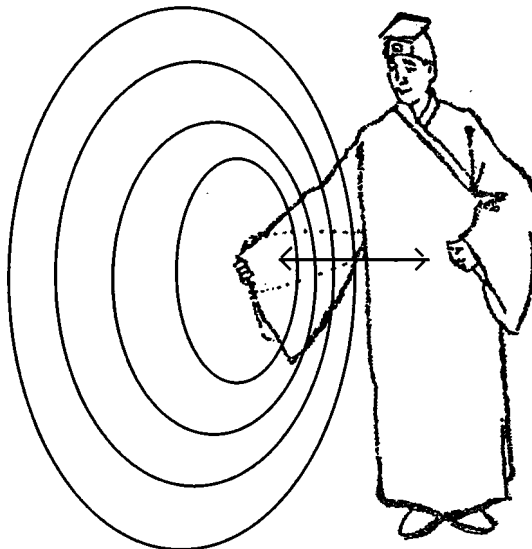


Figure 1.644. "The Three Fans #2"
(Second Fan - Moves Towards The Right)

"RELEASE THE THREE MAGICAL FANS"

- Keep the feet in the small "Ba" stance.
- With your right palm resting on your right hip, reach out with your left hand and whip the big sleeve of the Daoist robe 45 degrees towards the left and back again. The magical movement of the first energetic action of the sleeve "fan" creates the Auspicious Wind (Figure 1.643).
- Next, place your left hand on your hip, reach out with your right hand and whip the big sleeve of your Daoist robe 45 degrees to the right and back again. The magical movement of the second energetic action of the sleeve "fan" creates the Auspicious Qi (Figure 1.644).
- Finally with your right palm resting on your right hip, reach out with your left hand and whip the big sleeve of the Daoist robe 45 degrees to the left and back again. The magical movement of the third energetic action of the sleeve "fan" drives away evil things and purifies the room (Figure 1.645).

The magical movement of the third energetic action of the sleeve "fan" drives away evil things and purifies the room

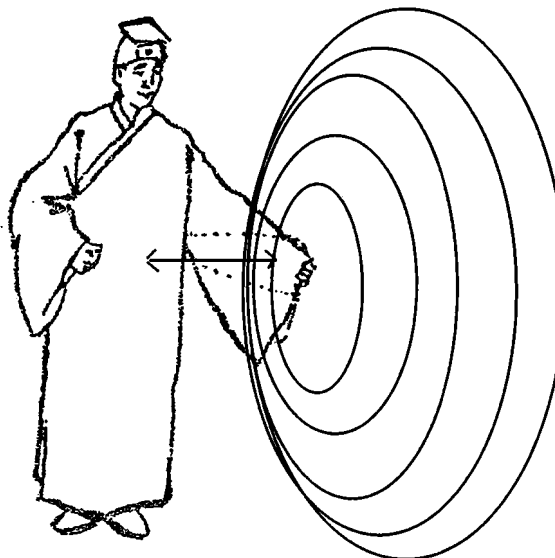


Figure 1.645. "The Three Fans #3"
(Third Fan - Moves Towards The Left)

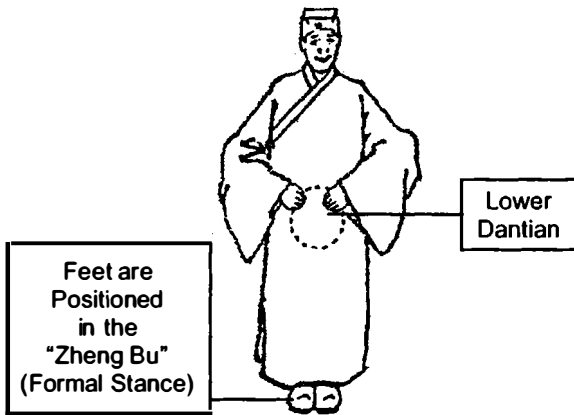


Figure 1.646. "Use The Thunder Block To Circle The Ancestral Palace (Lower Dantian)"

"USE THE THUNDER BLOCK TO CIRCLE THE ANCESTRAL PALACE (LOWER DANTIAN)"

- Change the position of your feet to the "Zheng Bu" (Formal Stance) position (Figure 1.646).
- Placed both hands on the Ancestral Palace (located in the Lower Dantian) and form the Thunder Block Hand Seal (Figure 1.647).
- Begin by drawing three circles in a clockwise direction around the Lower Dantian.
- Next, draw five circles in a counterclockwise direction around the Lower Dantian.

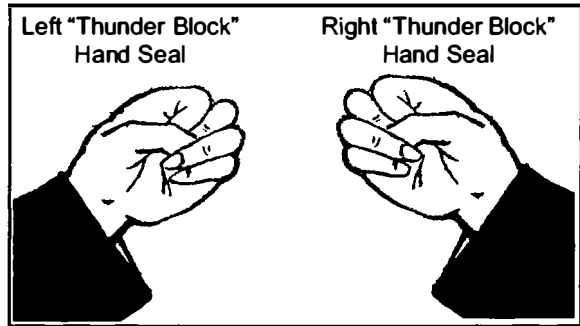


Figure 1.647. The Left and Right "Thunder Block" Hand Seal.

"USE THE THUNDER BLOCK TO CIRCLE THE IMMORTAL PALACE (LIVER)"

- Keep the feet in the Formal stance.
- Both hands (still forming the Thunder Block Hand Seal) move from the Lower Dantian towards the Yellow Court, resting at the Yellow Court and Liver organ area (Figure 1.648).
- Begin by drawing three circles in a clockwise direction around the Liver and Yellow Court area.
- Next, draw five circles in a counterclockwise direction around the Liver and Yellow Court area.

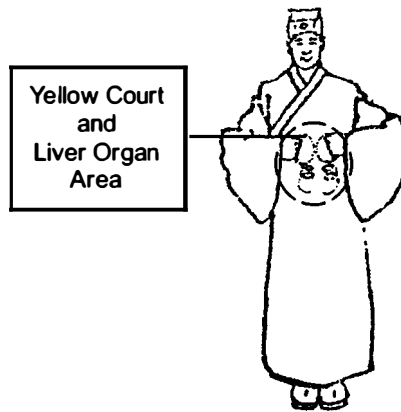


Figure 1.648. "Use The Thunder Block To Circle The Immortal Palace (Liver)"

"USE THE THUNDER BLOCK TO CIRCLE THE FIVE QI OF THE CHEST"

- Keep the feet in the Formal stance.
- Move both Thunder Block Hand Seals from the Liver and Yellow Court area towards the Middle Dantian and Heart area (Figure 1.649).

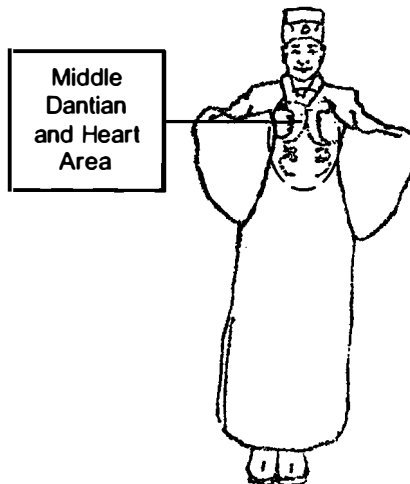


Figure 1.649. "Use the Thunder Block To Circle the Five Qi of the Chest"

- Begin by drawing three circles in a clockwise direction around the Middle Dantian and Heart area.
- Next, draw five circles in a counterclockwise direction around the Middle Dantian and Heart area.

“USE THE THUNDER BLOCK TO CIRCLE THE EARS AND HEAR THE SOUND OF THUNDER”

- Keep the feet in the Formal stance.
- Move both Thunder Block Hand Seals from the Middle Dantian and Heart area towards the Upper Dantian and ears.
- Draw three circles in a clockwise direction (from shoulders to tip of the head to the nose and back to the shoulders) around the Upper Dantian and ear areas (Figure 1.650).
- Next, draw five circles in a counterclockwise direction (from the shoulders to the top of the nose to the top of the head to the back of the head to the shoulders) around the Upper Dantian and ear areas.

“USE THE THUNDER BLOCK TO CIRCLE THE TIAN GU AT THE TOP OF THE HEAD”

- Keep the feet in the Formal stance.
- Both Thunder Block Hand Seals move from the ears to the back of the head, towards the top of the head, and then towards the front of the face, finally resting at eyebrow level.
- Next, hit the two Thunder Blocks Hand Seals together in front of your face and immediately form two Immortal Sword Hand Seals. Just below the eyes begin to extend your Qi and Shen outward, while extending the Immortal Sword Fingers forward (Figure 1.651).

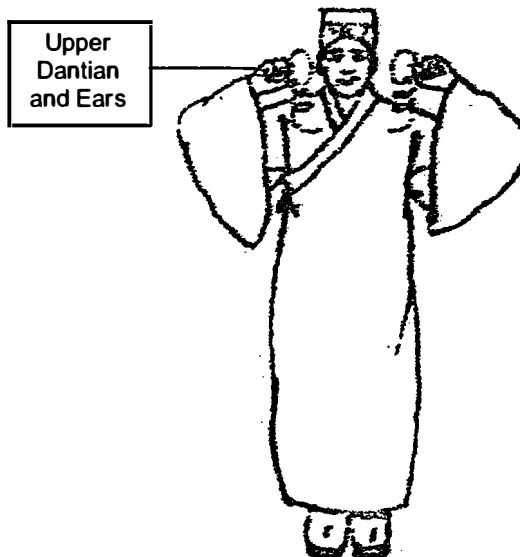


Figure 1.650. “Use the Thunder Block To Circle the Ears and Hear the Sound of Thunder”

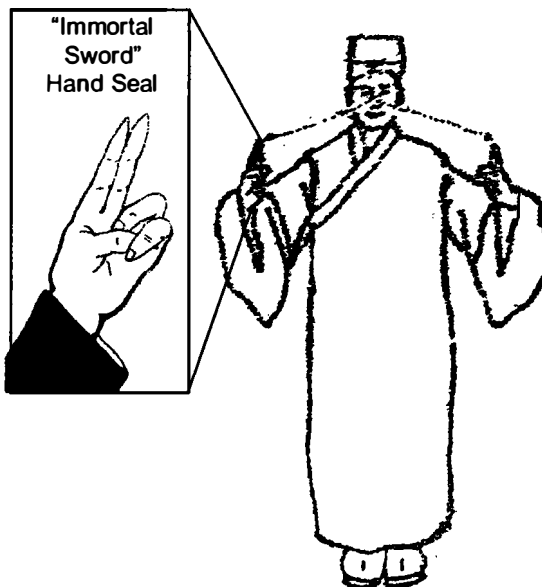


Figure 1.651. “Use the Thunder Block To Circle the Tian Gu at the Top of the Head”

THE “BIAO BAI” RESPECTS AND REPORTS TO GET APPROVAL

The purpose of this Daoist ceremony is basically to demonstrate that the Biao Bai Abbot (second in charge) has developed the ability to use the power of the magical altar tools and the words of the esoteric incantations to spirit travel to the Heavens in order to see the Celestial Emperor, kowtow, and wait for his approval.

The “Biao Bai” Respects and Reports to Get Approval magical ritual requires the Abbot to progressively master and integrate the following practices:

- Splash and Purify the Water to Summon the Celestial Marshal Generals
- Roll Up the Pearl Curtain
- Compile The Report
- Copy The Report
- Seal The Report
- Burn The Report
- Open The Heavens And Break Through The Earth
- Capture And Construct The Prison
- Offer the Report
- Stand Upright In The Middle Of The Celestial Palace
- Crouch And Meditate

EXPLANATION OF THE “BIAO BAI” RESPECTS AND REPORTS TO GET APPROVAL

The following is an explanation of the ritual techniques, and the specific order used when performing the “Respecting the Report to Get The Approval” ceremony.

- There are other Daoist Abbots and priests that assist the Biao Bai in the ceremony. Certain of these Daoist Monks will play the music, beat the drums, play the flutes etc. in order to invite the Ancestral Master to the altar.
- Then, the Senior Abbot leads the Daoist disciples to the altar.
- The Senior Abbot divides the groups into various sections and brings them to the altar.
- The Biao Bai begins by performing the “Splash and Purify the Water” ritual in order to summon the Generals to the altar.
- Next, the Biao Bai performs the Roll Up The Pearl Curtain ritual in order to combine the pre-birth and after-birth energies with the

magical image of the Ba Gua and roll them up in a Pearl Curtain. This ritual is done to comfort and pacify the “Five Old Men,” which translates as showing respect to the ancestors of the Five Directions (North, East, South, West and Center) with incense.

- Next, the Biao Bai compiles the report, which means to file the report and to present it to the Jade Emperor (the Emperor of Heaven).
- The Biao Bai then energetically copies the report and sends it to Heaven. The first copy is energetically created and sent to the Heavenly Court, via the Treasury Sword That Terrifies Demons so that all of the Celestial Immortals are informed as to what is about to transpire.
- Then, the Biao Bai again energetically copies the report, this time sending it into the Earth. The second copy is energetically created and sent into the Court of Hell, via the Treasury Sword That Terrifies Demons, so that all of the Earthly Immortals and Demons are informed as to what is about to transpire.
- The Seal the Report ritual allows the Biao Bai to take hold of the third (original) copy of the report and energetically seal it. The report is then burned with the “Fire and the Wind” Stepping, and its energetic form is escorted through the star constellation into the Heavenly Court.
- The Biao Bai then performs the Open the Gate to Heaven and Break Through the Earth ritual in order to Capture and Constrain the Evil Qi and place it in prison.
- Next, the Biao Bai puts down the Treasury Sword and picks up the Communication Tablet to perform the Twenty-Eight Star Stepping pattern (which is considered the appropriate stepping pattern used to offer the official report).
- Then, the Biao Bai Stands Upright in the Middle of the Celestial Palace, Crouches and Meditates. At this point in the ritual, the Biao Bai has spirit traveled into the Heavenly Court to see the Jade Emperor, offered him the report, and is awaiting for his approval.
- The Daoist musicians beat the drums and all the Daoists Abbots, priests and disciples remain silent.



Figure 1.652. "Splash and Purify the Water to Summon the Celestial Marshal Generals"

- A senior Daoist priest then asks if the Jade Emperor has heard the report, and the Biao Bai Abbot responds "The report has been sent."
- Then, the senior Abbot returns to show his appreciation, ends the ceremony, and leaves the altar.
- At this point, the incense container is returned to its proper place, and the crowd leaves.

"SPLASH AND PURIFY THE WATER TO SUMMON THE CELESTIAL MARSHAL GENERALS"

- This ritual begins by placing the feet in the "Huo Ding" (Fire Ding) Stance.
- Hold the water cup in your left hand using the Three Forks (Trident) Hand Seal.
- Hold the Treasury Sword That Terrifies Demons in front of your left chest with your right hand.
- Using the first finger of your right hand touch the water and splash inside the altar water cup to stimulate and energize the water.
- Then, swing the Treasury Sword in front of your body, making a slicing action from above the cup towards the right direction. Next, flick the tip of the sword upwards (Figure 1.652).



Figure 1.653. "Roll Up the Pearl Curtain"

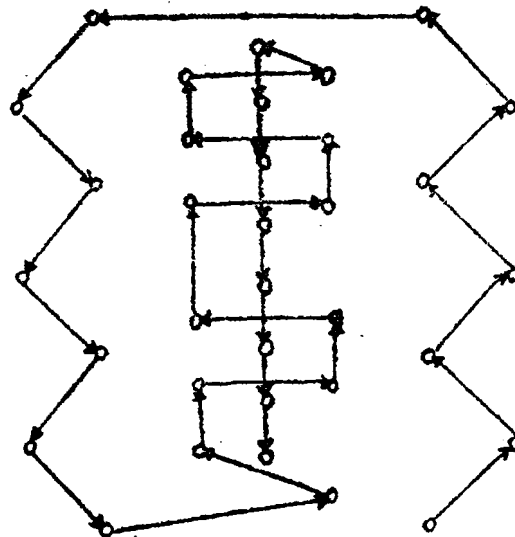


Figure 1.654. "Da Mi Huo" (Big Star Stepping)

"ROLL UP THE PEARL CURTAIN"

- Next, place the Treasury Sword and Altar Cup onto the Earth Altar and take up the Report Tablet.
- Hold the Report Tablet upwards (with your left hand above your right hand), at eyebrow level (Figure 1.653).
- Then, perform the Da Mi Huo (Big Star Stepping), making sure that while stepping your eyes follow the movements of your feet (Figure 1.654).



Draw three circles above the cup of water

Figure 1.655. "Compile The Report"

"COMPILE THE REPORT"

- Reposition the feet in the same Hua Ding Stance (Fire Ding Stance).
- Continue the ritual by drawing three circles above the cup of water (Figure 1.655).

"COPY THE REPORT"

- Keep the feet positioned in the same Hua Ding Stance (Fire Ding Stance).
- Next, draw three counter-clockwise circles above the report and then flick your sword upwards towards the Heavens (Figure 1.656).

Draw three circles above the report then flick the sword upwards towards the Heavens

Counter-Clockwise

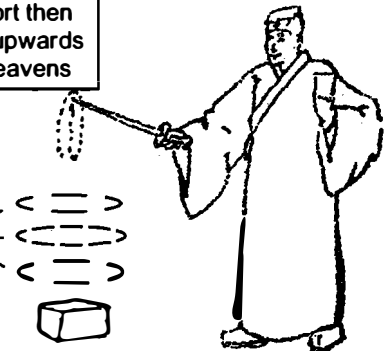


Figure 1.656. "Copy The Report"

Draw three circles above the report, then flick the sword downwards towards the Earth

Clockwise

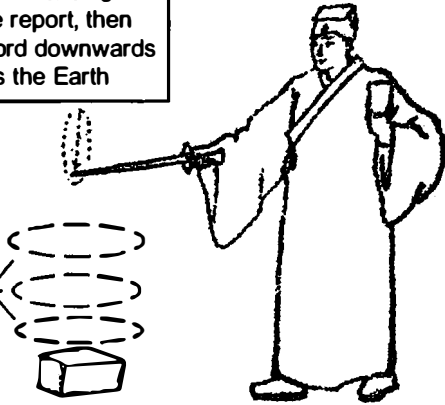


Figure 1.657. "Seal The Report"

"SEAL THE REPORT"

- Keep the feet positioned in the same Hua Ding Stance (Fire Ding Stance).
- Again draw three clockwise circles above the report and then flick your sword downwards towards the Earth (Figure 1.657).

"BURN THE REPORT"

- Keep the feet positioned in the same Hua Ding Stance (Fire Ding Stance).
- With your right hand, hold the tip of the sword pointing straight up towards the Heavens (Figure 1.658).
- Both eyes look straight as you perform the "Wind and Fire" Stepping (Figure 1.659).



Figure 1.658. "Burn The Report"

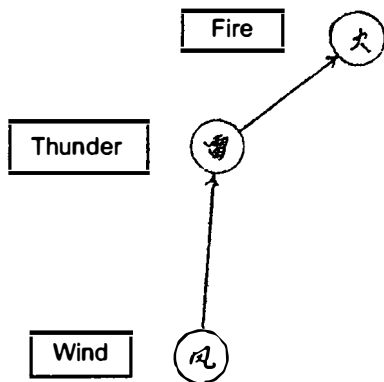


Figure 1.659. "Wind and Fire" Stepping

"OPEN THE HEAVENS AND BREAK THROUGH THE EARTH"

- Position the feet in the Formal Stance (both feet are placed beside each other).
- Hold the water cup in your left hand using the Three Forks (Trident) Hand Seal.
- Hold the Treasury Sword That Terrifies Demons in front of your left chest with your right hand.
- Take one sip of water and spit it out, making sure that you spray a fine mist.
- Next, with your first finger, dip into the water and flick it into the altar area.
- Then, use the sword to draw the Chinese character for "Chi," meaning "to infuse and empower" (Figure 1.660), then flick the sword upwards (Figure 1.661).

"CAPTURE AND CONSTRUCT THE PRISON"

- Position the feet in the Formal Stance (both feet are placed beside each other).
- Hold the water cup in your left hand using the Three Forks (Trident) Hand Seal.
- Hold the Treasury Sword That Terrifies Demons in front of your left chest with your right hand.
- With the sword, draw the character for "prison" inside the rice container (Figure 1.662).
- The disposing of the demon is concluded by offering three sticks of incense, which are placed into the bucket of rice.



Figure 1.660. Draw the Chinese character "Chi" - to infuse and empower (Imperial Order)



Figure 1.661. "Open The Heavens And Break Through The Earth"



Figure 1.662. "Capture And Construct The Prison"



Figure 1.663. "Offer the Report"

"OFFER THE REPORT"

- Hold the Report Tablet upwards (with your left hand above your right hand) at eyebrow level (Figure 1.663).
- Next, perform the "Dippers of the Twenty-Eight Constellations" Star Stepping Pattern. Make sure that while stepping your eyes follow the movements of your feet (Figure 1.664).

"STAND UPRIGHT IN THE MIDDLE OF THE CELESTIAL PALACE"

- Again position your feet in the Formal Stance (feet beside each other).
- Hold the Report Tablet upwards (with your left hand above your right hand) in front of your abdomen (Figure 1.665).
- Next, bend forward and begin to bow.

"CROUCH AND MEDITATE"

- Bring your feet and knees close together.
- Hold the Report Tablet upwards (with your left hand above your right hand) at eyebrow level.
- Crouch on the floor and begin to meditate (Figure 1.666).
- This completes the Biao Bai ritual of "Respecting the Report to Get The Approval."

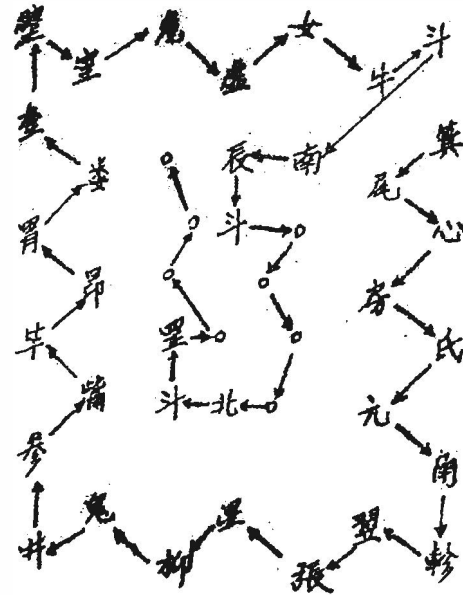


Figure 1.664. The "Dippers of the Twenty-Eight Constellations" Star Stepping Pattern



Figure 1.665. "Stand Upright In The Middle Of The Celestial Palace"



Figure 1.666. "Crouch And Meditate"

MO QI (POLISH THE FLAG)

The following ritual focuses on the duties of the Command Flags. This particular ritual was established in the Zheng Yi branch of Daoism from the Ling Bao (Magical Treasure) tradition. This ritual originated from the Yin Section of the ancient Daoist book *Ling Bao Ji Lian* (Nurturing and Growing the Magical Treasure). Its purpose is to follow the order of "Tai Yi Jiu Min" and break into the floating Ghost Mountain of the Earthly Hell "Feng Du," enter into its eighteen chambers, and release any good spirits that may have been captured by mistake.

