

DAOIST MAGICAL INCANTATIONS, HAND SEALS, AND STAR STEPPING

**TRAINING IN DAOIST MAGIC
FROM THE ZHENG YI SCHOOL
OF ANCIENT CHINESE MYSTICISM**

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**80TH GENERATION DISCIPLE AND DAOIST PRIEST
OF MAO SHAN (SHANG QING) DAOISM,
66TH GENERATION DISCIPLE AND DAOIST PRIEST
OF LONG HU SHAN (TIAN SHI) DAOISM**



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TEMPLE OF THE CELESTIAL CLOUD

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Disclaimer:

Ancient occult magic was never intended to replace orthodox religion, but rather to complement it in its quest for a deeper understanding of esoteric spirituality. Through the alchemy of prayer and meditation, an individual can be transformed into an enlightened or "awakened" state of awareness.

Several of the ancient meditation practices, magical techniques and Shengong exercises described herein are currently practiced within the secret societies throughout the world, including the People's Republic of China. These esoteric techniques can be very powerful and may in some cases be too mentally and physically demanding for some individuals. The readers should therefore use their own discretion or consult a priest or mental health professional before engaging in these exercises and meditations.

The rituals used for spiritual protection and energetic destruction are still as powerful today as they were when first introduced in ancient China. The secret of their timelessness lies in the fact that the personal power of the Celestial Immortals, various Spirit Entities, and Demonic Beings never changes. Therefore, the author, the International Institute of Daoist Magic, and the publishers are neither liable or responsible to any person or entity with respect to any loss or damage caused, or alleged to be caused, directly or indirectly by reading or following the instructions for any condition, ritual, incantation, Hand Seal, or interpreting information provided in this text.

This book describes traditional methods of both ancient and modern forms of Chinese Mysticism (Daoist occult magic and sorcery), and is not intended to persuade the readers in any way, shape or form to believe in or practice sorcery. Any person attempting such rituals is doing so at his or her own risk.

Additionally, sometimes Daoist exercises and meditations require special herbal formulas, as well as the regulation of the individual's diet (e.g., fasting) and living environment (solidarity). It is important to note that herbal prescriptions will vary according to the individual's constitution, condition and specific goal, and must be treated accordingly only by a doctor or herbalist qualified to prescribe Chinese medical herbs. Each state in the U.S. has their own regulations and restrictions, therefore, it is advisable for the reader to consult their own state medical board for use of proper application and liabilities of the techniques described within this text.

THE SECRET TRAININGS OF DAOIST MAGICAL INCANTATIONS

INTRODUCTION TO TRAINING DAOIST MAGIC

Born from ancient Chinese shamanism, Daoist alchemy gradually evolved to encompass all levels of human experience, the mastery of which is commonly known today as Daoist Magic. Because magic links spirit with matter, the Daoists have always used magic as part of their tradition in all cultivation, alchemy, and healing practices. Thus, it is through the understanding and application of magical practices that the Daoist sorcerers embraced the three realms of matter, energy, and spirit, seeking to unite with the Dao by gathering and manipulating the subtle energies of nature.

Through the use of magic (i.e., spirit travel, dream interpretation, controlling the weather,

divination, healing, and conjuring or removing spirit entities), the ancient Daoist sorcerers were able to train the body's life-force to sense, manipulate, and control the energetic manifestations that govern within the physical world.

HISTORY OF DAOIST MAGIC

The Daoist magic commonly taught today in China, Taiwan, Vietnam, etc. originally developed from two separate branches of Chinese mysticism (Figure 1.1). The Yin branch of Daoist magic originated from ancient knowledge that was gathered and eventually written down by the philosophers of the Warring States Period (475-221 B.C.). These