The Mo Qi (Polish The Flag) magical ritual requires only the two senior Abbots (the Gao Gong and the Biao Bai) to progressively master and integrate the following Ling Bao (Magical Treasure) practices:

- Give the Order
- Present The Flame
- The Biao Bai Fa Shi Draws The Command Seal

After completing this ritual, the Daoist priests humbly accept the appreciation from the Celestial Master for their sacrifice and heroic deeds.

Because of this sacrifice and contribution to humanity (breaking into the floating Ghost Mountain of the Earthly Hell), the Daoist priests can now accept the praise of the Ancestral Master, and are now allowed to enter into the celestial realms of Heaven.

EXPLANATION OF MO QI (POLISH THE FLAG)

The following is an explanation of the ritual, and the specific techniques used when performing the "Polish The Flag" ceremony. During this ceremony, only the Biao Bai (which translates as "white report") and the Gao Gong (which translates as "senior achievement") perform the "Biao Bai Fa Shi Draws The Command Seal" ritual. Also during the ritual, the Biao Bai asks specific questions, and instead of the crowd responding, only the Gao Gong will answer.

- Surrounding the external area of the altar are the nine dark lights which represent Hell or the World of the Dead. Gao Gong leads the Biao Bai "Du Jiang" through various stepping patterns around the picture of the nine lights

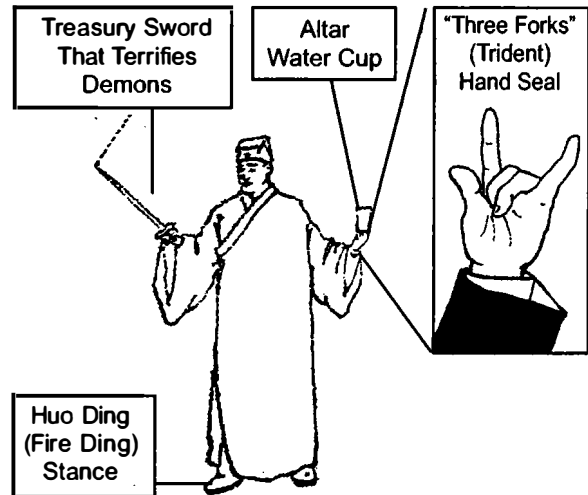


Figure 1.667. "Give the Order "

and eventually starts running (circling the World of the Dead).

- When beginning to surround the World of the Dead, the Biao Bai and the Gao Gong stops and shows respect at each of the four corners of the nine lights. After three circles they will stop at one corner. Next, run three more circles and stop at another corner. This pattern of running three circles and then stopping at a corner will continue until all four corners have been addressed.
- Then, the Biao Bai draws the Chinese character "to draw in" on the face of the flag. This is symbolic of breaking into Hell and releasing the kind spirits.
- After that, the ceremony of "Polish the Flags" is complete.

"GIVE THE ORDER"

- Place your feet in the Da Ding (Big Ding) Stance.
- Hold the water cup in your left hand using the Three Forks (Trident) Hand Seal in front of the left chest.
- The right hand holds the Terrifying The Demons Treasury Sword, which is placed on the right side of the body with the tip of the sword pointing upward at a forty-five degree angle.
- Next, flick the sword upwards towards the Heavens (Figure 1.667).

“PRESENT THE FLAME”

- Hold the flag pole in your right hand and extend the flag forward several feet from the body, while the left hand holds the end of the flag (at the very tip), behind the body on the upper left side.
- A senior disciple is to hold this posture while running forward (Figure 1.668).



Figure 1.668. “Present The Flame”

“THE BIAO BAI FA SHI DRAWS THE COMMAND SEAL”

- Kneel, with the right knee placed on the floor and the left knee pointing upwards.
- Your right hand should be holding the flag stick in the front of your body on the right side, and your left hand should be holding the tip of the flag on the back left side of your body.
- Next, the Gao Gong Fa Shi (senior abbot in charge of the ceremony) assumes the same posture kneeling behind the Biao Bai and begins to hold the flag (Figure 1.669).
- In the front, the Biao Bai takes his left hand and touches the flag; his right hand forms the Immortal Sword Fingers Hand Seal (Figure 1.670) and draws the Chinese character “Chi” (meaning “to infuse and empower”) on the front of the flag (Figure 1.671).



Figure 1.669. “The Biao Bai Fa Shi Draws The Command Seal”

DAOIST MUSICAL COMPOSITIONS USED IN RITUAL AND INCANTATIONS

The following are musical compositions developed by the Celestial Master sect. It is used in order to set the tone for certain magic rituals. These rhythmic patterns are traditionally used to chant the ancient Daoist incantations. The instruments that accompany these incantations include the drums, chimes, gong, and wooden fish.

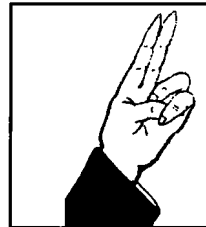


Figure 1.670. The “Immortal Sword Fingers” Hand Seal

“PURIFICATION INCANTATION SONG”

**“Heaven, Earth,
Natural,
Dirty Qi, Dirty Qi,
Disperse!”**

To Bind
to a tree



Knife

Figure 1.671. Draw the Chinese character “Chi” - to infuse and empower (Imperial Order)

ABSORBING THE RICHES OF THE PROFOUND

INTRODUCTION

The following ancient information comes from the Celestial Master's Mansion of the Long Hu Shan (Dragon Tiger Mountain) Zheng Yi Daoist Monastery, located in the Jiangxi Province, in the People's Republic of China.

This book, written by Professor Jerry Alan Johnson, contains translated texts from ancient Zheng Yi Daoist Mysticism. This book includes many esoteric practices used in ancient Daoist sorcery. This information was originally presented to Professor Johnson for his personal use, and has been kept within the confines of his private library. Although this information was jealously guarded for centuries, the purpose for the intense secrecy of this knowledge was to ensure that the true methods of esoteric Daoist mysticism never fell into the wrong hands. However, as the People's Republic of China's Ministry of Religion continues to focus their attention on mass marketing of ancient Daoist temples in order to enhance the financial potential of religious tourism, the true art of Daoist mysticism has fallen into the trap of Western commercialization. Therefore, in order to assist the serious disciple in his or her spiritual growth, these ancient Daoist esoteric manuals are now being made available to the public.

This ancient manual *Absorbing the Riches of the Profound* begins with a Purifying Ritual used by Zheng Yi Daoists for cleaning and purifying the dark and turbid spiritual natures. It also includes *The Ultimate Teachings of the Infinite Upper Cave*, *The Journey to the Great Banquet*, *Kneeling and Praying in the Cave of Six Graces*, *Offering The Initial Sacrifice of The Three Cups*, *The Thunder Magic Ritual (Purifying The Water, Creating the Five Thunder Talismans, Opening Heaven's Door and Closing Earth's Gate, Five Animal Protection, Assembling the Celestial Soldiers, Contacting the Office That Controls the Power of the Thunderbolts, Summoning The Celestial Immortals to The Altar, Summoning the Marshal Generals to The Altar, and Offering the Sacrifice and Presenting*

the Blood Wine), and *the Binding Evil Spirits and Disease to the Dragon Boat Ritual*.

Each of these ancient magical rituals contain specific incantations and hand seals used in Daoist Thunder Magic for Purifying the Altar Space, Gathering the Celestial Soldiers, Binding Evil Spirits, and Removing Evil. In order to assist the reader in the proper understanding of this ancient text, both classic translations and personal commentary of this esoteric manual are included.

THE PURIFYING RITUAL

In order to absorb the riches of the profound, the disciple of the Dao should first purify his or her body, mind, and spirit. Then, the meditation room and altar room must be purified by creating a sacred healing space through which to initiate deep spiritual transformation. The ritual used for purifying the altar is described in the "*Absorbing the Riches of the Profound*" manual as follows:

- *Begin by paying respect to the ancestors. This is done by first bowing three times in front of the altar while holding three pieces of incense. The three pieces of incense represent the disciple's Jing (Essence), Qi (Energy) and Shen (Spirit), as well as the internal energy of the Three Dantians (the body's three primary energy centers). The three bows (kowtowing) represent the disciple's deep respect and worship of the "Three Pure Ones" who are responsible for all creation, overseeing the disciple's destiny and life purpose.*
- *Next, using a loud voice, speak the purifying incantation into the altar area. This incantation is used for purifying the energy surrounding the altar and for the removal of any hidden sins that may be concealed within the disciple's heart. The Daoist manual for Absorbing the Riches of the Profound states, "Using the secret esoteric sound incantations, cleanse and purify the dirty and turbid from within yourself and the altar room."*
- *Then, using divine steps that lead into the infinite empty space of the Wuji, sing the divine incantations as you walk around the altar room. This part of the ritual is used to clean any curses that may have been directed towards the altar room by dark sorcerers (sometimes a dark sorcerer will dispatch a demon or initiate a psychic attack into the Dao-*

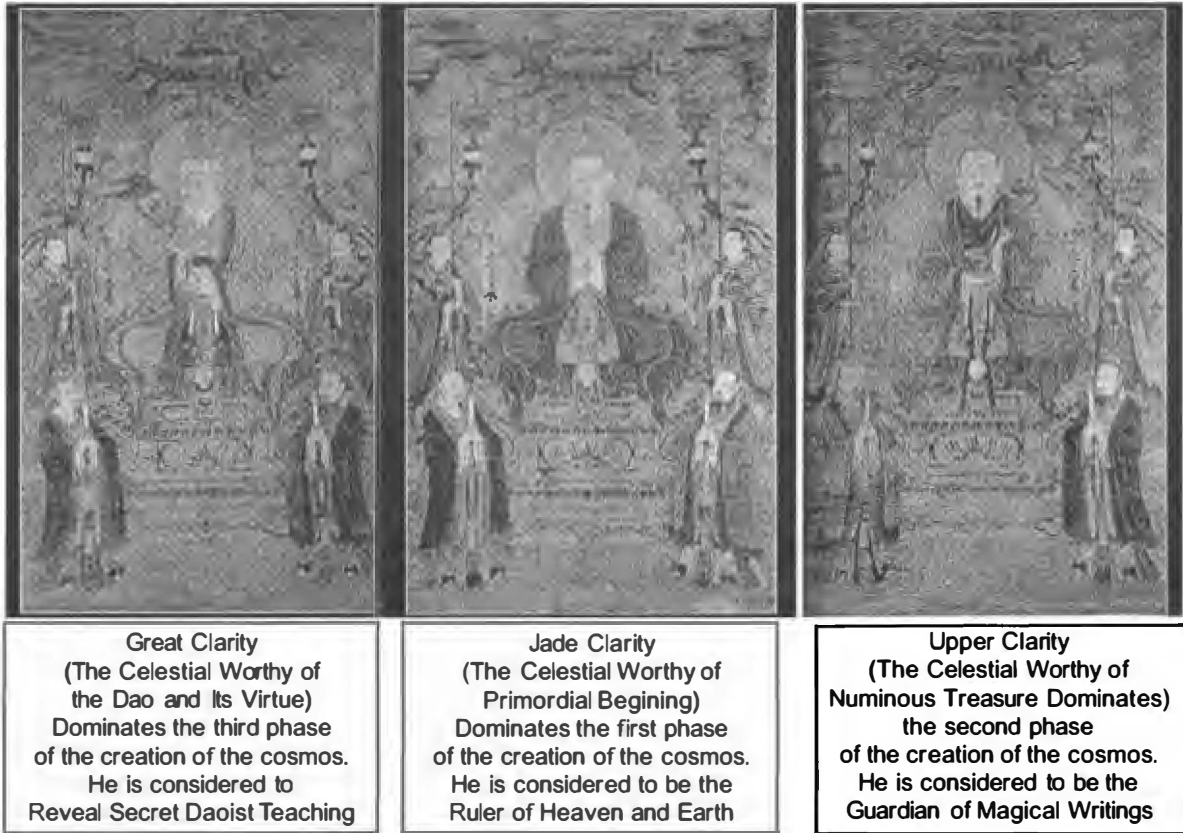


Figure 1.672. "Three Pure Ones"

ist priest's altar room in order to make his or her rituals ineffective).

- *After energetically purifying the altar and creating a sacred space, you should experience a calm state of mind and feel more confident in your ability. The more energy you feed into the purifying ritual, the more powerful the results will be.*

THE ULTIMATE TEACHINGS OF THE INFINITE UPPER CAVE

The following Immortals and divine spiritual deities are used in the ancient Daoist practices described in the *Ultimate Teachings of the Infinite Upper Cave*. This list of the Celestial Immortals and a description of each of their unique powers and abilities is introduced to the reader in the next part of the Daoist manual for Absorbing the Riches of the Profound, as follows:

1. **Heaven Respects "The Three Mysterious Ones:"** The Three Mysterious Ones (also known as the Three Pure Ones) are profound and clear, they control all of the various celestial masters and major spiritual deities (Figure 1.672). According to ancient Daoism, the Three Pure Ones (Jade Clarity, also known as the Celestial Worthy of Primordial Beginning; Upper Clarity, also known as the Celestial Worthy of Numinous Treasure; and Great Clarity, also known as the Celestial Worthy of the Dao and Its Virtue) are emanations of the Dao, and rule over the highest three celestial realms. Connection to these upper celestial realms is initiated via the utilization of either the Jade Emperor Hand Seal, Great Emperor Hand Seal, or Upper Emperor Hand Seals (see *Daoist Magical Incantations, Hand Seals and Star*



Figure 1.673. "The Great Marshal General of the Big Golden Power."

Stepping). These Three Immortal Gods also represent the three different Zheng Yi Daoist branches and their powers.

2. **Heaven Respects "The Great Marshal General of the Big Golden Power:"** The Great Marshal General is a legendary ancient master instructor (Figure 1.673). He is rich in wisdom, and he teaches, corrects and illuminates with bright awareness. He enlightens the spiritual nature of all senior abbots, masters, monks, and teachers. Although he is good hearted, diligent, kind and enlightened, he is also in charge of plagues and wealth.
3. **Heaven Respects Madame Liu and the Heavenly Fu (Talismans):** Madame Liu uses the Heavenly Fu (Celestial Talismans) to communicate with and command numerous Celestial Immortals. The following is a list of the most popular Immortals:
 - **The Emperor of the Five Yellows:** This Celestial Immortal commands and is in charge of the Plague Demons. The plague demons are also known as the Immortals of Plague and Strange Diseases (Figure 1.674).
 - **The Celestial Immortal With Six Arms (Marshal General Yin):** This Celestial immortal commands and is in charge of the East.
 - **The Celestial Immortal Zhang:** This Celestial

Name of Plague Demon	Direction It Commands
Liu Yuanda	East
Zhang Yuanbo	South
Zhao Gongming	West
Zhong Shiji	North
Shi Wenye	Center

Figure 1.674. According to the *Nuqing Guilu* written during the Jin Dynasty (265-420 A.D.), there were originally five ancient Plague Demons known as the Wufang Guizhu

- Immortal commands and is in charge of the South
- **The Celestial Immortal Jiang:** This Celestial Immortal commands and is in charge of the West
- **The Celestial Immortal Zhong:** Also known as Zhongli Quan, Master Zhengyang or Master Hegu, this Celestial Immortal is eight feet tall. He commands and is in charge of the North.
- **The Celestial Immortal Shi:** This Celestial Immortal commands and is in charge of the Center.
- 4. **Heaven Respects "The Five Dragon Kings:"**
 - The Imperial Green Dragon King of the East
 - The Imperial Red Dragon King of the South
 - The Imperial White Dragon King of the West
 - The Imperial Black Dragon King of the North
 - The Imperial Yellow Dragon King of the Center
- 5. **Heaven Respects The Immortals of the Twelve Earthly Branch Years:** The Immortals in the following category are responsible for the energetic and spiritual aspects of the Twelve Earthly Branch Years, and are described as follows (Figure 1.675):
 - King Zhao commands in the year of Zi
 - King Zhou command in the year of Chou
 - King Zhen commands in the year of Yin
 - King Zhao commands in the year of Mao
 - King Wei ommands in the year of Chen
 - King Wu commands in the year of Si

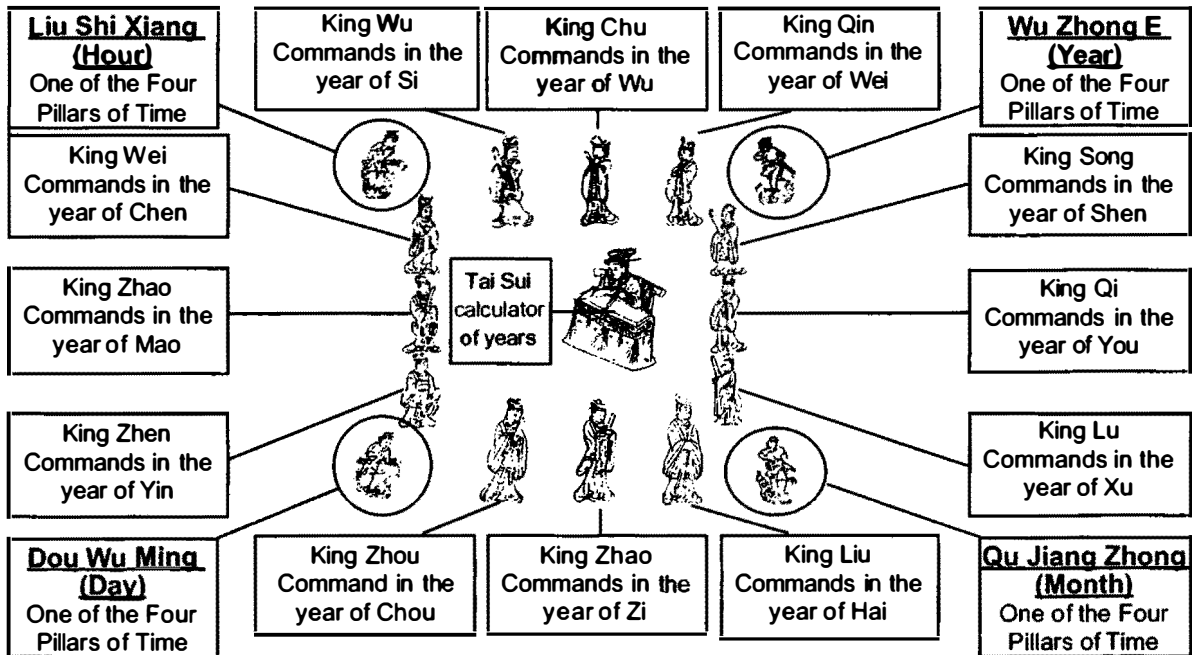


Figure 1.675. The Immortals of the Twelve Earthly Branch Years
From the *Tun Huang Manuscripts*, written in the Ten Kingdoms Period (907-979 A.D.)

- King Chu commands in the year of Wu
 - King Qin commands in the year of Wei
 - King Song commands in the year of Shen
 - King Qi commands in the year of You
 - King Lu commands in the year of Xu
 - King Liu commands in the year of Hai
6. **Heaven Respects The Immortals of Time:** There are Four Duty Gods (also known as the Four Pillars of Time) which stand guard over the hour, day, month and year. These four Immortals are responsible for the energetic and spiritual events which occur within specific time periods, and they are also responsible for controlling all kinds of disasters and subtropical diseases (e.g., malaria). Their job is to present the Jade Emperor with all of the memories of specific events that have occurred during the lives of all individuals living on Earth.
- The Immortal Yue is in charge of 24 hours
 - The Immortal who commands during the 72 time periods
 - The Immortal who comes one time a day
7. **Heaven Respects The Immortals of Plagues**
- and Strange Diseases:** These Immortals are in charge of various plagues and strange diseases (i.e., pox, red eye, chills, colds)
- The Immortal who uses the Yin and Yang poisons
 - The Immortal who commands the order of the mountains, stones, fire, and water
8. **Heaven Respects The Immortal Judge Who is in Charge of the Underworld:** This immortal Judge is in charge of the gate underneath Tai Shan (also known as the Gate of Hell) and rules from under the gates of Mount Tai. Although the King of Hell is named Yanluowang, it is his prime minister Pan Guan who deals directly with ghosts in his capacity as the Judge of Hell (Figure 1.676). Also known as the Immortal Judge Who is in Charge of the Underworld, Pan Guan is sometimes depicted as having a hideous face, matted beard, and six eyes that observe all things past and present. He holds a giant calligraphy brush in his hand, using it to notedown the names of evil human beings. Pan Guan has two main assistants (escorts, inquisitors, and wardens) named Niutou (Cow



Figure 1.676. The Immortal Judge Yanluowang
Who is in Charge of the Underworld

Head) and Mamian (Horse Face). These two powerful spirit entities inform Pan Guan of every time that a bad person dies, so that he can decide on an appropriate way to torture them in their new infernal work unit (e.g., Excrement Hell - constantly being submerged in a rectangular pool of filth; Halberd Hell - constantly being impaled into a wooden pillar; Iron Wheel Hell - constantly being sawn into by a large-toothed steel wheel; Boiling Cauldron Hell - constantly being thrown into a cauldron of boiling oil, etc.).

THE GREAT BANQUET

The Journey to the Great Banquet and its purification celebration is performed by the Celestial Immortals as described in the next part of the *Absorbing the Riches of the Profound* manual. The Celestial Immortals' purification celebration is described as follows:

The Immortals Madame Golden Moth (Jin Gua) and the Golden Head General wave the flags and whistle to signal the spirit soldiers who play the drums and sound the gongs in order to summon the Immortal ferry boat captain of the Sun Boat. The captain and his men come quickly when they hear the drums and sounds of the gongs. On the Sun Boat is the Sun Immortal Number 3, the Sun Immortal Number 5, and the Sun Immortal Number 18. Additionally, the two great Immortals, Gentleman Xiao and Gentleman Yan are standing in the Sun Boat on a purple platform along with General Yang Si (who is responsible for escorting the passengers on the Sun Boat).

General Yang is of the "Water Mansion" and has three soldiers who assist him as "water officials." These three water officials also belong to the Water Mansion, which is connected to the great wall of the celestial city and exists within a clear cloud of mist.

The General also commands 16 officers (eight who stand on the left and eight who stand on the right) to oversee the crowd of people and assist in providing the celestial banquet. Three meals are offered during this banquet, along with prayers and incense in the temples to show respect to the spirits who guard the celestial gate.

It is the responsibility of all of the Immortals to come to the banquet and pay their respect. This includes the Immortals dwelling in the temples and guard houses (living within the borders of all the countries and towns); the Immortals living inside and outside of all villages; the Immortals of the Three Worlds; the Ancestral Immortals In Charge of the Four Worths (virtues or values) and Emptinesses; the Enlightened Immortals; and the Ancestral Immortals of the Four Directions.

To show their respect in this gathering, the six Immortals who are on the Sun Boat also join with the host of Immortals, gathering together to receive the blessings and sacrifices, eat of the foods and partake in the celestial banquet.

KNEELING AND PRAYING IN THE CAVE OF SIX GRACES

The classic text entitled *Kneeling and Praying in the Cave of Six Graces* appears in the next part of the *Absorbing the Riches of the Profound* manual. It advises the disciple in the proper attitude from which to commune and interact with the Celestial Immortals, described as follows:

The disciple must kneel and pray, showing his or her respect to the celestial order. The kowtowing is performed in order to show sincerity and to initiate a change in Heaven. This humility encourages the Heavenly powers to change their respected point of view.

Through divine grace and compassion, the ability to control the powers of the Five Elements are given to the public in order to control diseases and plagues, to expel disasters, to create the magical power needed to remove disasters, and to bring about harmony and grace among the people.

The Immortals of Heaven do not intentionally hurt or cause damage to the common people without reason. These challenges are only given to an individual through unselfish intentions to help them fulfill their destiny. Therefore respect the Great Marshal General Immortal, as he is responsible for creating and controlling the great plague, and because he also reports to and gets his orders from the Jade Emperor (leader of the Three Pure Ones).

Just a little bit of goodness can sometimes turn away the wrath of the Celestial Immortals, who report these good deeds to the Three Pure Ones with the aid of the Celestial Fu (celestial talismans)

Because the Celestial Immortals do not miss any details concerning our lives, it is therefore difficult to completely alter or change the loss of respect caused from the sins and mistakes we have made. For this reason, we cannot escape our past sins, even those sins that we are not aware of, are unclear of, blind to, ignorant of, or those sins for which we blame others.

Still, some individuals are scared or injured by their own misdeeds. Therefore, on the morning (dawn) of an auspicious day, focus on the primary sin that haunts you and use it to cultivate and repair your virtues. Forgive yourself of your crime or sin and heal your spirit with confidence, allowing the



Figure 1.677. The Daoist Altar Cup

things that are hidden deep inside you (like seaweed) to be washed to the great shore, exposed and removed.

After learning from your mistakes, the internal reflection shows your heart its true sincerity and achieves hope and power within your original spirit. Then, with the cultivation of this sincere respect and true virtue, you may become a magical mortal and bring forth the hidden powers of your divine virtues.

OFFERING THE INITIAL SACRIFICE OF THE THREE CUPS

Offering The Initial Sacrifice of The Three Cups is the next part of the *Absorbing the Riches of the Profound* manual. This is a purification ritual in which three cups of wine are sacrificed and offered to show respect to the Celestial Immortals, described as follows:

1. The First Cup of Wine:

After the classic book "Kneeling and Praying in the Cave of Six Graces" is read, wine is poured into a clear cups (Figure 1.677), and should then be offered as an initial sacrifice for internal purification of one's sins.

- *All of the people toast the wine, and drink it with respect, offering honor to the Celestial Immortals. Then the Celestial Immortals will be pleased, and the "peach blossom will smile at you" (meaning that the spiritual essence of your life will be cleansed and refilled with divine virtue).*
- *As you drink the wine of life it is important to follow the commands of the Celestial Immortals, and listen carefully to all of their helpful instructions. Then everyone gathered at the banquet will become full of joy and happiness.*

2. The Second Cup of Wine:

The condition and shape of the evil disasters and evil diseases afflicting mankind has not yet been addressed. Therefore, the Yang family step forward and offer to the guests of the banquet their Magical Zhen (Figure 1.678), a magical Daoist brush that can remove all disasters.

- As they say their magical incantations, strong feelings and emotions arise and they swiftly whisk the magical brush creating a powerful wind that removes all disaster. After they have offered and given this gift, they celebrate with the Celestial Immortals by drinking water in the Long Pavilion.
- Then the iron face general smiles and bows to the Celestial Immortals, sweetly giving his respect, which makes all things in every direction transform into spiritual magic and instantly punishes all evil and bad behavior.
- At this time the Yangs again will use their magical Zhen to create the wind that removes all disease and plagues. As the Yangs whisk their magical Zhen, everything becomes cold. Suddenly happiness turns to anger (for a moment), and then a fierce traveling wind energetically absorbs the epidemic.
- This energetic wind becomes stronger and stronger, expanding outward like a raging fire. This magical energetic wind rises and falls over and over again, enveloping everything in its path.
- Then suddenly, the spiralling magic wind changes, transforming all diseases and plagues into divine light, which then immediately disappears.
- Everyone's sins, which had been converted into ten million methods of karmic punishments, have now been forgiven. Even the smallest of these sins can result in serious consequences and severe punishments. Normally, any acts of ugliness or intentional evil cannot be escaped. Dire consequences can be avoided just by practicing little acts of compassion. Although a little bit of kindness can help remove evil deeds, you still cannot escape the ugliness of its scar upon your soul. People who do these heavy sins cannot deny this fact because their conscious mind and spirit accuses them.
- Following the "Laws of Heaven" is a perfect example of cultivating spiritual virtue and propriety. However, if you go against the Laws of Heaven,



Figure 1.678. The Yang Family's Magical Zhen (Brush)



Figure 1.679. The famous Drunken Immortal Poet Li Bai

it will be ominous. You have free will to choose and create your own experiences. But do not be confused, for the energy that you invest in your decisions is so powerful it can control and affect your fate for the better or worse.

- So now, the Celestial Immortals who inspect the evil and the good fill their glasses with wine and proceed to the second sacrifice. Clean wine is placed into two glasses.
- The Yang family, after using the magical Zhen, will also drink a toast to the Celestial Immortals and be happy. The famous Drunken Immortal Poet Li Bai, comes forth to show his respect (Figure 1.679). The Great Marshal General who controls plagues



Figure 1.680. The Jade Emperor

also comes forward with his genuine magic and accepts the Fu (celestial talismans) of the Purple and Golden Gate from the Jade Emperor (Figure 1.680).

3. The Third Cup of Wine:

Celestial Master Chen desires to release you from these sins, so we bow to show him respect. Following his orders, we wait beside the altar and drink wine to offer the third sacrifice. As the third sacrificial ceremony (the third wine purification ritual) is performed, all of the clouds in the sky immediately disperse and "the peach flower" suddenly shines on each person's face (everyone blushes).

- The Yang family again brings the Daoist brush and uses the magical Zhen during the third wine purification ritual.
- The powerful Cloud Immortal (Figure 1.681) overlooks the ceremony, and drinks three rounds of purifying wine. Then the Cloud Immortal inhales, and draws in all disasters, further purifying and cleaning the assembly area. Immediately a purifying rain falls down from the Nine Levels of Heaven as the Heavens come to meet us.



Figure 1.681. The Cloud Immortal



Figure 1.682. The Yellow Emperor

- An enlightened musician steps up and begins to solemnly play music. This is done in order to invite the genuine Golden General to come from the Heavens. The Golden General arrives in a golden flaming chariot, and everyone bows (Kowtows) to pay their respect, as he is the general who summons the Celestial Soldiers.
- The Heavens suddenly speak out with a loud sound, proclaiming Celestial Orders. The Marshal General calls on the Thunder Spirits, and the Thunder Gods immediately come and gather around. Then, beautiful flowers fill the entire area as the Yellow Emperor (Huang Di) approaches and a golden light from Heaven envelops the Celestial Immortals and Daoist abbots, covering them with great honor and praise (Figure 1.682).

THE THUNDER MAGIC RITUAL

The *Thunder Magic Ritual* is the next part of the *Absorbing the Riches of the Profound* manual. This section contains specific hand seals, talismans, and incantations used by the ancient Daoist priests, described as follows:

- 1. Purify The Water:** The right Willow Leaf palm (Figure 1.683) is used to purify the altar waters while you speak the ancient magical incantation for purification.
 - Extend your righthand (placed in Willow Leaf palm formation) over the altar to energize and purify the altar waters.
 - While extending your right Willow Leaf palm over the altar to energize the water and then draw the circular talisman inside your left palm, speak the following incantation:

**“Tian Qing Di Ning!
Tian Qing Di Ning!
Tian Di Jiao Bing Er!”**

**“Heaven is Pure and the Earth is Calm!
Heaven is Pure and the Earth is Calm!
Heaven and Earth Gather
and Connect As One!”**

- After saying the incantation, place both palms together and form two Willow Leaf palms at the center of the Heart and Middle Dantian area, and then bow (kowtow) to pay your respect.
- Next, place both hands on the altar over the incense container and purify both your hands over the incense smoke three times (Figure 1.684).
- Repeat the entire sequence for three to five times

2. Creating the Five Thunder Talismans:

- Draw a magic circle in the center of the left palm (create the Wuji talisman), with your right Sword Fingers Hand Seal (Figure 1.685). After forming the Wuji Talisman in the center of your left palm, draw three marks inside of the circle, forming a triangle (Figure 1.686).
- The right Sword Fingers Hand Seal is used to draw the Five Thunder Talisman on the



Figure 1.683. The Right “Willow Leaf Palm” Hand Formation

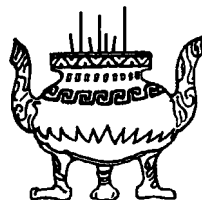


Figure 1.684. Purify Both Hands Three Times Over the Incense Smoke

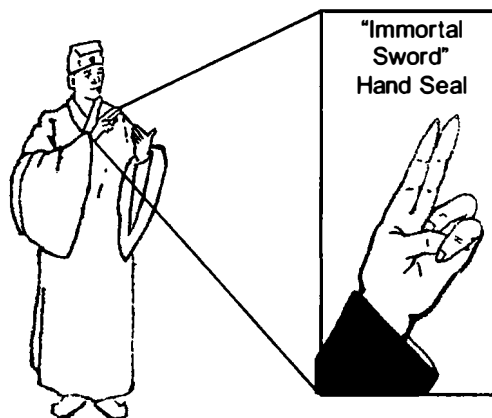


Figure 1.685. The Right “Sword Fingers” Hand Formation

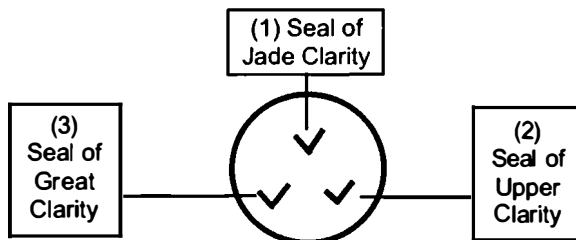


Figure 1.686. Draw the Wuji talisman in the center of the left palm, and fill it with three Command Seals

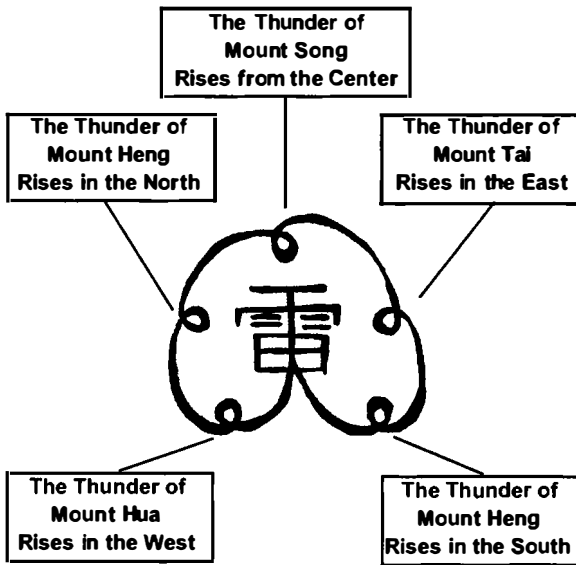


Figure 1.687. Draw the Chinese Character for Thunder in the center of the left palm, then surround it with the Five Sacred Mountain Uniting Seal.

center of your left palm (Figure 1.687). While drawing the Five Thunder Talisman, chant the following ancient magical incantation for gathering thunder three to five times:

**“Dong Qi Tai Shan Lei!
Nan Qi Heng Shan Lei!
Xi Qi Hua Shan Lei!
Bei Qi Heng Shan Lei!
Zhong Qi Song Shan Lei!
Wu Lei Lian Fa!”**

**“The Thunder of Mount Tai Rises in the East!
Thunder of Mount Heng Rises in the South!
Thunder of Mount Hua Rises in the West!
Thunder of Mount Heng Rises in the North!
Thunder of Mount Song Rises from the Center!
The Five Thunders Gather and Explode!”**

- End the Incantation by shouting and making the sound of thunder.
3. **Opening Heaven’s Door and Closing Earth’s Gate:** The next part of the ritual begins with a magical incantation that starts as follows:

“An-Niu-Bi-Li”

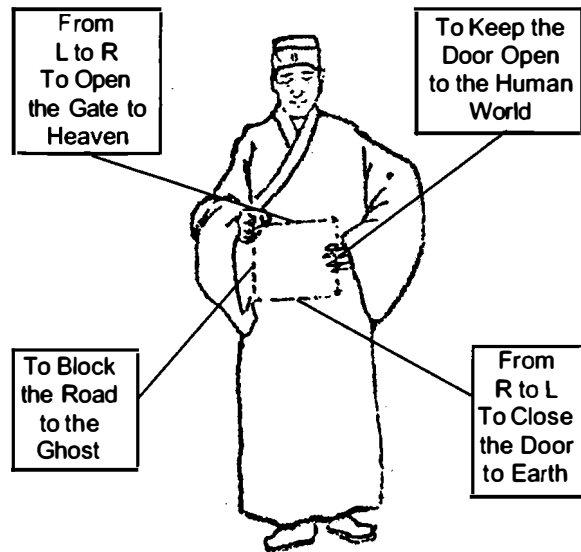


Figure 1.688. “Open the Gate to Heaven, Close the Door to Earth, Keep the Door Open to the Human World, and Block the Road to the Ghost”

- Then say the following:

**“Open Heaven’s Door!
Close Earth’s Gate!
Keep the Human Door Open!
Block the Road to the Ghost Door!”**

- The feet position stays the same.
- Place your left hand by your lower waist while the right hand forms the Immortal Sword Hand Seal (refer back to Figure 1.685).
- Slowly begin to draw the energetic pattern of a square in front of your Lower Dantian (Figure 1.688). With your sword finger positioned in front of your Lower Dantian, begin to draw the top line by performing one stroke from left to right (which signifies Opening the Gate to Heaven). Next draw the bottom line by performing one stroke from the right to the left (which signifies Closing the Door to the Earth). Then draw the left side of the box by performing one stroke from the bottom to the top (which signifies Keeping the Door to the Human World Open). Finally, draw the right side of the box by performing one stroke from

the top to the bottom (which signifies Blocking the Road to the Ghosts).

- When performing this ritual, it is important to chant the incantation while drawing the energetic box.
- After simultaneously drawing the energetic "box" and speaking the incantation, next draw on your left palm the talismanic image of a Golden Pillar, then immediately draw the image of the Jade Pole next to it (Figure 1.689).
- Then say the following incantation:

**"Gather the bright and expel the old!
The bright of the Jade Emperor
absorbs the new Qian (Trigram) of Heaven!
Draw in the benefits of the
Heavenly Fire,
Earthly Fire,
Thunder Fire,
and Thunderbolt Fire!**

**In the middle of the day
the Three Fires of the Sun
and the Three Yang Fires
quickly explode outward!**

**Through a little bit of magic,
the bright celestial light of the Jade Emperor
Gathers the spirit that creates the wind,
and transforms all evil things into dust!"
Quickly, Quickly
In accordance with Imperial Law
It is Commanded!"**

The Thunder Magic Ritual continues as follows:

- Then, with the first whisk of the Jade Emperor's fan (towards the Yang direction), an Auspicious Wind rises, and the Ritual Priest now moves his or her left sleeve towards the left direction (Figure 1.690).
- With the second whisk of the Jade Emperor's fan (towards the Yin direction), the Energy and Power of the Wind is created, the Ritual Priest now moves his or her right sleeve towards the right direction (Figure 1.691).
- With the third and final whisk of the Jade Emperor's fan (towards the Yang direction), all evil things are transformed into dust, the Ritual Priest will now move his or her left sleeve again towards the left direction .

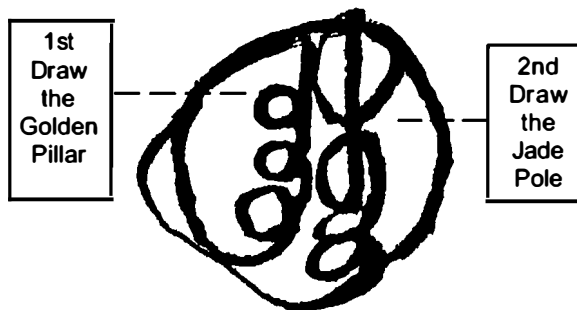


Figure 1.689. Draw on your left palm the talisman of the Golden Pillar, then immediately draw the talisman of the Jade Pole.

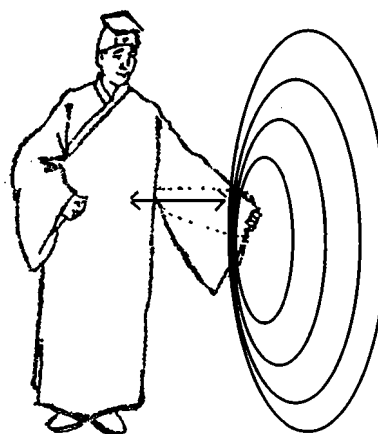


Figure 1.690. The magical movement of the first energetic action of the sleeve "fan" creates the Auspicious Wind

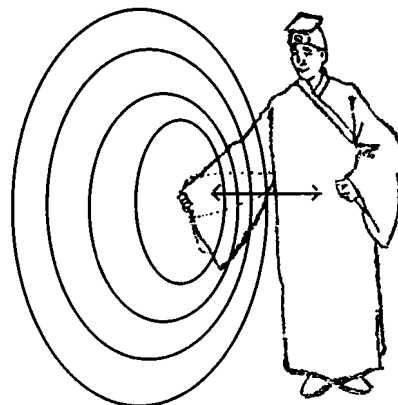
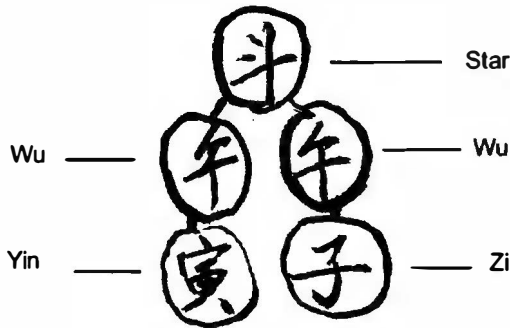


Figure 1.691. The magical movement of the second energetic action of the sleeve "fan" creates the Auspicious Qi



Wu Yin Star (Third Earthly Branch) Great Yang Wood Element Lungs (Metal)	Wu Zi Star (First Earthly Branch) Little Yang Water Element Gall Bladder (Wood)
--	---

Figure 1.692. The "Wu Yin Star Pattern and the Wu Zi Star Pattern Combine to form the Power of the Dipper Star" Seal

Then the Northern Emperor turns the wheels of life and quickly transforms and purifies my body, mind and spirit through powerful magic. My Original Spirit now reaches up to the Heavens and strikes the "Heavenly Drums."

- Next say the following incantation:

**"Purify my body with magic,
and transform my physical appearance
into a spiritual form!"
Quickly, Quickly
In accordance with Imperial Law
It is Commanded!"**

- Then saying the following incantation:

**"On the Middle Altar,
Two White Ones protect the body
and guard the house!**

**On the Upper Altar,
The Yellow One expels evil
and ominous things!**

**On the Lower Altar,
the Three Pure Ones chop the demons
and remove evil spirits!**

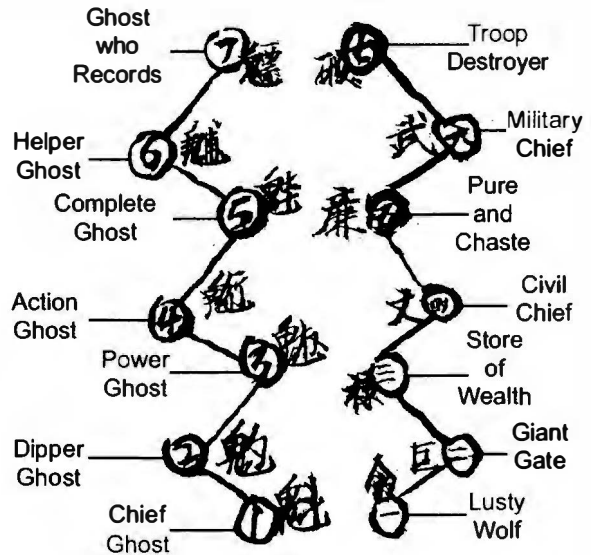


Figure 1.693. Star Stepping Patterns "The Second Star of the Dipper Protects the Body."

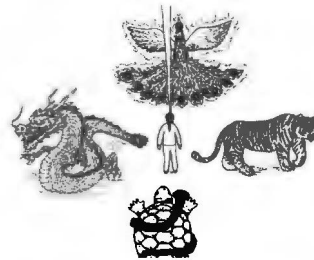


Figure 1.694. The Five Animal Protection Incantation

**The powerful magic of the Altar Stars
reaches all things!
The Second Star of the Dipper
protects the body!
The Wu Yin and Wu Zi Stars
combine to form
the Magic Power of the Dipper Star!"**

- Then write the "Wu Yin Star Pattern And The Wu Zi Star Pattern Combine to Form the Power of the Dipper Star" seal in your left palm with the right Sword Fingers Hand Seal (Figure 1.692).
- Then perform "The Second Star of the Dipper Protects the Body" Stepping Pattern (Figure 1.693).
- Then saying the following Five Animal Protection incantation: (Figure 1.694):

**“The Green Dragon protects me on the left
with his bold and powerful laws!
The White Tiger commands the celestial
soldiers and protects me on the right!
The magical light of the Red Sparrow
is in front of me!
The mysterious Dark General (Turtle/Snake)
holds the bright light behind me!**

**The Heavenly Generals ride about
on golden wheels of fire!
They dispatch their celestial soldiers
who play their Heavenly drums,
creating a powerful Heavenly sound!
Everyone knows of life and death,
they all understand the profound chances
and opportunities!”**

**“Let the Three and Five Marshal Generals
and their celestial soldiers
come together with the public!
Let their sunshine and the brightness
come upon us now!
Quickly, Quickly
In accordance with Imperial Law
It is Commanded!”**

**Make my magical methods work!
An upright person creates life
and defeats the Yin Spirits
of the ghost camp!**

**The Profound Darkness
leads the Heavenly Soldiers!
The Heavenly Immortals
come out of the infinite space of the Void!**

**The immortal pills do not give life,
but through His magical power
the Jade Emperor protects my body,
and defeats the military!**

**The flames of the powerful fires of the
Thunder-Bird startles people!
These flames surround my body!
Its brightness surpasses
the spiritual light of the Daoist Abbots!
My three forms are purified
and become righteous!
They quickly destroy ghosts
and give life to people!**



Figure 1.695. The Three Yangs Arrive,
Presenting the Three Illuminous Ones

**I enter the mouth of the Dipper Star!
Heaven is pure and Earth is calm!
I follow the laws and the orders
of the North Dipper General!
He is the master of 10,000 disasters
and also of happiness!**

**The Jade Emperor orders
that no actions take place
without orders!
Any mistakes or incidents
will not be tolerated!
According to the law,
anyone violating this order
is guilty of committing
a heinous crime!”**

**“One knock
and the Heavenly Door opens!
Two knocks
and the Earthly Gate cracks!
Three knocks
and 10,000 immortals gather!”
“An Niu Niu!”**

*The Thunder Magic Ritual continues as follows:
Then 10,000 Immortal Spirits bow (kowitz) and evil ghosts and demons become absorbed by the powerful light of Heaven, and are transformed into righteous spirits.*

Any demon who has the audacity not to convert at this time, is restrained and tortured by 10,000 fires and is immediately transformed into dust.

Three Yangs show up presenting the Three Luminous Ones (Figure 1.695). The 10,000 Immortal Spirits hear that I have summoned them, and they quickly appear, transforming to solid shapes.



Figure 1.696. Green Dragon



Figure 1.698. Red Sparrow



Figure 1.697. White Tiger



Figure 1.699. Black Turtle/Snake

- *Carefully I summon the Green Dragon to my left (Figure 1.696).*
- *Then I summon the powerful laws of the White Tiger to my right (Figure 1.697).*
- *The Celestial Soldiers gather in formation and stay in front of me.*
- *And the magic light of the Red Sparrow now moves behind me (Figure 1.698).*
- *The Profound Dark General (Black Turtle/Snake) is now standing to my left, with the mysterious flags of Heaven (Figure 1.699). He holds on to bright light, and inspects the celestial soldiers according to his powerful law. The soldiers are fully equipped, armored, and battle ready.*
- *On my right the magical light and brightness of Wind, Fire, and Thunder gather together.*

THE CELESTIAL SOLDIERS ASSEMBLE

The assembly of the Celestial Soldiers is the next part of *The Thunder Magic Ritual*:

Holding a hammer, a Halberd, and banners, the celestial soldiers assemble in front of me in battle formation. Far behind me, the darkness of Heaven and Earth coexists.

When dispersed, the Celestial Immortals become mundane form; however when gathering together, they become immortals.



Figure 1.700. The Burning of the Three Incense

Within the energetic realm and infinite space of each of the Five Elements there are celestial soldiers fully equipped and battle ready. They are ready and follow the commands of the energetic seal. Therefore, the Generals carefully listen, ready to follow the orders.

The Generals listen, and act on the orders, following the burning of the Daoist incense on the altar (Figure 1.700).

On the lighting of the first Daoist incense, 10,000 celestial soldiers start to play celestial drums, which vibrates sound and light throughout the ten magical directions (the eight directions of the Bagua, plus up-Heaven and down-Earth).

For the duration of one Daoist incense stick, all of the ten directions are clearly purified (Figure 1.701). The Celestial Soldiers play three more rounds of the

drum, with 10,000 Immortal Spirits standing by and listening

The Celestial Soldiers then burn the "classic treasure inscription" (talisman) over the altar incense; the talisman is immediately incinerated, causing the smoke to ascend upwards through the nine levels of heaven.

The order is given and is immediately heard throughout the Three Worlds as soon as it is commanded.

OFFERING RESPECT TO THE OFFICE THAT CONTROLS THE POWER OF THE THUNDERBOLTS

Offering respect to the Office That Controls the Power of the Thunderbolts is the next part of *The Thunder Magic Ritual*:

The office that controls the power of the thunderbolts is also the office that is in charge of the Jade Altar and the Great Transformation Altar. Incense is placed on these altars along with special commands given through secret incantations. The presentation of incense is followed by magical talismans invoking various Celestial Immortals. The following Celestial Immortals are commanded and controlled through the thunderbolt office:

IMMORTALS OF THE VARIOUS WORLDS

- **Jiao Gong Wu:** This is the Immortal who is in charge of the precious Fu (Talismans) of the Upper World
- **Cui Zhi Yi:** This is the Immortal who is in charge of the precious Fu (Talismans) of the Middle World
- **Zhou Wu Yang:** This is the Immortal who is in charge of the precious Fu (Talismans) of the Lower World
- **Zhang Wu Bo:** This is the Immortal who is in charge of the precious Fu (Talismans) of the Water World

IMMORTALS OF THE VARIOUS TIMES

- **Wu Zhong E:** This is the Immortal who is in charge of the precious Year
- **Qu Jiang Zhong:** This is the Immortal who is in charge of the precious Month
- **Dou Wu Ming:** This is the Immortal who is in charge of the precious Day
- **Liu Shi Xiang:** This is the Immortal who is in charge of the precious Hour (Figure 1.702).

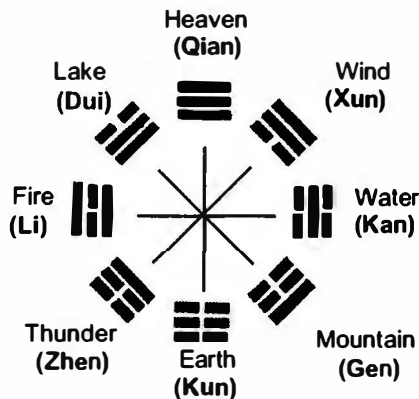


Figure 1.701. The Eight Directions of the Bagua - Plus Up-Heaven and Down-Earth



Figure 1.702. The Four Pillars of Time (Year, Month, Day, and Hour)

THE MESSENGERS OF THE IMMORTALS

- The Magical Officer Who Summons the Missionary Sun
- Fire Spirit Who Calls for Messenger Shen
- The Dark or Profound Altar Who Calls for Messenger Guo
- The Spirits of the Underworld Who Call for Messenger Jiang
- The Spirits of the Underworld also call for Zhang Xiang and Xiu You, the two messengers of the Fu (Talismans)
- The City of Ye calls for the two messengers Wang and Lu

SUMMONING THE CELESTIAL IMMORTALS TO THE ALTAR

- In order to summon the Celestial Immortals to the Altar, say the following incantation:

**“In the right season,
the Immortals with these various skills
can be used to change and influence
things occurring within the year,
month, and day!**

**The head Immortals with these various skills
receive their assignments and
adjust the seasonal times accordingly!**

**On the same altar
we can also summon and call forth
the spirits of the Earth!**

**Today we also call for
the Spirits of the Stars and
the Spirits of Fire to go to the altar,
as we have specific jobs for them to do and
commands for them to follow!”**

“Quickly Quickly Come!”

- Now, over the Altar incense smoke write the following Magical Thunder Symbol (Figure 1.703).
- End with the following magical incantation:
“An Niu!”

The head Immortals possessing these various magical skills, the Celestial Soldiers, and the Spirits of the Earth, now all gather together in the assembly of the temple and chant incantations within the mundane world.

HEAVEN RESPECTS MARSHAL YIN

The next part of *The Thunder Magic Ritual* honors and summons Marshal General Yin. Marshal Yin is in charge of many other Marshal Generals who are responsible for defeating and binding evil spirits (Figure 1.704). The ritual invocation of Marshal Yin is described as follows:

The senior ranking officer Marshal Yin (Star God of the Center Sky) sits in front of the assembly and all of the evil spirits are afraid to approach him. When the five diseases show up and the four poisons suddenly appear, they quickly disperse.



Figure 1.703. The Magical Thunder Symbol used for Summoning the Celestial Immortals to the altar



Figure 1.704. Martial General Yin Jiao

The Heavenly Court accepts the assembly's sacrifice, and shows their respect to Marshal Yin, who is the officer in charge of the altar arrangement.

On the altar they burn the incense and place the order to call forth the officer in charge of the Earth whose name is Yang Fan. They use the methods of prayer in order to resolve their problems, cure diseases, and to defeat and terrify the evil spirits.

Therefore I place an order to call forth the Officer Yang Fan and also to call for the Missionary Jiang to be my representative. Missionary Jiang awards me with incense and orders the Officer of the Earth (the North Emperor who is the Officer of Corrections) to announce and summon the Upper Clarity Three Worlds (Shang Qing San Di) Officer in charge of Travel.

The North Emperor stands in front and controls the Heavenly Stars in the Earthly Brightness and also deals with the fierce spirits and the Thunder Gods on the North side of Heaven. His senior assistant, Officer Xie, is endowed with Marshal virtue and light.

The Upper General Marshal Yin, is the vice-general in charge of the Military Immortals. These Military Immortals include: Marshal General Hou, Marshal General Wang (the Magpie General), Golden Tiger Thunderbolt Marshal General Yan, Flying Cloud Inspector Marshal General Li (who kills fierce demons and defeats the evil spirits), Ma Zi Ding (who catches evil spirits and tortures ghosts), and Marshal Luo (who catches evil spirits and tortures demons).

There are 12 people who clean and purify. As soon as they hear my call, they come to assist me in commanding the generals and protecting the altar in the heavenly court. I speak the following incantation:

**"I summon the Heavenly Yang
and Earthly Yin magic
of Marshal General Yin
who kills demons and binds spirits,
to remain surrounding and protecting me!**

**You, Marshal General Yin,
are the son of King Zou!
The Jade Emperor helped
with your birth!
When you were born
your mother was tormented!**

**After your birth,
you were nurtured by Daoist Abbots,
who raised you in the wisdom and
knowledge of the Dao!**

**Therefore,
you should come down here quickly!
On short notice!
And follow the Star of the Middle Heaven
which precedes in the North Dipper
the Purple Star Emperor!**

**The Ancestral Master Golden Ding (Golden
Incense Burner)
magically converts, transforms,
and enforces the law!**

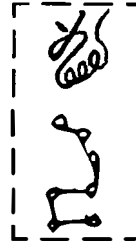


Figure 1.705. The Celestial Dragon and the Seven Stars of the Big Dipper Talisman



Figure 1.706. Marshal Yin's appearance as a child.

**The Daoist Master Shen
also sends legal orders to summon
and call forth the officer of the Earth!
The ultimate person who controls
the fierce spirits!
To reach Marshal Yin,
the Senior General of
marshal virtue and light!
Quickly come to hear these two orders!"**

- After saying the previous orders, secretly chant the following magical incantation seven times:

"An Niu Bi Li Ha Ming Tian Ti Ri!"

- While chanting the above incantation, write the following magical talisman of The Celestial Dragon and the Seven Stars of the Big Dipper (Figure 1.705).

Suddenly, an energetic ball of golden light appears. Inside this ball of golden light is a baby. All of the Marshal Generals watch the ball transform into a blinding, glowing golden light.

Immediately a man child is born, having two buns of hair noted on the sides of his head (Figure 1.706). Marshal Yin looks in awe. He observes his appearance and he points to his childhood with his mighty sword.

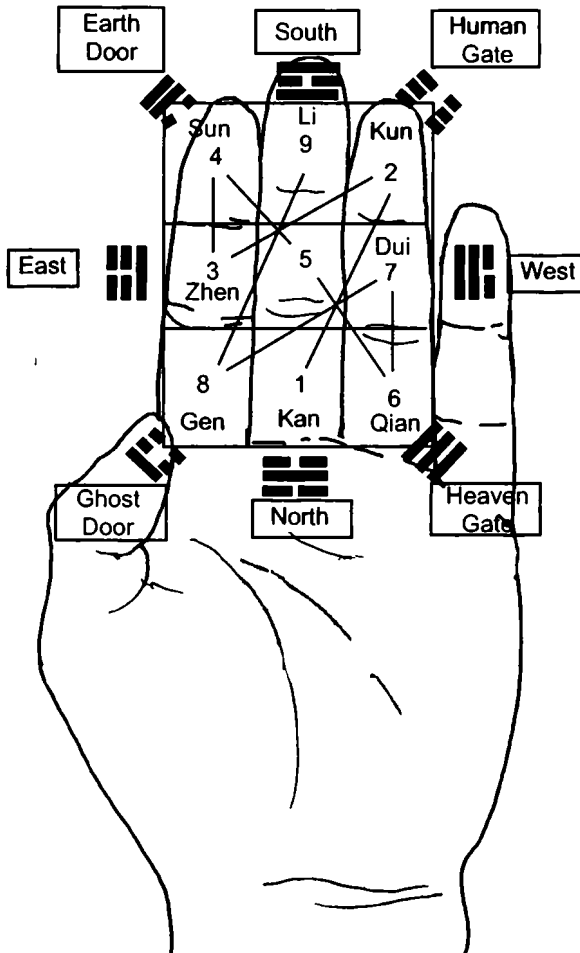


Figure 1.707. The "Nine Purple Star" Hand Seal. In ancient China, the Postnatal Heavenly Bagua pattern of the "Magic Square" was superimposed on the left palm allowing the Daoist priest the ability to summon and gather the energetic and spiritual powers of the Bagua into his or her body, while extending and emitting the gathered Qi with the right palm.

Suddenly the young child transforms into the shape of a young man, who holds a golden bell in his left hand and a Yellow Leopard-Tail Heavenly Halberd in his right hand. The young man looks as if he is coming towards us.

- In your left hand perform the "Nine Purple Star" Hand Seal pattern (Figure 1.707).
- Then, your left hand lifts upwards and draws the magical Rain Talisman (Figure 1.708) and

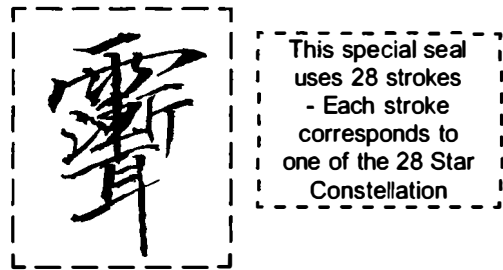


Figure 1.708. Magic Rain Fu (Water Cutting Through) (The "Zi Wei" Purple Palace Magic Seal)

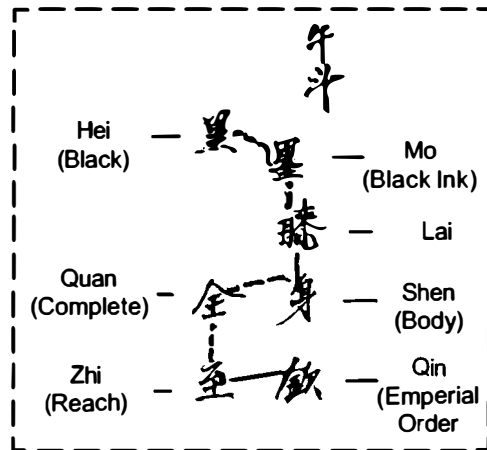


Figure 1.709. The Magical Thunder Symbol of the Big Dipper Star Talisman

the Dipper Star Talisman (Figure 1.709) in the air in front of the altar. After drawing both talismans, repeat the following incantation:

**"The Great Immortal comes to stay
in the middle of the altar!
Behind him are the officers and generals
who fight, control, bind and interrogate
evil spirits and demons!**

**This senior officer
is the Immortal Master of Virtue and Respect,
who terrifies demons and evil spirits
throughout the years!**

**Under his leadership,
the Heavenly Stars of Earth sparkle!
All of the officers, vice-generals
and celestial soldiers hear
that today the stars and the fire-stars
are all called to the altar!**

**Therefore,
you should go to the altar quickly!
Do not stop! - Do not delay!
In front of the altar
I will be waiting for the report!
I will give the orders to you quickly!"**

- The left hand again performs the "Nine Purple Star" Hand Seal (refer back to Figure 1.707).
- Next, again write down the Big Dipper Star Talisman symbol with the left Sword Fingers hand posture (refer back to Figure 1.709), however, this time draw it onto your right hand.
- The left hand, being illuminated and energized by the "Wu" star, now forms the Dipper pattern (Figure 1.710):
 - Qin - Respect
 - Zhi - Admire
 - Quan - Reach
 - Shen - Complete
 - Lai? - ?
 - Mo - Black
 - Hei - Black Ink

- Then cross your waist and chant the following magical incantation:

"An Niu Niu"

The strong military Generals control and lead the spirit soldiers. In the front is the yellow flag, behind the flag is the Yellow Leopard-Tail Halberd and 72 high officials. There are also 24 fierce Spirit Immortals who march in front and lead the procession. These fierce Spirit Immortals assist the generals and protect with yellow axes, killing the demons.

The sound of the golden bell is heard by the "Missionaries in the Five Directions," who control the poisons and show their terrifying magical power.

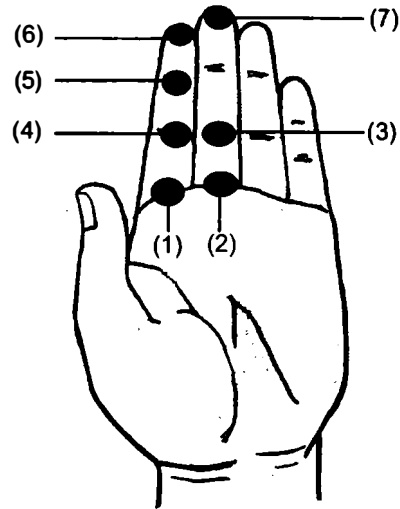


Figure 1.710. The Seven Stars of the Northern Dipper can be accessed through the priest's left hand.

- Next, say the following magical incantation:

**"Help me with the Big Dao!
Kill and chop demons!"
"An Niu Niu"**

Marshal General Yin Jiao is a strong brave general who descends from the Heavens and turns the Heavens and Earth upside down, killing demons in order to bring about peace and tranquility. He kills the demons by chopping them with his magical Yellow Leopard-Tail Halberd and saves the dead from being tormented, creating new life.

Marshal General Yin is an officer of harmony, who handles disputes, removes disasters and removes evil dangers. If there are any demons lurking about, they will be quickly caught, and seized from all directions.

Wherever you are teaching spiritual truth, there will always be magic, and all that you request will be responded to. No wishes will go unattended.

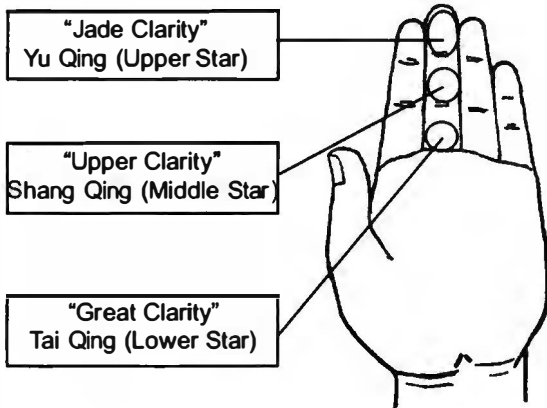


Figure 1.711. Shang Qing (Upper Clarity Hand Seal), also known as the Middle Star: This finger gesture is generally applied at the second joint of the middle finger in order to invoke Upper Clarity Celestial Soldiers (spirit warriors) and their horses.

- Follow the master (Marshal General Yin), and quickly show your true form (a Daoist man or woman of Honor, Virtue and Power), by immediately forming the Middle Star (Figure 1.711) and saying the following incantation:

**“The order of human laws
calls forth the Officer of the Earth
and the senior officer
who controls the demons,
the Golden Light (De Wu Guang)
of Marshal General Yin!**

**“Marshal Yin hear these three calls!”
“Quickly come quickly come!”**

- Then secretly chant the following magical incantation seven times

“An Niu Bi Li Ha Ming Tian Ti Ri Shu!”

- Then, use the Thunder Command Block (Figure 1.712) and stretch it towards the altar and draw the following magical Thunder Talisman (Figure 1.713) while speaking the following incantation (Figure 1.714):

**“I request to use the talisman
to summon Marshal General Yin
to the altar!”**



Figure 1.712. The Thunder Command Block (Lei Fu)



Figure 1.713. Magic Rain Fu (Water Cutting Through) (The “Zi Wei” Purple Palace Magic Seal)

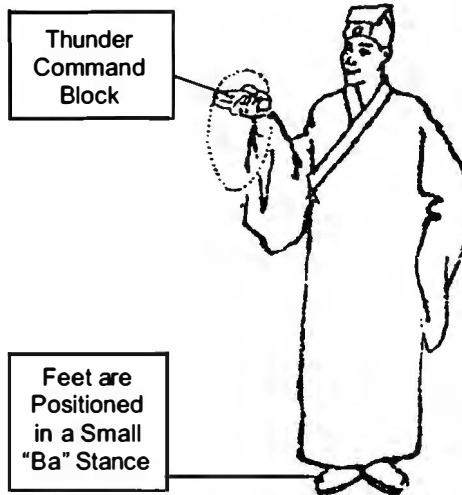


Figure 1.714. Stretch the Thunder Command Block towards the altar, and draw the magical talisman

- The power of thunder stays for a moment, electrifying the air. We immediately offer incense to the immortal generals to show our respect.

HEAVEN RESPECTS RU ZAI (MARSHAL KANG)

The following ritual is used for the purpose of "Binding Disease Spirits." Begin by saying the following incantation:

**"The General of the Heavens
the Magic of the Earth
Marshal General Yin
quickly quickly come
and show your physical form!"**

- Then turn and face the altar to offer sacrifice to the thunderbolt officer.
- While facing the altar, call forth Missionary Yang Fan Gong Cao and summon him to appear (he is the celestial deity in charge of a East jail or prison). Show respect by presenting incense to him.
- Place the order for him to contact Marshal General Kang.
- Marshal General Kang will quickly descend to the altar in the court. He is the magistrate responsible for binding disease
- Use your right sword-fingers (refer back to Figure 1.685) and draw the following magical symbol several times (Figure 1.715):
- Next, use your left hand to form the "Mount Tai" hand seal (Figure 1.716):
- Then, chant the following incantation:

**"Out of respect to the Order
from the Ancestral Emperor
of the Prenatal Heavenly Dao,
Ancestral Emperors of the
Ten Directions and Three Worlds
momentarily hear this order
from a long distance!**

**In the celestial prisons and mansions,
Your strong counsel is powerful
and aggressive!**



Figure 1.715. The "Fire to Earth" Magic Thunder Seal

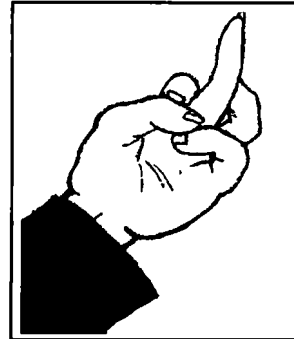


Figure 1.716. The Mount Tai Hand Seal: This Single Hand Seal is used for Attacking and Defending. It is used to energetically represent picking up Mount Tai, lifting it 10,000 Zhuang (miles) in the air, and then slamming it down hard on top of evil spirits and ghosts in order to energetically crush them.

**The whole celestial assembly
is powerful and ready to go!**

**You are the grand tutor
of the Emperor's son!
We ask for the protection of the
Imperial Priest of the Great Gate
and the Celestial Servants
of the Imperial Gate!**

**Loyal Guardians of the Imperial Gate,
hear our cry and supplication!
Let your servants hear our order
and our calls!
Let them ride on swift horses
and fly in the clouds!**

**Quickly Quickly
considering those orders,
as the desire and law
of the Jade Emperor!"**



Figure 1.717. The "Law of Heaven"
Magical Thunder Seal

- After placing the above Celestial Order, draw the following magical Thunder Talisman (Figure 1.717).
- Then, secretly chant the following magical incantation:

"An Niu Niu Za Li"

**"The thunderbolt and golden light,
quickly quickly show their physical form!"**

**The Upper Emperor
of the Original Origin (Yuan Shi)
is the head of the sect of 10,000 Laws!
He issues the decree to kill and chop
all demons and evil spirits!**

**Marshal General Kang hears the calls!
He is quickly dispatched
and comes out of the mountain court,
to quickly follow the orders of the
Jade Emperor and the Upper Emperor!
Quickly, quickly get here fast!**

**Place the order of the Prison Officer Yang,
of the East Prison
and the Guardians of the Imperial Gate
to bind the diseases!**

**Marshal General Kang
hear today's earnest call,
and quickly come to the altar court!**

- Then quickly and secretly chant the following magical incantation:

"An Niu Niu"



Figure 1.718. Secret Magic Seal of the Sweet Ghost
Imagine this secret talisman
shining as a bright light over Mount Tai

- Then quickly chant the following incantation to the profound spirits:

**"Apprehend, restrict, and bind
fierce spirits and demons!"**

- Then chant the following magical incantation seven times to control the evil spirits:

"An Niu Niu"

- Then write the following symbol facing East (Figure 1.718), and imagine this secret talisman shining as a bright light over Mount Tai (Tai Shan):
- Next, stomp your left foot and think of Marshal General Kung quickly coming and suddenly appearing in his celestial form
- Chant, write, shine the light, stomp, listen for Marshal Kung, and then chant the following magical incantation again:

"An Niu Niu"

**"Thunderbolt come for spirits!
Quickly, quickly show your physical form!
The Marshal of Thunder
Transforms into a golden light!"**

- Using the tip of the sword-fingers, inhale and draw the golden light energy into your Gall Bladder Palace (also known as the "Ancestral Palace" or "Lower Dantian") (Figure 1.719).

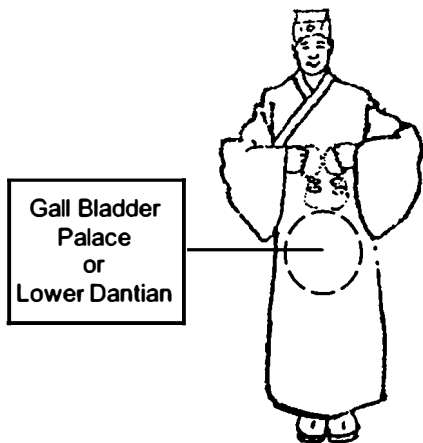


Figure 1.719. The Gall Bladder Palace (also known as the Ancestral Palace or Lower Dantian)

- As you absorb this magical energy into your Ancestral Palace, say the following magical incantation in order to double your power:

**“An Dan Ne Mo
Zan Dan Ne Mo
Ci Sa Tuo Xi
Dan Duo Po Ke!”**

- After chanting the incantation for three or five times, the following magical symbol will appear (Figure 1.720):
- Then chant the following incantation:

**“I am a mortal,
but you are the Son of Propriety!
You are the sincere officer
who moves the Heavens, the Earth
and the ghosts of the Earth!**

**You are the Treasured Beauty!
The Jade Palace of days and months,
of bright Moons and Suns!**

**The crowds of good people
come to listen to you!
The harmonious wind blows
and carries the sound of your voice!
The awe inspiring male phoenix
solemnly and seriously comes!**

**Scrape the imperial incense
that reaches the human world!**



Figure 1.720. “The 9 Ghosts of the Upper Eye Altar” (After three or five times of chanting, this magical symbol will appear within the priest’s Third Eye)



Figure 1.721. “The Three Mountains Altar” Seal (Write this magic seal with your Third Eye)

**The incense is the way
the human reaches the spirit world!
It causes the spring of the well water to leave
and the pulse of the Earth to clear!**

**The path of the tiger and leopard
is strictly forbidden!
It is a profound mysterious passage!**

**Well equipped soldiers in the Ten Caves,
make powerful sounds,
shouting loudly and seriously!”**

- Then using your Yin Tang (Third Eye), write the following character above the altar incense smoke: “Mountain - Mountain - Mountain - Show!” “Shi” (show) is the single character positioned underneath the three “Shan” (mountain) characters (Figure 1.721).
- After drawing the talisman with your third eye, loudly chant the following magical incantation:

**“Green mountains,
and green waters exist as before!
They do not discredit
the mundane world,
but hope for peace!”**

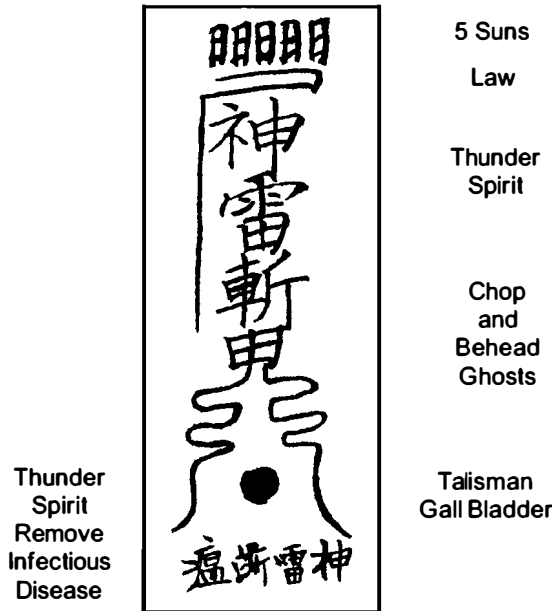


Figure 1.722. Lei Shen Removes Plague Talisman (Used to summon the Thunder God Lei Shen to come and remove all plagues and disease)

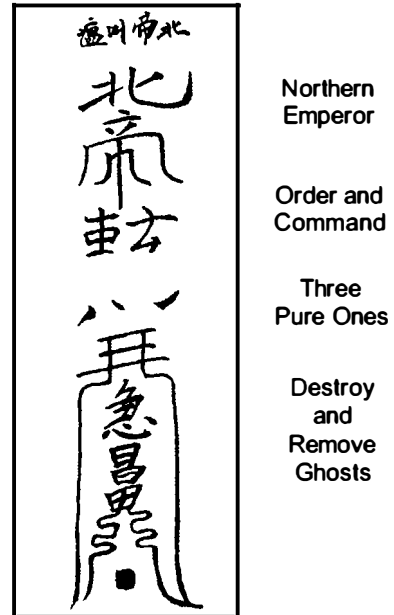


Figure 1.723. Northern God Removes Plague Talisman (used to summon the God of the North to come and remove all plagues and disease)

- Then the crowd chants:

“The Heavens respect Sui Ji Fu Gan!”

- Then secretly chant the following magical incantation:

“An Hua Suo Cil”

- Then chant the following out loud three times:

**“Red Emperor - Red Yang!
The immortal lights are
powerful and strong as a silk braid!**

**The Upper Clarity descends!
and the Supreme Red Emperor
receives and follows the order!
He uses the magic to lead the spirits,
He gathers, separates, and controls fire!**

**The Three Yangs
bring about Five Luminosities!
Marshal General heard my call,
and quickly shows his physical form!
Quickly quickly like Jade Clarity!”**

The key important thing to remember during this ceremony is that the original dispatch of the written order calls the Jade Clarity immortal to show up in person.

This written order is sent out to call forth the Marshal General of Thunder, requesting him to arrive and stay at the altar. At the altar, he releases the power of his thunder. Therefore we offer the incense to show our respect.

HEAVENS RESPECT SUI JI FU GAN

This ritual requires the sacrifice of a chicken and the use of its blood in order to summon the Thunder Immortals. This is a famous ritual that can be used for long distance healing and can also be done when there are no altars available. There are three talismans used in this ritual to summon the Thunder Immortals:

1. Talisman used to summon the Thunder Immortals for removing disease (Figure 1.722).
2. Talisman used to summon the Thunder Immortals to separate disease from the North Emperor (who causes disease) (Figure 1.723).
3. Talisman used to summon and order Marshal Kang to bind the disease (Figure 1.724).

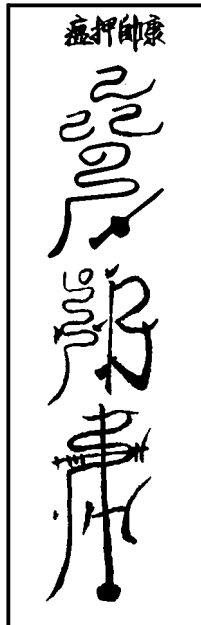


Figure 1.724. Marshal Kang Talisman
(Used to summon Marshal Kang to bind the disease)

- To begin, take a sip of water from the altar goblet and spit a mouthful of water onto the chicken. Then write the following magical talismans over the chicken with the Sword Fingers Hand Seal (Figure 1.725):
 1. The first thunder talisman is used for binding ghosts
 2. The second thunder talisman is used for thunder ghosts
 3. The third thunder talisman is used for chopping ghosts
 4. The fourth thunder talisman is used for sacrificing ghosts

- Chant the following incantation out loud while still holding on to the chicken:

**“The physical form of this chicken
looks like a colorful phoenix!
When it makes its sound,
its cackling is heard like a golden bell!
It arouses the thunder of the Heavens,
which responds to its crow
from 10,000 miles away!**

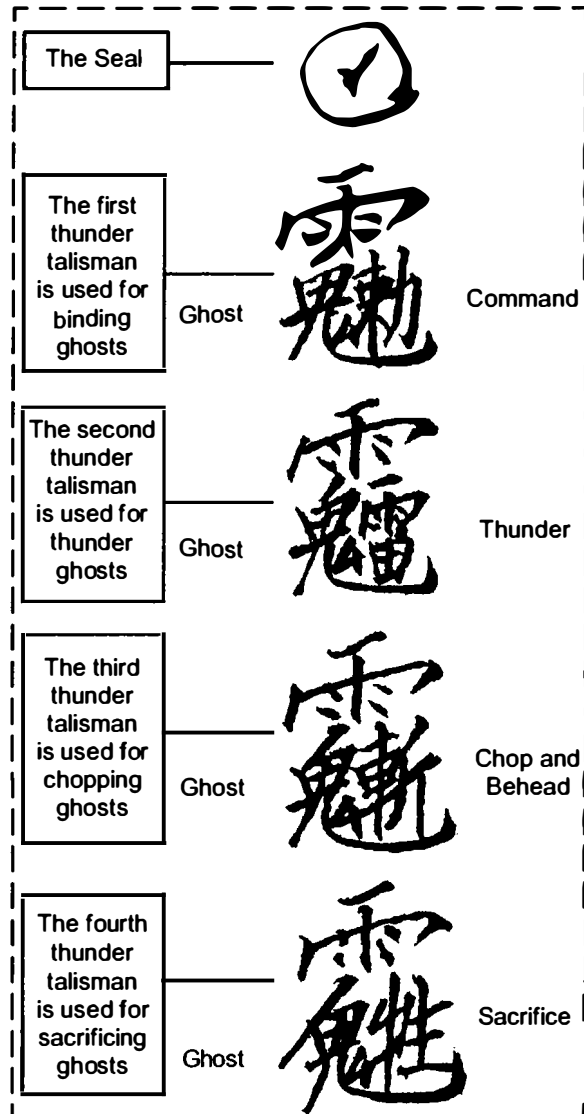


Figure 1.725. Write the above four talismans
over the chicken and finish it with a seal

**This startles the people,
and even surprises the Palace of the Sun!
Inside the Tai Yang Palace
it is called the Golden Bird!**

**In front of the Main Altar,
the wine on the Sacrificial Altar
bears witness of my virtue, intention,
integrity, and my persistence!**

**My true virtue is happy and excited
to richly persist in following
the natural way of Heaven and the Earth!**

**To follow the good luck of embracing
Heaven and Earth as they coexist!
And accept the Five Element Virtues
of Gold, Wood, Water, Fire and Earth,
and empower the Original - Prenatal
Personality of the Five Essence Spirits!**

**Absorb these Five Elemental energies
to nurture your true personality and
to cultivate their tremendous powers!"**

- After you show your respect in a ceremony and have said the incantation, use your left hand to hold on to the chicken (Figure 1.726). The chicken flaps its wings and a feather that flies off the chickens wings travels towards the Purple Mansion.
- With your righthand, embrace the knife using the Sword Fingers or use the Tiger's Sword.
- With a solemn and respectful heart use the knife to cut the chicken's neck. Use the Dragon knife inherited from the ancestral masters to cut the neck of the chicken. This is not considered to be a cruel slaughter of a living thing. This is an ancient method of the ancestral masters used to sacrifice to the Thunder Gods.
- Take the blood and place it in the altar wine, allowing them to mix together (Figure 1.727).
- Next, offer the wine and blood sacrifice to the thunder immortals to show respect, and say the following incantation:

**"Thunder Immortals
enjoy your sacrifice!
Quickly, Quickly, Show your magic!"**

- Meanwhile, the crowd should chant the incantation of "Tian Peng" (also known as "The Ceiling of Heaven" or "Heavenly Abode" incantation).
- After the chicken is cut, your left hand holds the wine mixed with the chicken's blood and your right hand holds the Thunder-Block (Figure 1.728). Then chant the following incantation:

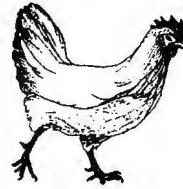


Figure 1.726. The physical form of this chicken looks like a colorful phoenix



Figure 1.727. Mix the wine and blood in the Altar Cup

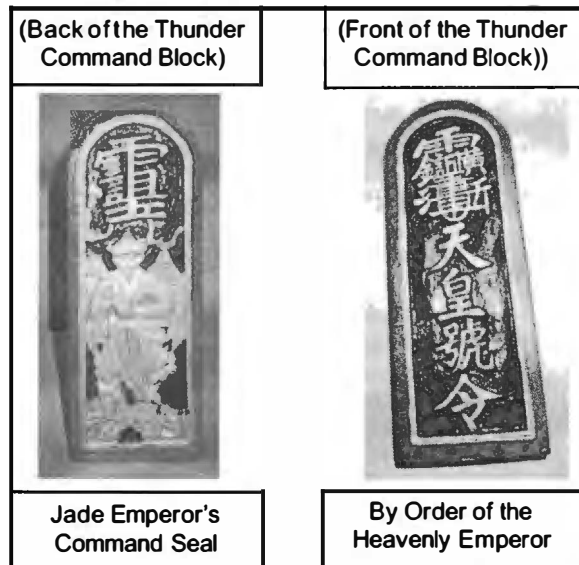


Figure 1.728. The Thunder Command Block (Lei Fu)

**"The blood and wine is what motivates
the power of the Heavenly Generals!
It also brings out the courage
of the celestial soldiers!
After the power is absorbed,
they become so powerful
with the sacrificial blood
that they can pull up trees by the roots,
move the mountains,
and overturn rivers and oceans!**

The Heavenly Marshal Generals
and the Thunder Immortals
receive this sacrifice!
The generous Heavenly Marshal Generals
consume the sacrificial elixir
until their face turns the color
of a peach blossom!

The Superior Spirits
show up and respond,
answering at the Gate of Gold Stone!
They are people of success,
people of contribution!
They read the Book of the Saints,
and practice the Laws of Heaven!

They intend to transform
their magical prosperity to the world,
and share the power of their
different celestial posts,
and their assignments
in controlling Thunder Bolts!

Therefore, we summon you
and order you to assist us
on the left and the right!
You are my legs
and my right hand man!
You are the one I trust,
and my closest friend!

The mountains do not move,
and the ocean is not exhausted
to bring prosperity to Heaven and Earth!
Heaven and Earth connect
and the Sun and the Moon
appear simultaneously,
shining their brilliant light!

The eye of the wind and rain
is released and gathered from my palm!
The thunderbolt is expelled
and drawn in!

Summon the Celestial Immortals
to stop evil actions,
and to chop and kill the demons!
One is killed and one is saved!
10,000 magics work, and are answered!
This is a very serious thing!
The skill of 10,000 magics work!
One is killed and one is saved!

If the ghosts show their physical forms
they can be forgiven!
The 10,000 magics are a serious thing!
I have blood and wine to perform this!
Therefore I perform this
and swear to the Heavens
with one drop of sacrificial blood wine!

By the first drop of blood wine,
I swear to the Heavens
and my heart and the heart of Heaven
combine together as one!
If the Heavens betray me,
then the Sun and the Moon
will lose their brightness!

For the second drop of blood wine,
the Earth and my heart combine
to have the tranquility and peace!
If the Earth betrays me,
then the grass and the trees will die!

For the third drop of blood wine,
my heart and the heart of the Thunder
Immortals combine together as one!
If the generals betray me,
the fire of the incense
will not have magic or spiritual worth!
And if I betray the generals,
then the method of Dao will not have
the power of the ritual magic!

So I should be extremely sincere,
and you should have the same intention!
We both desire our intentions
and wishes met!

That we both equally cooperate
and form an alliance to achieve success
in removing evil and increasing virtue!"

- Then take the cup of blood wine and face the East and drink.
- Then face the South and drink.
- Face the West and drink.
- Face the North and drink,
- Face the Center and drink.

The chalice of sacrificial blood wine has words written on it. These written words should be read out-loud. Then Marshal General Yang Fang will explain the details and the rules of the words of the inscription written on the chalice.

BINDING EVIL SPIRITS AND DISEASE TO THE DRAGON BOAT CEREMONY

The following Zheng Yi ritual is performed in order to remove diseases and evil plagues.

First, we command that the Dragon Boat be quickly brought here (Figure 1.729). Marshal General Yang Fang has received the order to come to this place with the Dragon Boat, so everything must be cleaned in preparation for his arrival. Everything inside and outside of the altar area is cleansed and purified. Even the house and hallways are carefully cleaned and placed in order.

Aboard the Dragon Boat is a team from the gate of the city. They travel far on the ocean from the celestial island.

In preparation, the mills in the area are peaceful and the officials responsible for purification appear and wish for peace. This is a most auspicious event.

Therefore we pray for peace for those who experience disasters, we pray for peace for those who are in difficult times, and for those who are not experiencing trouble, our hope for them is that they not be bothered by problems.

We paint the front of the building, dismantle and move the rear of the building and physically clean the village, removing the tents and removing the poisons, diseases and plagues just as we have always wished. This is our order.

I can do the incantation to have the immortals help you with your traveling in the clouds.

Drawing toward stillness, we hear the thunder. We can see the thunder of the Heavens hidden somewhere.

- Perform the Fa Qian stepping (also known as Wind and Fire steps) in order to create Wind and Fire (Figure 1.730).
- As you perform the Fa Qian (Wind and Fire) steps, write this symbol with your Yintang (Third Eye) according to the order of the nine cows (or oxen) (Figure 1.731).
- Then, face toward the incense fire and write the following magical symbol in order to control and move the power of Wind and Fire (Figure 1.732).

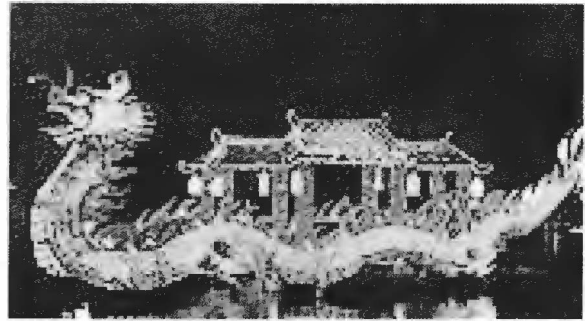


Figure 1.729. The Dragon Boat

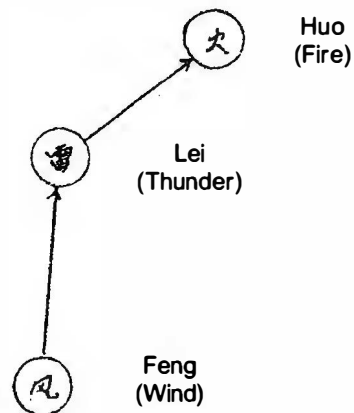


Figure 1.730. "Fa Yi (Wind and Fire) Stepping:" This Three Pace stepping pattern (also known as San Bu Gan) is commonly used in Zheng Yi rituals for summoning the Celestial Martial Generals.

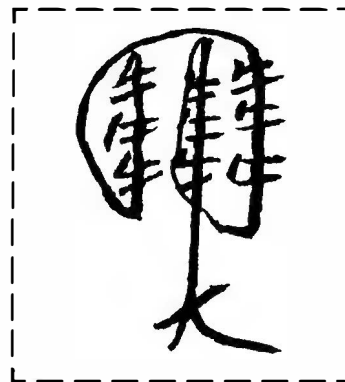


Figure 1.731. The symbol used to control and move the power of Wind and Fire, according to the head of nine cows (ox)

Command of
the
Jade Emperor



Summon the
Powerful Fires
of the
Five Directions



Within the
3 Words



Figure 1.732. Face toward the incense fire and write the above magical symbol in order to control and move the power of Wind and Fire

- As you face the Fire to write the magical symbol within the incense smoke, chant the following incantation loudly:

**“The Upper Emperor
Calls Forth the Immortal Kai He!”**

This is the immortal who opens the river. He holds the golden hoe in his hand and comes here quickly.

First he opens the East Sea, mixing it with the Western Sea, the fast Southern Sea and the Northern Sea.

He then mixes the North Sea with the Center Sea. The Five Lakes and the Four Seas are 10,000 feet deep.

The white turbulent waves that this action creates ripple outward from the center of the sea. Reaching up to touch the Heavens, these mighty waves greet the Sun.

As you see the mighty waves reach the Sun of Ten Treasures, chant the following incantation:

“First, protect the people from disasters!

Second, protect the area and acquire peace!

**Third, protect the expectation of the male,
and the auspiciousness of the female!**



Figure 1.733. Ghost Dragon Magic Seal
(Used to control the power and energy of Water)

Fourth, protect the four seasons to acquire permanent tranquility!

**Fifth, protect the five grains
and acquire prosperity for the village!**

**Sixth, protect the six animals
from disaster!**

**Seventh, protect the officers
from being greedy!**

**Eighth, protect the eight festivals
and create happiness!**

**Ninth, protect the time so that the wind of
time will not blow forever!**

Tenth, protect the old and the young!”

- Then use the above magical talisman (Figure 1.733) to control the power and energy of Water, and chant loudly the following incantation in order to summon the Five Dragon Kings from the Five Seas (Figure 1.734):

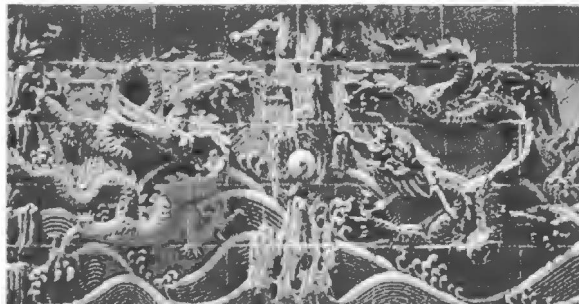


Figure 1.734. The Magical Sea Dragons

**“I respectfully invite
the Imperial Green Dragon King of the East
to raise the waters of the Eastern Sea!
I respectfully invite
the Imperial Red Dragon King of the South
to raise the waters of the Southern Sea!
I respectfully invite
the Imperial White Dragon King of the West
to raise the waters of the Western Sea!
I respectfully invite
the Imperial Black Dragon King of the North
to raise the waters of the Northern Sea!
I respectfully invite
the Imperial Yellow Dragon King of the Center
to raise the waters of the Middle Sea!”**

The five directional oceans are now filled with water, so you can now protect the dragon boat as it travels in the oceans.

- Now summon the famous carpenter Lu Ban (Figure 1.735) and chant the following incantation:

**“My body is not a normal body!
Lu Ban of the Three Worlds is my body!
He wears the red bandana
with the Sun and the Moon on it!
He wears golden armor
to summon the Earth and Heaven!
He carries a golden axe in his hand
throughout the Three Worlds!
He also carries the cord to make
the ink line and the tape measure!**

**I own all the celestial trees in the Heavens!
And all of the immortals within the
temples of the Earth protect me!
The houses of the human world
are of my works!**

**The trees of wood in the mountains
are cut by me!
In the far distance you hear my answer and
my report!**

**Nearby you hear my voice!
Anyone who dares not to follow my reports
and replies will be taken away!
This person will be cut without mercy!”**

- Then chant the magical incantation:

“An Niu Niu”



Figure 1.735. The famous carpenter Lu Ban

**“The first line that I draw causes the
Heavens to become dark and black!**

**The second line that I draw
causes the Sun to lose its brilliance!
The spirits lose their way
and come through the evil road
towards the demons!
Even if they are terrified,
they cannot escape!**

**A golden light shines from my body,
and I obtain the Way
of the Upper Clarity Purifications!
The immortal Lu Ban comes in person,
and stands behind me!
His spiritual power envelops me
on the left and right sides of my body!**

**Master Lu Ban appears
to help me cultivate my methods of Dao!
To help develop my secret magical form!
Master Lu goes into the immortals' mountain
and into the celestial forest,
to cut down the huge immortal trees
using his magic hoe!**

**The wood from these trees
is used to create the mast
and the sides of the magic dragon boat!
More trees are cut for the floor,
the cabin, the oars, and the wind sails
of the magic dragon boat!**

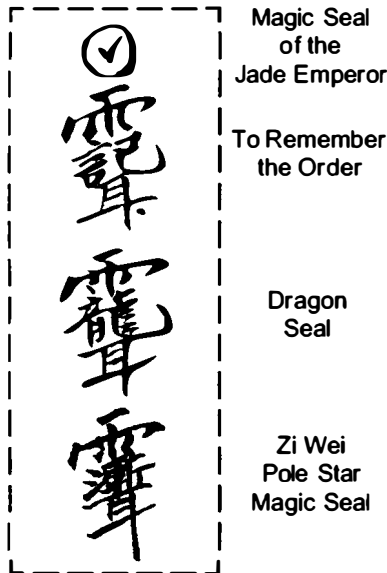


Figure 1.736. Draw the above talisman towards the direction of the cabin on the Dragon Boat

**On the surface of the water,
the phoenix at night soars to the clouds!**

**Marshal Kuang Fu who binds disease,
together with Marshal Yin, the senior officer
and guardian of the Imperial Gate who also
drives away and removes evil plagues,
lead their soldiers and their troops!
They hear my call and quickly come
to the altar escorting the Dragon Boat
to return to Luo Yang!"**

(Luo Yang is the ancient capitol of Henan Province)

- Next, draw the above talisman (Figure 1.736) towards the direction of the cabin on the Dragon Boat .
- Then draw and place the following magical characters (Figure 1.737) on the center of your chest, by the Middle Dantian and heart area.
- While holding the golden altar seal with your left hand, draw the Celestial Order Talisman (Figure 1.738) with your right hand and place it inside your coat pocket.



Figure 1.737. Draw and place the above Magic Seals on the center of your chest



Figure 1.738. Draw the above "Jade Clarity Celestial Order" Magic Seal with your right hand and place it inside your coat pocket.

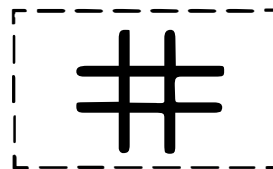


Figure 1.739. Facing the head of the boat and draw the ancient Chinese character for a water well (which looks like a tic tac toe pattern)

- After drawing the talisman go to the head of the Dragon Boat and proceed with the rest of the ceremony by shouting the following:

"The Imperial Order Comes"

- Then face the head of the boat and draw the ancient Chinese character for a well (Figure 1.739).



Figure 1.740. Face the back of the boat, and draw the Celestial Order Talisman

- Then turn around, face the back of the boat, and draw the Celestial Order Talisman (Figure 1.740).
- Then repeat the following Incantation:

**“The first line draws the river!
The second line draws the seal
The third line causes the
Yellow River to reverse!
The fourth line invites the
Emperor to the Dragon Boat!”**

- Next, sip the water and draw the Celestial Order Talisman in your mind, completing it by forming the Qu Fang (Drive Away -Retain) Hand Seal.
- Then sip the water again and hide the energetic form of the Celestial Order within your sleeve pocket. End this part of the ceremony by forming the Golden Dragon Hand Seal (Figure 1.741).

- Next, speak the following word into the center of the water well: “Shen.”
- Then step forward towards the left side of the Dragon Boat and draw the “Shen” (Great Yang-Metal) Earthly Branch character (Figure 1.742).
- Next draw the “Zi,” (Little Yang-Water) Earthly Branch character (Figure 1.743), which instantly transforms the surrounding area of the Dragon Boat into water.
- Immediately move forward and chant the “Jie Chuan” incantation, as follows:

**“My boat is not a normal boat!
It is constructed by the Yuan Emperor!
The carpenter Lu Ban is very skillful!**

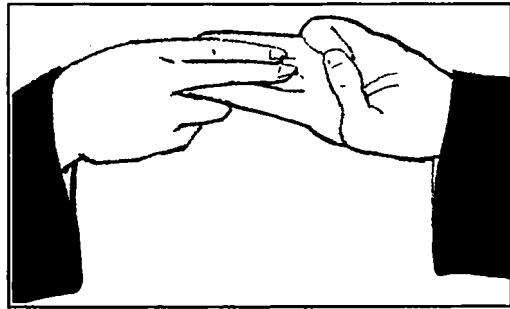


Figure 1.741. Golden Dragon Double Hand Seal: This is a two-handed Hand Seal is used for Worship. It energetically represents the fusion of the combined energies of Yin and Yang

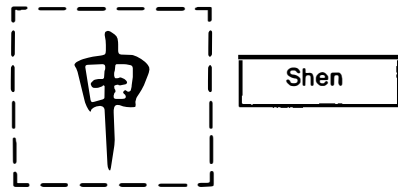


Figure 1.742. Step forward towards the left side of the Dragon Boat and draw the “Shen” (Great Yang-Metal) Earthly Branch character

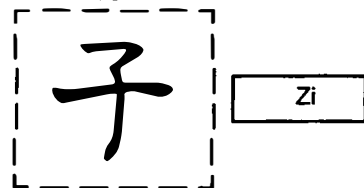


Figure 1.743. Draw the “Zi,” (Little Yang-Water) Earthly Branch character, which immediately transforms the area surrounding the Dragon Boat into water

**He uses the Celestial Trees
to construct this boat!**

**As the boat breaks the water,
Yuan Bo is at the helm and steers the boat!
Shi Sun Xian plays the drum!**

**Mo, also known as Liu Yuan Da,
plays the flute!
And Xiao plays the Xiao (reed)!**

**The 24 Li Jia Xian men row the boat!
Wang Jue and his partner stand guard
on both sides of the boat!**

**If someone asks
“when and where will this boat return?”
I will answer “It will never return!”**

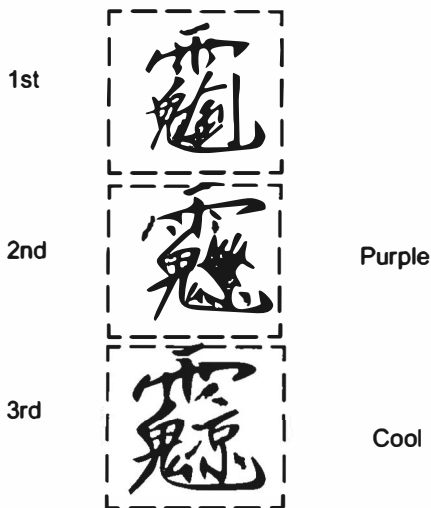


Figure 1.744. Draw the above three magical talismans underneath your left elbow



Figure 1.745. Draw the above two magical talismans in order to release the power of the wind.



Figure 1.746. Draw an "X" waist level in front of the Lower Dantian

- As the twenty-four men begin to row the boat perform the following three talismans underneath your left elbow (Figure 1.744):
- Then use the "Eyes of the Heaven" (your Yintang or Third Eye) to draw the following two talismans (Figure 1.745) to release the power of the wind.

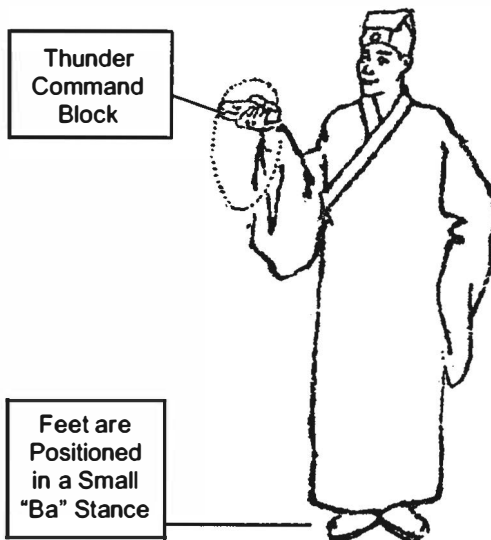


Figure 1.747. Stretch the Thunder Command Block towards the altar, and draw the magical talisman

- Use the left sword finger and make an "X" waist level in front of the Lower Dantian (Figure 1.746):
- Then using your right hand to hold the Thunder Block, point it upwards towards the altar (Figure 1.747), and say the following:

"Shang Di calls for the Immortal who Opens the River!"

A huge immortal carrying an axe, descends from the Heavens and quickly opens a channel flowing towards the ocean. All of the Imperial Dragon Kings of the Four Seas and all of the officials in charge of the river waters gather together.

Everywhere inside the city you can hear the crowds cheering. All the diseases of the Heavens and the Earth enter into the Dragon Boat:

- *The diseases of years and months enter into the Dragon Boat.*
- *The diseases of dates and times enter into the Dragon Boat.*
- *The diseases of the cows and bulls enter into the Dragon Boat.*
- *The diseases of the pigs enter into the Dragon Boat.*
- *The diseases of the chickens, geese and ducks get on the Dragon Boat.*

- *The diseases of dysentery get on the Dragon Boat.*
- *The diseases of the moon get on the Dragon Boat.*
- *The poisonous gases get on the Dragon Boat.*
- *Diseases of epidemics get on the Dragon Boat.*
- *One thousand disasters and 10,000 troubles get on the Dragon Boat.*
- *A myriad of poisonous gases get on the Dragon Boat.*

• Now chant the following magical incantation:

**“We bind and seal these diseases
onto the Dragon Boat,
and send the Dragon Boat out to the sea!
This is the order
given by the Jade Emperor!”**

“An Po Li Fu Li Po Ci”

The Celestial Soldiers enter into a small boat to escort the Dragon Boat.

- Then cut the rope (Behind your left elbow use your right sword finger and chop four times symbolizing the release of the boat) and release the Dragon Boat to the power of the Wind, which carries the boat away, into the sea.
- Kick the water’s edge with your right foot. With your leftsword finger hand posture form the Si Wen pattern.
- Then blow the wind to seal and send them off.
- Next, the Daoist Abbot rings the imperial bell and chants the “Tian Peng” (the Ceiling of the Heaven) incantation. This celestial incantation is spoken to all the articles, books, and incantations of the Demon King of the Three Worlds. It is spoken to the Great Emperors of the Five Directions and chanted to the immortals of the earth as well.
- The Daoist Abbot follows behind and with both hands forming the “Chen Wen Cun” Hand Seals.

Two dragons, one on each side of the boat, escort the Dragon Boat. In front of the boat are the official immortals who rule the rivers and the waters. Behind the boat are two Marshal Generals: Marshal Kao and Marshal E (Yi) who makes sure that the boat doesn’t return.

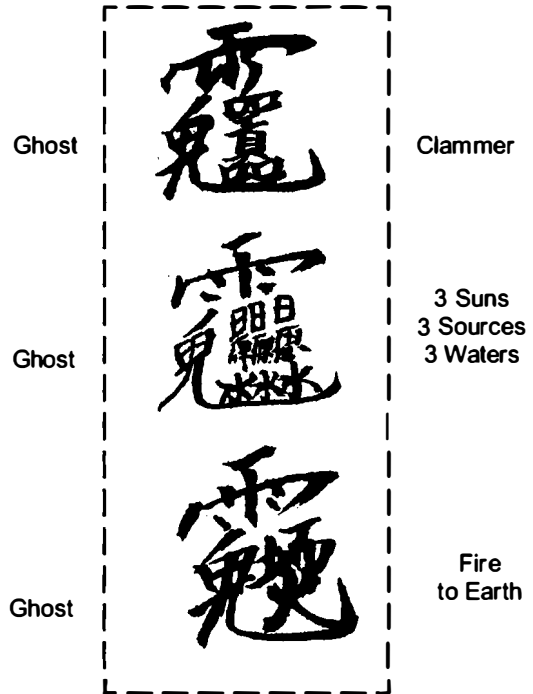


Figure 1.748. Draw the above three magical Thunder talismans

- Form the “Qian He Lou Hai” (Outreaching River -Universal Sea) Hand Seal in front of your body and behind your body.

Get to the place where you can see the boat leaving and hear the crowd chanting “Song Wen Shi.” As the Dragon Boat drifts out of sight, everyone is to become quiet. Make no noise and quietly withdraw.

- Your left hand holds the Thunder Command Block to the middle of the chest and your right hand forms the hand sword posture.
- Next, draw the above three magical talismans (Figure 1.748).
- After writing the three talismans, immediately draw four vertical lines from left to right followed by six horizontal lines starting from top and working towards bottom (this represents the gate that closes in order to avoid the return of the dragon boat) so ghosts and demons

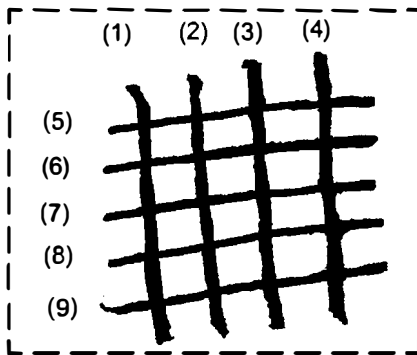


Figure 1.749. Create a gate that closes, in order to avoid the return of the Dragon Boat



Figure 1.750. Both hands form an "X" in front of your body

cannot pass, the wind cannot go over it and the ant cannot crawl under it (Figure 1.749):

- Both hands form an "X" in front of your body, level, in front of the Lower Dantian (Figure 1.750). At the same time chant the following incantation:

**"On the top I cut through 33 Heavens!
On the bottom I cut through 81 Earths!"**

- Then form the "Qu Cun" (Leave and Keep) hand seal at the naval
- After you finish forming the Qu Cun hand seal, release your fingers, drop your hands and turn around and form the Mount Tai Double hand seal (Figure 1.751).
- In order to make sure the Mt. Tai is separated, take three steps backwards. Then say the following incantation:

**"The first step 1,000 lights!
Second step 10,000 brightness!
Third step returns to the road to Heaven!
This road is for human beings!
There is no door for the demons!"**

- Then form the White Crane Hand Seal (Figure 1.752) and throw it to the ground:

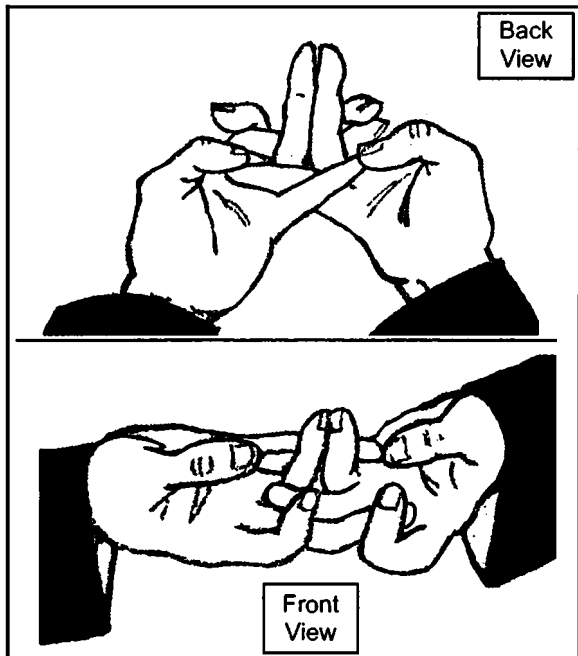


Figure 1.751. The Mount Tai Double Hand Seal: This two-handed Hand Seal is used for Attacking and Defending. This double Hand Seal represents the energetic power of a huge and imposing mountain. It is used as an energetic barrier to block, cover, squash, and stop (or cut off) the pathway or movement of people, animals, or evil spirits

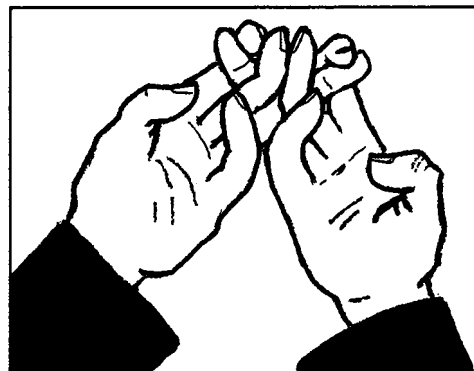


Figure 1.752. The White Crane Double Hand Seal: This is a two-handed Hand Seal that is used for Worship. It represents the immortal crane and is energetically used to cross the spiritual waters of the afterlife, riding on the back of the crane

- Then form the “Qu Cun” Hand Seal and invite the White Crane to return to the altar.
- Place the left “Thunder Block” Hand Seal (Figure 1.753) over your heart, and the right “Five Blacks” Hand Seal (Figure 1.754) over your stomach and yellow court area to block the “way to the grains.”

Standing at the crossroads of life, you now have the truth in front of you and the light behind you.

RETURNING BACK FROM THE RITUAL

When returning from the river, those disciples who are walking in front of you will open the doors to the temple. Therefore, upon entering, remove your hat, take off your Daoist robe, and place them on the altar. Do not remove the hat or robe from the altar.

Remember to be very quiet as you enter the meditation chamber (in order to keep it energetically auspicious and to maintain good luck). Then form the “Shen Kou” (Body-Mouth) Hand Seal.

- Bow (kowitz) to pay respect to the Masters of Ceremony before you leave.

This secret ceremony is worth 1,000 talents of gold. On the way to release the Dragon Boat onto the river do not become distracted; do not pick flowers or play with the willow branches or you'll send the disease back to your home. Take a bath to keep your body pure and clean.

After you have sent the disease away and returned back home, do not go straight into the house. First show your appreciation by inviting someone else in. “Tie your horse on the lower gate of the mountain” (e.g., be humble and show your respect).

In your movements tightly press to the extreme. Be like a fox climbing a tree with its tail ascended in the heavens.

Both hands hold the ball, the left foot kicks back, and you sit under the altar of the North Dipper of the Seven Stars. Observe the magical power of the Seven Stars and feel them cover your Daoist body.

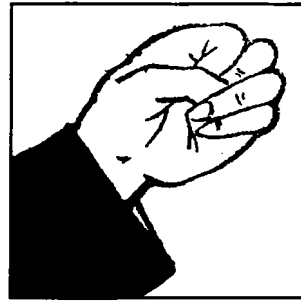


Figure 1.753. The Left Thunder Block Single Hand Seal: This Single Hand Seal is used for Attacking and Defending. It represents the power of Heavenly Thunder and is energetically used to terrify, attack and kill evil spirits

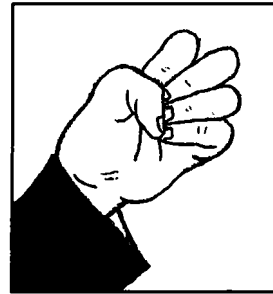


Figure 1.754. The Five Blacks Single Hand Seal This Single Hand Seal is used for Attacking and Defending. It is used to energetically represent the final seal (black cover), meaning to place a powerful energetic cover over a pit once it is closed

Silently click your teeth.

Sit quietly and do not play.

Forget about yourself, and place your thoughts on pure things.

Close your eyes and meditate, bury your spirit in divine light.

Within this golden light, a flashing red cloud appears.

After the meditation, both eyes blink like golden light flashing.

The brilliance of the light fills the temple and the altar.

SENDING IN THE REPORT

The following, are two popular incantations and four popular Daoist methods used for Sending a Report to the celestial court.

The first two incantations are traditionally spoken before the priest performs the star stepping patterns.

The four magic rituals are included so that the reader can understand the various esoteric nuances of these unique magical applications.

- (1) **The Five Gods:** The first ritual for "Sending the Report" is known as "The Five Gods Return to the Root and Submit the Report." It requires the priest to breathe in the five colored breath from the Five Directions, in order to form a protective shield.
- (2) **The Report Seals:** The second ritual used for "Sending the Report" requires the priest to be familiar with various magical Report Seals needed to energetically transform the Report.
- (3) **Imperial Order:** The third ritual used for "Sending the Report" requires the priest to sojourn into Heaven and have an audience with Shang Di, in order to seek permission for Imperial Order.
- (4) **"Granting Peace:** The fourth ritual used for "Sending the Report" requires the priest to use the Magic Willow Branch in order to purify the altar space and bring peace and harmony to the Human Realm.

"THE BURNING AND OFFERING THE REPORT" INCANTATION (SMOKING THE REPORT)

The first magic incantation is used for sending a report to the celestial realm. In this magic ritual, the senior Daoist priest will speak the opening incantation as follows:

**"And now we have this ceremony
in front of this altar,
and the energy within the altar room
is quiet and solemn!**

**We report to the Jade Emperor's Palace!
And as we look up,
we see the serious spirit
of the Purple Palace!**

**We turn our body and connect
with the celestial realm!
And we use our sincerity
to solicit the Heavens!**

**Our sincerity can connect our spirit
with our Upper and Lower Dantians!
Our prayers go to all of the celestial
emperors within the Ten Directions!
And to all of the gods
within the various caves!**

**With sincere reverence and modesty,
We kowtow and offer this report!"**

"THE YELLOW HEAVENLY GOD WHO OPENS THE WAY" INCANTATION

The second magical incantation is known as the "Tian Kai Huang Dao (The Yellow Heavenly God Who Opens the Way)". This special incantation is also used to send a magical report to the Heavens. The senior priest will begin to speak as follows:

**"Before I Report,
I turn to Open the Heavens!
The Golden Boy and Jade Girl
suddenly appear holding a magic scroll!
They come when I Smoke the Report
and say the magic incantations!**

**All of the Daoist believers spread the news!
The fragrant smoke is covering the Earth,
and their auspicious Qi
is going up towards the Heavens!
At the Gate of the Golden Palace,
we hear the three rounds of drums beating!**

**The Heavenly Emperor is ordering,
"Quickly like a shooting star,
the entire Ten Directions and Three Realms
must hear this report!"**

**Therefore,
Open the Heavenly Talisman,
and sincerely spread its news!"**

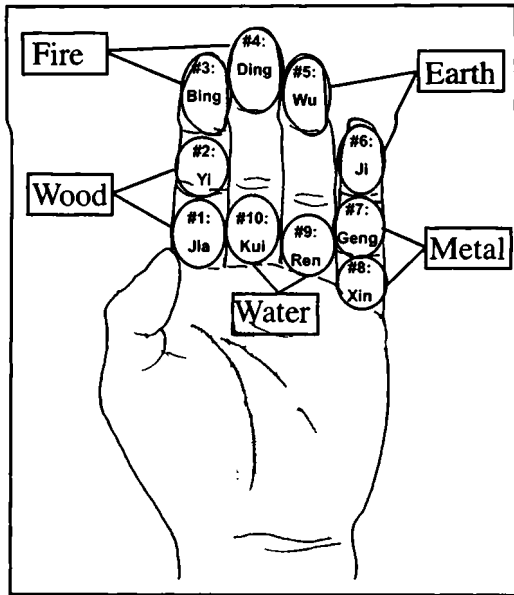


Figure 1.755. The 10 Heavenly Stems Hand Seal Points

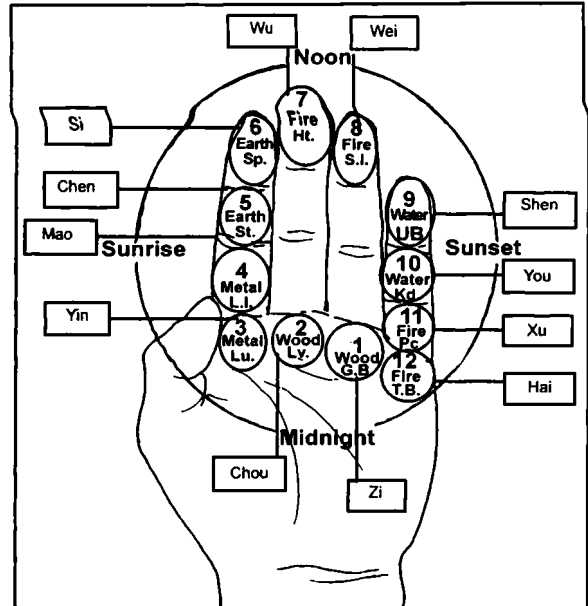


Figure 1.756. The 12 Earthly Branch Hand Seal Points

(1) THE FIVE GODS RETURN TO THE ROOT AND SUBMIT THE REPORT

Before performing this type of magical ritual, which includes star stepping, magic sound projection, multiple hand seal application and magical script writing, the senior priest and all the other assistant priests will begin to meditate.

Then, the senior priest will begin to say several magical incantations, while pressing on various esoteric points on his left hand. These special points will correspond either to the 10 Heavenly Stem Points (Figure 1.755), or to the 12 Earthly Branch Hand Seal Points (Figure 1.756).

The "Five Gods Return to the Root and Submit the Report" magic ritual is performed as follows:

(A) "THE NINE HEROES FROM THE EAST!"

- The priest will imagine inhaling Qi from the East into his Liver for three breaths, while pressing the Ren (base pad of left ring finger) Water Heavenly Stem point on his left hand.
- Next, the priest will press the Zi (bottom crease of left ring finger) Earthly Branch point and inhale into the Liver for another three breaths.

- Then, the priest will press the Geng (middle pad of the left little finger) Metal Heavenly Stem position and inhale into the Liver for another three breaths.
- Finally, the priest will exhale Green Qi from his Liver nine times from his left nostril. While exhaling, the priest will imagine that the released Green Qi magically transforms into a powerful Green Dragon, that moves to the left side of his body.
- Then, the priest will say:

"Powerful Gods!"

(B) "THE THREE HEROES FROM THE SOUTH!"

- Then the priest will imagine inhaling Qi from the South into his Heart for one breath, while pressing the Wu (upper pad of the left ring finger) Earth Heavenly Stem point on his left hand.
- Next, the priest will press the Zi (bottom crease of left ring finger) Earthly Branch point and inhale again into the Heart for another breath.

- Then, the priest will press the Geng (middle pad of the left little finger) Metal Heavenly Stem position and inhale into the Heart for another breath.
- Then, the priest will press the Yin (first crease of the left index finger) Earthly Branch point and inhale into the Heart for one last breath.
- Finally, the priest will exhale Red Qi from the Heart three times from his mouth. While exhaling, the priest will imagine that the released Red Qi magically transforms into a powerful Red phoenix, that moves to the front of his body.
- Then, the priest will say:

"I have 1,000 Tries!"

(C) "THE SEVEN HEROES FROM THE WEST!"

- Next, the priest will imagine inhaling Qi from the West into his Lungs for two breaths, while pressing the Jia (bottom pad of the left index finger) Wood Heavenly Stem point on his left hand.
- Then, the priest will press the Zi (bottom crease of left ring finger) Earthly Branch point and again inhale into the Lungs for another two breaths.
- Next, the priest will press the Geng (middle pad of the left little finger) Metal Heavenly Stem position and inhale into the Lungs for another two breaths.
- Then, the priest will press the Wu (upper pad of the left middle finger) Earthly Branch point and inhale into the Lungs for another two breath.
- Finally, the priest will exhale White Qi from the Lungs seven times from his right nostril. While exhaling, the priest will imagine that the released White Qi magically transforms into a powerful White Tiger, that moves to the right side of his body.
- Then, the priest will say:

"Close the Evil Gate!"

(D) "THE FIVE HEROES FROM THE NORTH!"

- Then the priest will imagine inhaling Qi from the North into his Kidneys for two breaths, while pressing the Bing (upper pad of the left index finger) Fire Heavenly Stem point on his left hand.
- Next, the priest will press the Zi (bottom crease of left ring finger) Earthly Branch point and inhale again into the Kidneys for another two breaths.
- Then, the priest will press the Geng (middle pad of the left little finger) Metal Heavenly Stem position and inhale into the Kidneys for another two breaths.
- Then, the priest will press the Chen (upper crease of the left index finger) Earthly Branch point and inhale into the Kidneys for another two breaths.
- Finally, the priest will exhale Black Qi from the Kidneys five times from his left ears. While exhaling, the priest will imagine that the released Black Qi magically transforms into a powerful Black Warrior, that moves to the back of his body.
- Then, the priest will say:

"Floating in the Sky!"

(E) "THE JADE CREASE IN THE MIDDLE!"

- Next, the priest will say:
"The Northern and Southern Dippers, both cover my Body!"
- Then the priest will press the Wu (upper pad of the middle finger) Earthly Branch point on his left hand.
- Next the priest will say:

"Ancestors of the Heavens and Earth!"

- Then, the priest will extend his intention into the Ten Directions of space, and begin to summon, gather, and command the magical powers of the Four Directions.

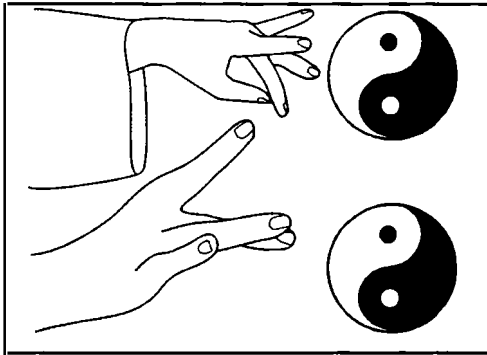


Figure 1.757. When forming the White Crane Hand Seal, both of the priests palms will face downward, with his thumbs touching the Ding Heavenly Stem Crease points.

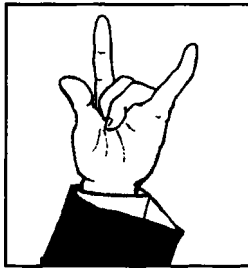


Figure 1.758. The Three Mountains (Trident) Single Hand Seal



Figure 1.759. The Willow Leaf Branch

- Next, using double White Crane Hand Seals, the priest will draw a Taiji Symbol above the water in the altar cup, and above the incense smoldering within the burner (Figure 1.757). Note, when forming the two White Crane Hand Seals, both of the priest's palms will face downward, with his thumbs touching the Ding Fire Heavenly Stem points.
- Next, the priest will form the Three Mountains Hand Seal (also known as the Trident Hand Seal) with his left hand (Figure 1.758), and



Figure 1.760. The Golden Light Seal Character



Figure 1.761. The priest holds the Magic Sword and Holy Water and begins to perform Star Stepping.

- place the water container from the altar onto the palm.
- Then, with his right hand, the priest will pick up a Magic Willow Branch (Figure 1.759).
- With the Magic Willow Branch, the priest will write the Golden Light Magic Seal (Figure 1.760) in the air, and imagine spreading its magical power over the three pairs of stars (Nine Palaces of the Magic Square).
- Then the priest will place the Magic Willow Branch and water cup back onto the altar.
- Next, the priest will pick up a small golden silk cloth with his left hand, and again form the Three Mountains Hand Seal, placing the water cup into the center of the golden silk cloth.
- Using his right hand, the priest will form a Sword Fingers Hand Seal, and will then pick up the Magic Sword from the altar table (Figure 1.761).

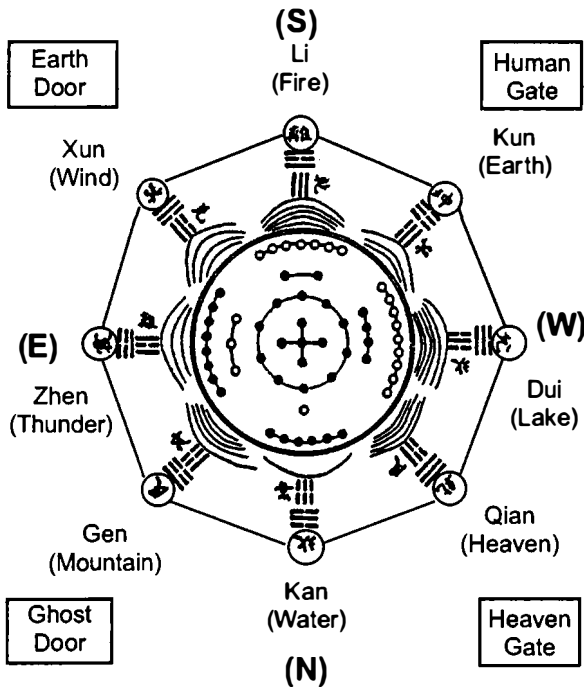


Figure 1.762. Addressing the Four Gates Star Stepping Pattern

- Turning his back to the altar, the priest will begin to walk the Three Pairs of Star Stepping, and address the magical powers of the Four Gates (Figure 1.762).

FACING THE HEAVEN GATE

- Begin by facing the Heavenly Gate. The priest will stand in a "Ding Stance" and will use the sword to write the magic sound "An" (Figure 1.763), while silently saying the following secret incantation:

**"With respect I order
the Heavenly Gate God,
to Open the Heavenly Gate!
And allow me to report to Heaven!
Quickly, Quickly
In accordance with Imperial Law
It is Commanded!"**

- Then, the priest takes a sip of water from the cup and sprays the water in the air, in the direction of the Heavenly Gate, turns his body, and begins to walk the Three Pairs of Star Stepping.

Figure 1.763. The Magic Sound "An"

Figure 1.764. The Magic Sound "Niu"

FACING THE EARTH GATE

- Next, face the Earthly Gate. The priest will stand in a "Ding Stance" and will use the sword to write the magic sound "Niu" (Figure 1.764), while silently saying the following secret incantation:

**"With respect I order
the Earthly Gate God,
to Close the Earthly Gate!
And allow me to report to Heaven!
Quickly, Quickly
In accordance with Imperial Law
It is Commanded!"**

- Then, the priest takes a sip of water from the cup and sprays the water in the air, in the direction of the Earthly Gate, turns his body, and begins to walk the Three Pairs of Star Stepping.

FACING THE HUMAN GATE

- Now facing the Human Gate. The priest will stand in a "Ding Stance" and will use the sword to write the magic sound "Zha" (Figure 1.765), while silently saying the following secret incantation:

**"With respect I order
the Human Gate God,
to Connect me to the Human Gate!
And allow me to enter and get Longevity!
Quickly, Quickly
In accordance with Imperial Law
It is Commanded!"**



Figure 1.765. The Magic Sound "Zha"



Figure 1.766. The Magic Sound "Li"

- Then, the priest takes a sip of water from the cup and sprays the water in the air, in the direction of the Human Gate, turns his body, and begins to walk the Three Pairs of Star Stepping.

FACING THE GHOST GATE

- Finally, facing the Ghost Gate. The priest will stand in a "Ding Stance" and will use the sword to write the magic sound "Li" (Figure 1.766), while silently saying the following secret incantation:

**"With respect I order
the Ghost Gate God,
to Block the Ghost Gate!
So that I am protected,
and Devils do not harm me!
Quickly, Quickly
In accordance with Imperial Law
It is Commanded!"**

- Then, the priest takes a sip of water from the cup and sprays the water in the air, in the direction of the Ghost Gate, turns his body, and begins to walk the Three Pairs of Star Stepping.

PACIFYING HEAVEN AND EARTH

- Now the priest will approach the altar table. He will put down the sword and pick up the magic talisman. Within the water container, he will write the character "Xiang" for "Fragrance" (Figure 1.767).
- Holding the magic sword, the priest will step



Figure 1.767. Draw the "Xiang" Fragrance Character within the water

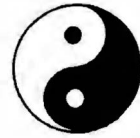


Figure 1.768. Draw the Magic Taiji Symbol over the altar



Figure 1.769. The "An Tian Pan" ("Pacify Heaven Seal") (The Magic Seal of the Pole Star - "Zi Wei")

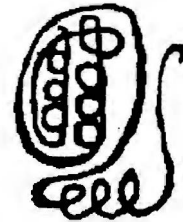


Figure 1.770. The An Di Pan ("Pacify Earth Seal") Also known as the "Golden Light Magic Seal"

back, and begin to draw the Taiji Symbol over the altar table (Figure 1.768).

- Then, turning his back to the altar table, he will step into a Ding Stance, take a sip from the altar cup, and then spray the water in the air. While the mist is falling, the priest will use the Magic Sword to write the following "An Tian Pan" ("Pacify Heaven Seal") upwards towards the Heavens (Figure 1.769). Note, this special magic seal is also known as the Magic Seal of the Pole Star.
- Then, the priest will turn to face the altar table, take a sip from the altar cup, and spray the water towards the Earth. While the mist is falling, the priest will write the following "An Di Pan" ("Pacify Earth Seal") over the ground (Figure 1.770). Note, this special magic seal is also known as the Golden Light Magic Seal.

- Next, the priest approaches the altar and puts down the Magic Sword and Water Cup and picks up the Report Tablet.
- While holding the Report Tablet, the priest will offer one incense stick, and then say the following magic incantation:

**“The Seven Original Genuine Qi Descends,
The Eight Trigrams can decide!
I am now acting under the order
of the Jade Emperor
to summon the gods!”**

An - Niu - Niu

**This order is called
the “Hun Yuan Order!”
So now we burn the incense
in the burner,
and begin to read the report!**

**All of the gods present
and officials on duty,
please come quickly
and get this report!
Read it, and spread its news!”**

- The priest places the Report Tablet on the altar and again takes up the Magic Sword in his right hand.
- With the sword in hand, the priest now performs the Nine Palace Star Stepping (Figure 1.771), reciting one sentence per each step, spoken as follows:

1st Step: **“I have the Report in front of me!”**

2nd Step: **“And now I read it!”**

3rd Step: **“The Thunder General is Bright!”**

4th Step: **“He understand this!”**

5th Step: **“I pray to the General!”**

6th Step: **“I rely on my 3 Tai E Magic Sword!”**

7th Step: **“And kill all the evil spirits!”**

8th Step: **“I walk the 9 Spirits Flying Star Stepping!”**

9th Step: **“And move among the Three Realms!”**

**“The General Officials
are all holding their banners!
They are accompanying me!
All of the officials
are holding their weapons!
They all surround me!**

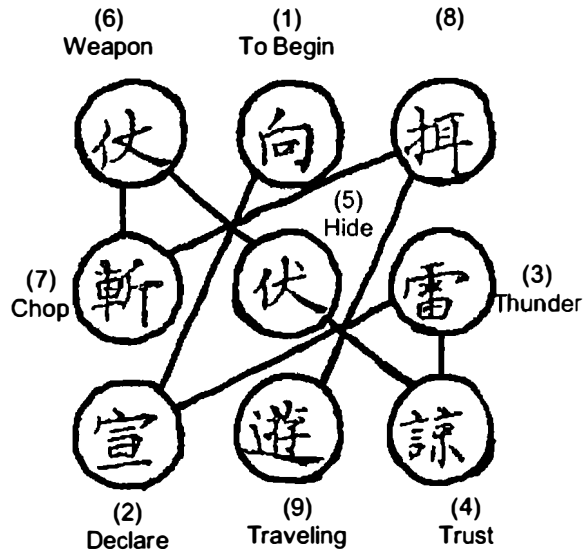


Figure 1.771. The Nine Palace Star Stepping Pattern

**I come to the Golden Gate,
and to the Jade Hall!
From here I stop
and kill the Star Wind,
and remove the huge Qi!**

**This is to your credit Ne Zha!
Flying in the sky!
The Order of Heaven
Opens the Great Circle
of the celestial spheres!”**

- Next the priest uses his magic sword to write an order towards the Heaven’s Gate.
- Then the priest kowtows once, and then returns to the altar table, where he puts down the Magic Sword, takes up the Report Tablet, and circles it 3 times above the incense smoke while saying the following incantation:

**“Before the Report is submitted,
the magic circle is first opened!
And the Golden Boy
and the Jade Girl servants
come holding the magic scroll!**

**The smoke of the Report
and all of the priests
are spreading the news
throughout the world!**

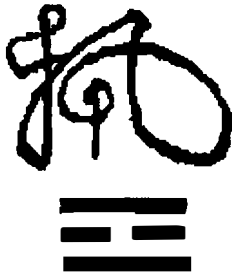


Figure 1.772. The Magic "Five Colored Smoke"
Li (Fire) Trigram Magic Seal Writing

(2) MAGIC REPORT SEALS

The following magic seals are used by the Daoist Priest when sending a report into the Heavens. Each seal has a specific magical purpose and function, described as follows:

"THE FIVE COLORED SMOKE" MAGIC SEAL

The following "Five Colored Smoke" Li (Fire) Trigram Magic Seal writing pattern is used by the Daoist priest when performing the Smoke the Report ritual. Its specific magical function is to send the Report towards the Heavens (Figure 1.772).

"THE FIVE COLORED QI" MAGIC SEAL

The following "Five Colored Qi" Kan (Water) Trigram Magic Seal writing pattern is also used by the Daoist priest when performing the Smoke the Report ritual. Its specific magical function is to transform the energy imprinted within the Report into the celestial realm (Figure 1.773).

"CORRECT THE WRONG CHARACTERS" MAGIC SEAL

The following magic seal is used in order to correct any mistakes created by the priest when writing or constructing a Report. In this magic ritual, the priest will use a Magic Willow Branch Hand Seal (Figure 1.774) and write the following "Correct the Wrong Characters" magic character above the report (Figure 1.775).

Both the Magic Willow Branch and the Willow Branch Hand Seal are traditionally used in Daoist magic rituals for Purification and for Worship. The hand seal is sometimes used to symbolize a



Figure 1.773. The Magic "Five Colored Qi"
Kan (Water) Trigram Magic Seal Writing

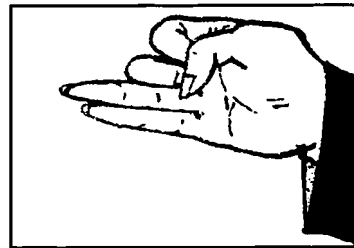


Figure 1.774. The "Magic Willow Branch" Hand Seal



Figure 1.775. The "Correct the Wrong Characters"
Magic Seal

Magic Willow Branch, when one is not currently available. Both the Magic Willow Branch and the Willow Branch Hand Seal are used in rituals to purify the water at the altar, or to dip into the altar cup in order to flick holy water onto specific items for purification and in exorcisms.



Figure 1.776. Write the following magical script over the Report three times.

“THE MAGIC WILLOW BRANCH” SEAL

The Magic Willow Branch Hand Seal is used in many magical practices. When Sending a Report, a Daoist priest will use it to write the following magical script (Figure 1.776) over the Report. This is done in order to energetically purify and magically transform the contents of the Report into an acceptable celestial communication.

When performing this ritual, the priest will gently strike his right hand Magic Willow Branch Hand Seal on the altar once, to energetically activate it. Then he will wave his right Magic Willow Branch Hand Seal above the Report three times. According to ancient Daoist teachings, each pass magically purifies and transforms the Report, in the following manner:

- **The First Wave:** “The first pass is used to remove all untidy lines and disorganized characters.”
- **The Second Wave:** “The second pass is used to remove the energy left by drinking wine and eating meat, as well as all nonsense and foolishness.”
- **The Third Wave:** “The third pass is used to remove the unclean body and unclean heart, as well as all previous crimes and all wrong doings.”

It is important that the Daoist priest does not devalue these three simple yet sacred script patterns. It is secretly taught that each wave of the Magic Willow Branch Hand Seal over a Report reveals the Daoist priest’s hidden magical powers. It is also taught that each wave causes all of

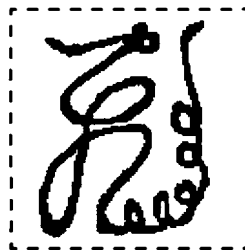


Figure 1.777. Write this magical seal script pattern over the Report first.

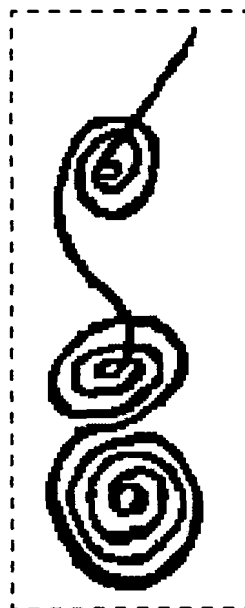


Figure 1.778. Then, write this second magical seal script pattern over the Report.

the Heavenly Officials and Celestial Generals on duty to take notice of the priest’s sincerity, and to direct this intention towards the Report.

- After performing the three waves of the Willow Branch Hand Seal, the priest will then write the following two magic seal scripts over the Report (Figure 1.777 and Figure 1.778), and then quickly convey this magical action by saying “Ancient Qi!”
- Then, the priest will use the “Heavenly Bridge” (or “Golden Bridge”) Hand Seal to cover his face with the Report (Figure 1.779).

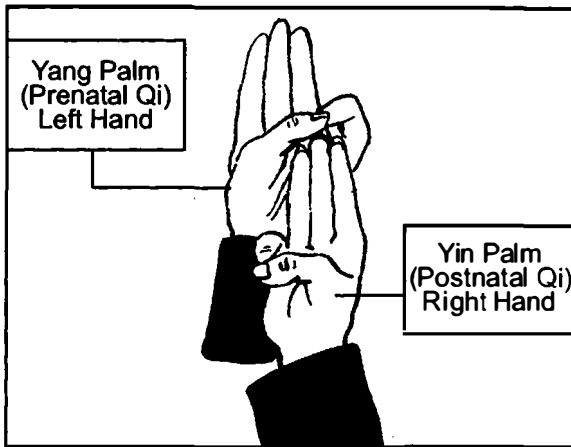


Figure 1.779. The "Heavenly Bridge" Hand Seal

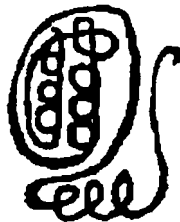


Figure 1.780. The Golden Light Seal Character

- Next, with his Third Eye, the priest will write the Golden Light Magic Seal, over the Report (Figure 1.780).
- Then, using the Five Thunders Purification Ritual (Figure 1.781 through Figure 1.784), to gather and remove all of the filth and Turbid Qi in his body; the priest will immediately stomp his back right foot, shout, and aggressively discard the filthy Qi, throwing it towards the Earth Gate.

In his mind, the priest will imagine that the filthy Qi is falling through the Earth Gate, deep into the core of the planet.

- Next, with his eyes still closed, the priest will imagine that the Heavenly Emperor is forgiving him for all of his crimes and wrong doings.
- Then, the priest will turn towards the left side of the altar and draw the magic symbol of the Taiji, opening an energetic portal into the celestial realm. While looking towards the



Figure 1.781. "Use The Thunder Block To Circle The Ancestral Palace (Lower Dantian)"



Figure 1.782. "Use The Thunder Block To Circle The Immortal Palace (Liver)"



Figure 1.783. "Use the Thunder Block To Circle the Five Qi of the Chest"



Figure 1.784. "Use the Thunder Block To Circle the Ears and Hear the Sound of Thunder"

Heavenly Gate, the priest will kneel down, close his eyes, and imagine and feel his spirit traveling upwards into the Nine Heavens to present the Report.

When performing this magic ritual, it is important that the priest use his Third Eye to write his Daoist Name, the name of the Temple Report, the Celestial Deity, and the required magic seal. For example:



Figure 1.785. Jade Emperor (King of Heaven)
"Words of Jade" resonating from the mists of Heaven"



Figure 1.787. Dong Yue (Marshal General)
(The Swirling smoke of Hemp)



Figure 1.786. Jiu Ku (Heavenly Lord of Salvation)
(Spirit of the Interconnecting Web)



Figure 1.788. Xuan Di (Guardian of the North)
(The Energetic Fire of the Heavens)

1. A Report to the Jade Emperor, King of Heaven, requires the following Magic Seal (Figure 1.785).
2. A Report to Tai Yi Jiu Ku, Heavenly Lord of Salvation From Misery (Judge of the Dead), requires the following Magic Seal (Figure 1.786).
3. A Report to Dong Yue, one of the 4 famous Daoist Marshals, requires the following Magic Seal (Figure 1.787). Dong Yue Kang Tai Ye (also known as Yue Fei, Dong Yue Kang Tai Bao, and Kang Miao Wei Yuan Shua), is a Divine Marshal, summoned for justice and called upon in order to enforce the law.
4. A Report to Xuan Di, the Supreme Emperor of the Dark Heaven and Guardian of the North, requires the following Magic Seal (Figure 1.788). Xuan Di is also known as Xuan Wu. He

is considered to be the powerful God of Martial Arts, able to control all of the Elements and capable of great magic. He is particularly revered by martial artists, and is the patron saint of the Wudang Monastery in Hubei, China.

- After "Smoking the Report" (i.e., setting the Report on fire), the priest will say the following:

**"Please Communicate the Report
Quickly, like Wind Fire!**

- Next, the priest will return to the altar table, pick up the Report Tablet, and offer a stick of incense.
- The priest will then put down the Report Tablet and pick up the Command Flag and then say the following magic incantation:

**“The Taiji Original Chaos
has endless variations!”
The Heavenly God is ordering!
He helps me to show
my powerful light
at the Ghost Gate!**

**The Daoist Ancestor is ordering,
The Nine Senior Gods
Above the Three Realms
To assist me!**

**Quickly, quickly do it
as an Order of Change!”**

**“Magical Power
is spreading everywhere!
This is given
as a Heavenly Order!**

**There are three pairs of stars
over my head!
And I am wearing
two sets of Dipper Stars!**

**To my Back are the Ghost Stars,
To my left is the Green Dragon,
To my right is the White Tiger,
In front of me is the Red Phoenix,
And behind me is the Black Warrior!**

**Surrounding me,
There are 360 thousand spirit soldiers!
All led by General Tian Peng!
Now I take the order,
and begin the Star Stepping!**

**The General is watching the Star Stepping!
Summoning the powerful Generals
from the Star’s Head!
And the Big Generals
from the Star’s Tail!**

**All of those great Star Gods,
please show yourself from the clouds!
Help me to arrange
this Star Stepping Pattern,
and summon the Thunder Gods!**

**From the North Dipper
Summon the Seven Original Gods,
Quickly, quickly as this is Law!**

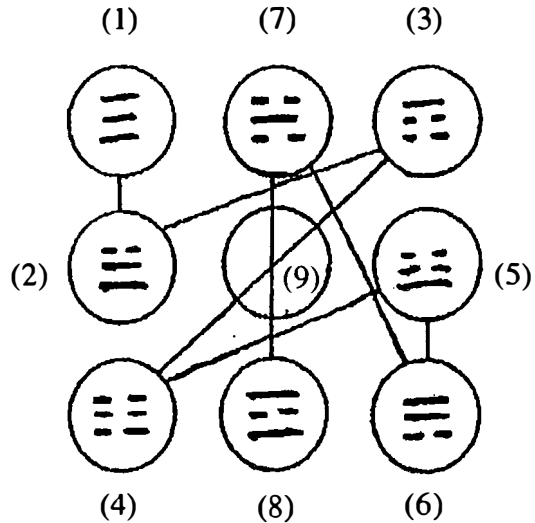


Figure 1.789. The Nine Palace Star Stepping Pattern

- The priest will now begin to walk the Nine Palace Bagua Star Stepping Pattern (Figure 1.789). With each step, he will repeat a secret magical incantation, spoken as follows:

1. First Step Qian, Heaven Position:
“Open Heavens Gate!”
2. Second Step Dui, Lake Position:
“Lead the Powerful Soldiers!”
3. Third Step Gen, Mountain Position:
“Open the Ghosts Gate!”
4. Forth Step Kun, Earth Position:
“Leave the Human Gate!”
5. Fifth Step Zhen, Thunder Position:
“Thunder is making a loud sound!”
6. Sixth Step Xun, Wind Position:
“Mountains Collapse!”
7. Seventh Step Kan, Water Position:
“Waves are lasting forever!”
8. Eighth Step Li, Fire Position:
“Riding Wheels of Fire!”
9. Ninth Step Zhong, Center Position:
**“I enter the Middle Position
and here I stand!
The Eight Trigrams
are protecting my body!”**

**Quickly, quickly, do it as an order of
General Golden Light Radiating!”**

“Golden Light Radiating Power” Incantation

**An - Niu - Niu!
Mystical Green Black
is helping this altar!
The incense is burning in the burner,
and I am taking and reading the order!**

**The order is given
and the entire world
is listening with awe!**

**All of the officials quickly appear!
They dare not disobey this order!
They quickly report to the Upper Clarity!
And all of the officials on duty!**

**This especially includes
the four main officials:
Chen An, Liu Ji, Sun De, and Zhang Jin,**

**The Four Major Officials:
The Heaven Realm Official Tong Zhen,
The Earth Realm Official Tong Yue,
The Yang Realm Official Tong Lin,
and the Water Realm Official Tong Jin**

**The gods in charge of City Temples,
And all kinds of Earth Gods!
All are invited to please come
and stand in front of the altar!**

**They bathe themselves
before they come,
And use the incense in the burner
to convey their messages!**

**Once the incense
goes to the celestial palace,
they also invite Black Tiger General Lu,
The Earth Realm Official
Tong Yue Messenger,
And the Eight Direction Kai Dao Great God,
You can feel their magnificent power!
An - Niu – Niu!**

**These officials and their messengers
report the communications of
the Three Realms to the Heavens,
and the various Reports
to the Nine Heavens!**

**Therefore I send you
to convey the message,
By way of the
Flying Cloud Convey Message God!”**

- At this time, the senior priest will take the Command Flag and begin to carry the Report. The music is playing and the priest imagines that he is walking towards the Golden Palace, rising upwards into the sky. You can hear the clicking sounds of beautiful jade from the Heavens.

As the priest walks to the rhythm of the music, he moves his body and turns like he is walking within Yu Jing Shan, the immortal’s mountains within the Heavens.

- Next, the senior priest begins to perform the “Walk the Cloud” Star Stepping Pattern (see *Daoist Magical Incantations, Hand Seals, and Star Stepping*).

(3) "IMPERIAL ORDER"

The following is an example of a magic ritual used to Send a Report. This unique ritual requires the priest to visit Shang Di and receive the Imperial Order to Command. The magic ritual is performed as follows:

- After pacing the Star Stepping Patterns, the senior priest will kneel down at the Heaven's Gate position. The senior priest will kowtow three times, bow on the ground, and meditate on the report.
- Then, the assistant priest will take over the magic ritual. The assistant priest will begin to burn the report, while looking upwards, towards the Heavens.
- As the report burns, the rest of the priests will say the Golden Light Incantation. This incantation is spoken as follows:

**"Within the mystical origin
of Heaven and Earth,
everything comes from rooting
the 10,000 Prenatal Energies!**

**Preserving and cultivating
I have overcome countless obstacles,
and have demonstrated the strength
of my spiritual connection!**

**Within and without the Three Worlds,
Only the Dao is respected!**

**My body contains Golden Light,
it covers and radiates from my body!
Some look but cannot see it!
Others listen but cannot hear it!
Yet it encompasses everything
in Heaven and Earth
nourishing and protecting all life!**

**I recite the scriptures one time,
and my body glows with bright light!
Protecting me from everything
within the Three Worlds!**

**The Five Emperors
dispatch emissaries to welcome me!
10,000 Immortals respectfully greet me!
"I am able to command
the Thunder Generals!**

**All ghosts and demons fear me,
because I expose the true form
of their evil essence!**

**Internally, I have the great power
of thunder bolts!
The Thunder General Pi Li
is always by my side,
and the Thunder General Lei Shen
secretly protects me!**

**Through deep comprehension and wisdom
I understand everything
between Heaven and Earth!**

**As the Qi of the Five Elements
combine within me,
a Golden Light suddenly appears!
And my true nature radiates outward,
protecting me!"**

- Then, the assistant priest will end the ritual with the Respect the Earth Incantation. This incantation is spoken as follows:

**"Heaven and Earth
are the Natural law!
As their spirit manifests,
Filthy Qi disperses!**

**The Mysterious Void within
is radiant and bright,
invoking the presence
of the Supreme Original!**

**It invokes the spiritual powers
of the Eight Directions,
and makes me authentic and natural!**

**The Ling Bao Command Talismans,
teaches people how to reach
the Nine Levels of Heaven!**

**As you ascend to the Heavens
all sadness is left behind!**

**If you understand
the Great Mystery of the Big Dipper,
You will have the power
to behead devils and bind demons!
And possess the ability
to kill 10 thousand ghosts!**



Figure 1.790.
Magic Cart Seal



Figure 1.791.
Magic Crane Seal

**The Incantation of
the Spirit of the Middle Mountain,
and the Jade Text of the Primordial Origin!
To hold and recite them one time
prevents disease and
extends your life by one year!**

**To travel to the Five Sacred Mountains,
will give you the knowledge of everything
under the Heavens,
and the ability to bind powerful devils!**

**I do this so that I can protect my sacred altar,
and disperse and remove all evil Qi,
and forever keep the energy of the Dao!"**

**"An - Du - Lu - Du - Lu - Zhai -
Wei - Niu - Niu - Jin - Sha - Ke"**

- Next, the senior priest will go to the altar and pick up the Report Tablet with his left hand and with his right hand, pick up the Command Block.
- Facing the direction of the Qian Trigram position, the priest will write one of the following two Chinese characters in the air:

Magic Cart Seal: If the priest desires to ride to the Heavens in a Magic Cart, he must write the following Magic Cart seal pattern (Figure 1.790).

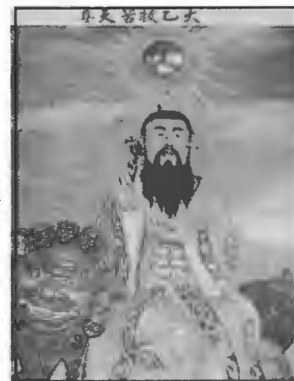
Magic Crane Seal: If the priest desires to ride to the Heavens on the back of a Magic White Crane, he must write the following Magic Crane seal pattern (Figure 1.791).



Figure 1.792. Jade Emperor (King of Heaven)
"Words of Jade" resonating from the mists of Heaven"



Figure 1.793. Jiu Ku (Heavenly Lord of Salvation)
(Spirit of the Interconnecting Web)



- Next, the priest will put down the Report Tablet and, facing the direction of the Qian Trigram position, kowtow towards the Heavens Gate.
- Then, using his Third Eye, the priest will write the secret magic seal of the specific celestial immortal that he is addressing.

For example, if the priest is addressing the Jade Emperor (Figure 1.792), The Heavenly Lord of Salvation From Misery Jiu Ku (Figure 1.793), Marshal General Dong Yue (Figure 1.794), or the Black Emperor Xuan Di (Figure 1.795), he will write the following magic character when addressing each specific god.



Figure 1.794. Dong Yue (Marshal General)
(The Swirling smoke of Hemp)



Figure 1.795. Xuan Di (Guardian of the North)
(The Energetic Fire of the Heavens)

- After saying the immortal's name and writing his magic seal, the priest will kowtow and kneel down. Both feet should press together and the head should be tucked under.
- The priest will then lie down on his chest and imagine that he is a Yuan Ming Zhen Ren (a Realized True Man).
- Then, from his Ni Wan of the Upper Dantian, the priest will imagine that he is riding a Magic Cart or Magic White Crane and is ascending into the Heavens. The priest will imagine that he is flying over the various star constellations to the Heavenly Gate, to see the True God Jing Ji Du Shi San Shi Zhen Jun (Scripture Master, Three Master True God).
- Next, the priest will see the Four Main Pure Gods (Official Zhang, Official Ge, Official Xu, and Official Sa) arriving at the Heavenly Gate to greet him. From there, the priest is escorted to the Golden Palace, to pay tribute to the Jade Capital Mountain, by kowtowing 9 times and meditating.
- While meditating, the priest will see Shang Di coming towards him in the clouds. The priest will imagine that Shang Di is writing the following characters Yun Yu (Permission for Imperial Order) over the priest's head (figure 1.796).
- Next, the priest will kowtow 9 times in gratitude, to thank his majesty.
- Then, with respect, the priest will retreat and bid Shang Di farewell. The priest is then accompanied by the Scripture Master, Three



Figure 1.796. "Permission For Imperial Order"

Master True God, and Four Main Pure Gods, and escorted back to the Golden Gate.

- Next, the assistant priest will say the following:

**"The Spiritual Book
has just opened!"**

- Then, the senior priest will say the following:

**"The Spiritual Book
has already been opened!"**

- Then all of the people will pay tribute to the celestial god Shang Di with all sincerity. And from their hearts give thanks, kowtow, and say the following:

**"36 True Scriptures!
Tai Shang Boundless Great Dao!
Xuan Zhong Great Law True Master!"**

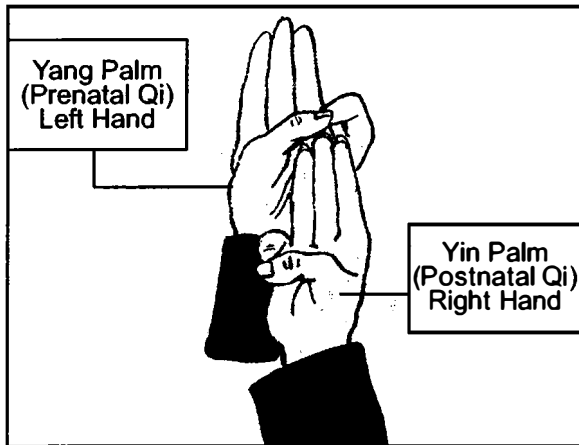


Figure 1.797. The "Heavenly Bridge" Hand Seal



Figure 1.798. The Golden Light Seal Character

- Next the senior priest will kowtow 3 times and walk the Star Stepping patterns.
- Then, the priest will retreat from the Heavenly Gate and move to the front of the altar table.

(4) GRANTING PEACE

The following is an example of a magic ritual used to Send a Report. This unique ritual is performed as follows:

- The priest will pick up the Report Tablet, silently say the Golden Light Incantation, and imagine Golden Light shining on his body.
- Next, the priest will use the "Heavenly Bridge" Hand Seal ("Golden Bridge") to cover his face with the Report (Figure 1.797).
- Using his Third Eye, the priest will now write the Golden Light Magic Seal (Figure 1.798), over the Report.
- Then, using the Five Thunders Purification Ritual (Figure 1.799 through Figure 1.802), to gather and remove all of the filth and Turbid

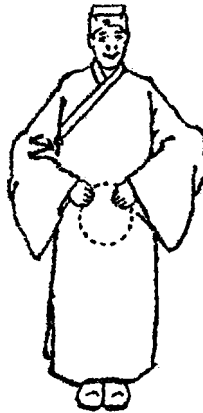


Figure 1.799. "Use The Thunder Block To Circle The Ancestral Palace (Lower Dantian)"



Figure 1.800. "Use The Thunder Block To Circle The Immortal Palace (Liver)"



Figure 1.801. "Use the Thunder Block To Circle the Five Qi of the Chest"



Figure 1.802. "Use the Thunder Block To Circle the Ears and Hear the Sound of Thunder"

Qi in his body; the priest will immediately stomp his back right foot, shout, and aggressively discard the filthy Qi, throwing it towards the Earth Gate.

In his mind, the priest will imagine that all of the filthy Qi is falling through the Earth Gate, deep into the core of the planet. Then, he will imagine that the Heavenly Emperor is forgiving all of his crimes and wrong doings.

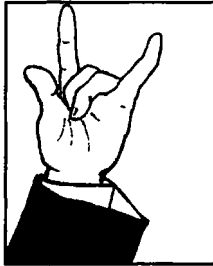


Figure 1.803. The Three Mountains (Trident)
Single Hand Seal

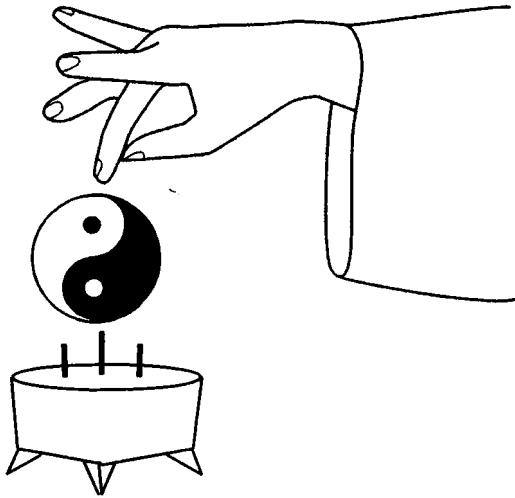


Figure 1.804. With the right hand form the White Crane Hand Seal, and draw the Taiji symbol over the incense smoldering within the incense burner.

- Next, the priest will form a left hand Three Mountains Hand Seal (Figure 1.803) and hold the Altar Cup.
- Then, with his right hand, he will form a White Crane Hand Seal, with the right thumb touching the Ding Heavenly Stem Crease Point.
- Next, the priest will draw the powerful icon of a Taiji symbol over the incense (Figure 1.804).
- Then, he will place the Water Cup onto the altar. With his right hand, the priest will pick up the Magic Willow Leaf Branch and write the secret Fragrant Character in the center of his left palm (Figure 1.805).
- He will then place the Willow Branch back on the altar and immediately press both of his



Figure 1.805. Use the Magic Willow Leaf Branch to write the secret Fragrant Character in the center of the left hand.



Figure 1.806. The Buddhist Greeting Hand Seal

- palms together, forming a Buddhist Greeting Prayer Hand Seal (figure 1.806).
- Next, the priest will form a right Sword Fingers Hand Seal, and begin to move it over the incense smoke.
 - First, the priest will make three circular rotations, to the left (counter-clockwise).
 - Then, the priest will make four circular rotations, to the right (clockwise).
 - In ancient China, this particular action was traditionally known as "Water and Fire Helping the Priest."
- Next, the priest will use the White Crane Hand Seal (refer back to Figure 1.804) to guide the incense smoke into the Water Cup.

- The priest will then take the Water Cup and place it over the incense burner and then draw a Taiji symbol within the incense smoke.
- Next, the priest will place the water cup in front of the incense burner.
- The priest will now use the Command Block to draw a Taiji symbol over the incense burner.
- Then, the priest will strike the Command Block on the altar table three times, and imagine that he is striking the "Pillar of Heaven!" While striking the Pillar of Heaven, the priest will say the following incantation:

**"The First Hit,
Clears the Sky!**

**The Second Hit,
The Earth Becomes Peaceful!**

**The Third Hit,
And All Heavenly Generals
and Officials Appear!"**

- Next, the priest will form a left Sword Fingers Hand Seal (Figure 1.807). With his right hand still holding the Command Block, the priest will use his Third Eye and write the following magic Jade Emperor Command Seal character in the air (Figure 1.808).
- Then the priest will silently say the following secret magic incantation:

**"I am meditating that all gods
listen to this Order!
This Command Block
cannot be used at random!
Therefore, this is a serious Order!**

**If anyone dares
to disobey this Imperial Order,
they will be severely punished
by the Heavenly Law!
An – Niu – Niu!"**

**"All of the gods pay tribute!
And all Devils behave themselves!
If anyone dares to disobey!
They will be turned into dust!
Quickly, Quickly
In accordance with Imperial Law
It is Commanded!"**

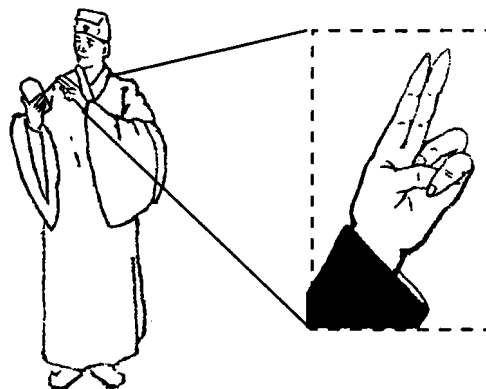


Figure 1.807. The Left "Sword Fingers" Hand Formation



Figure 1.808. The Jade Emperor Command Seal



Figure 1.809. The Command/Order Seal

- Next, the senior priest will hold the Command Block with his right hand, and form the Three Mountains Hand Seal with his left hand (refer back to Figure 1.803).
- The priest will then write above the left Three Mountains Hand Seal the character for "Command/Order" (Figure 1.809).

- Next, the priest will write the Golden Light magic seal character (Figure 1.813).
- Then the priest will go to the altar table and write the magic seal for the name of the “Old Dragon (Figure 1.814),” and then say the following incantation:

**“In the first half of the month,
without a head!
In the second half of the month
without a tail!”**

- When speaking this magical incantation, the priest will use the right Sword Fingers Hand Seal to make a cutting action, and “Ge Yue Yan” (cut the influence of the Hateful Moon).
- Then the priest will use the Golden Light magic seal character to press and seal the incantation, and make it final (Figure 1.815).
- The priest will place the Command Block onto the altar table and pick up the water container.
- Then, the priest will command the magical powers of the Four Directions.
- Next, the priest will put down the water cup, pick up the Communication Tablet and offer incense, step back, and kowtow once.
- Then the priest will end the magic ritual.

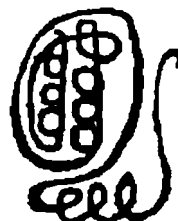


Figure 1.813. The Golden Light Seal Character



Figure 1.814. “Old Dragon”

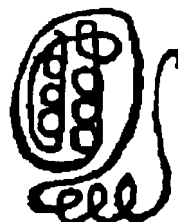


Figure 1.815. The Golden Light Seal Character