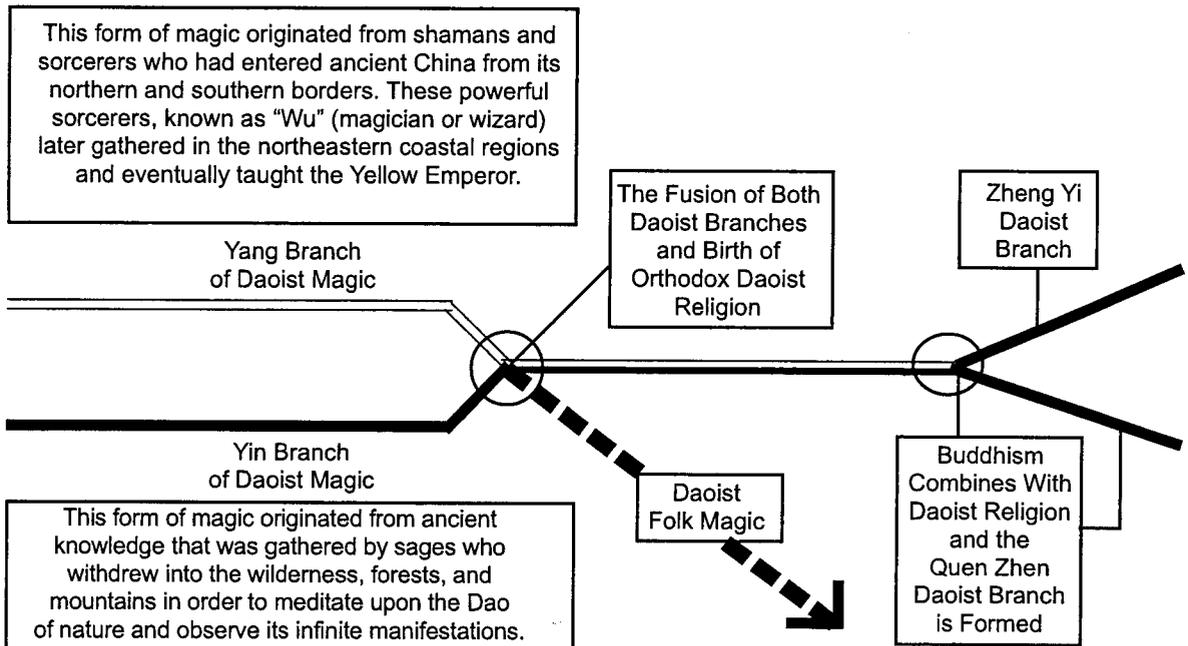


Figure 1.1. Origin of Daoist Magic

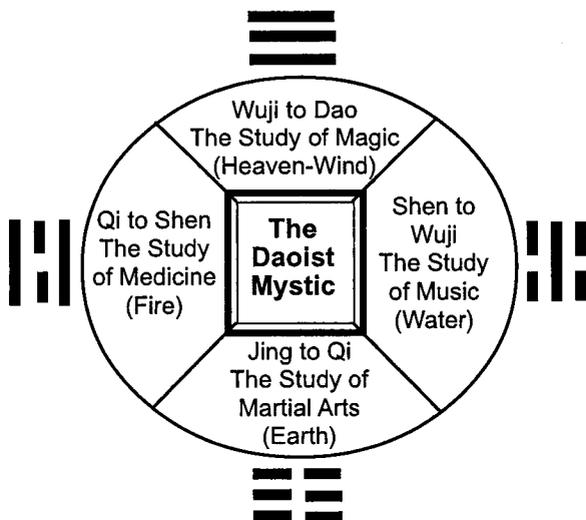


Figure 1.2. The Four Pillars of ancient Daoist sorcery

individuals withdrew into the wilderness, forests, and mountains in order to meditate upon the Dao of nature and observe its infinite manifestations. Disciples of these Daoists practices sought after a more feminine, receptive energetic knowledge, which could only arise as the fruit of a passive and yielding attitude, developed through the observation and study of nature.

The Yang branch of Daoist magic originated from shamans and sorcerers who had entered ancient China from its northern and southern borders. These individuals later gathered together and were concentrated within the northeastern coastal regions of ancient China (especially within the states of Chi and Yen). These sorcerers were eventually given the name of "Wu" (magician or wizard) and were believed to have eventually taught the Yellow Emperor.

Eventually, the two different elements of nature study and Wu sorcery combined in order to form the Daoist "religion" of later times. The Wu sorcery that was not incorporated into religious Daoism eventually became associated with the most ancient practices of Chinese folk magic, which centered around the worship of the various powers of Heaven and Shang Di (the God Above).

In these early formative stages, both science and magic were indistinguishable. Even the early "royal society" found it difficult to distinguish between science and what we now call magic. For example, up until the 16th Century, science was commonly called "Natural Magic."

Eventually, the title "Daoist Mystic," referred to an individual who had mastered the physical, energetic, and spiritual components of the esoteric alchemical practices of Martial Arts (Jing to Qi), Medicine (Qi to Shen), Music (Shen to Wuji), and Magic (Wuji to Dao). The study of each of these specific disciplines formed the Four Pillars of ancient Daoist sorcery, enabling the mystic to enter into ever deeper and more subtle spiritual realms of enlightenment (Figure 1.2).

THREE BODIES, THREE BREATHS & THREE MINDS

In order to avoid the risk of losing any form of cultivated magical power or jeopardizing their ability to energetically manifest, the ancient Daoist sorcerers were taught to discipline their Three Bodies (i.e., the Physical Body, Energy Body and Spirit Body). This magical training included mastering the supernatural powers and manifestations that stemmed from the energetic and spiritual bodies surrounding their core-self (located deep inside their Taiji Pole).

This disciplined practice enabled the sorcerers to control their Three Bodies and fuse them with their Three Breaths. This physical, energetic, and spiritual fusion then become powerfully directed by their Three Minds (Figure 1.3).

Then, when the Daoist sorcerer spoke a magical incantation, it was directed by the Three Minds (i.e., Physical, Energetic, and Spiritual Mind), and initiated through magical Hand Seals and/or Star Stepping patterns, which were then activated through the sorcerer's Three Bodies (i.e., Physical, Energetic, and Spiritual Body). The energetic combination of all Three Minds and all Three Bodies was then fused with the energetic combination of all Three Breaths (i.e., Physical, Energetic, and Spiritual Breath) in order to create true magical power (Figure 1.4).

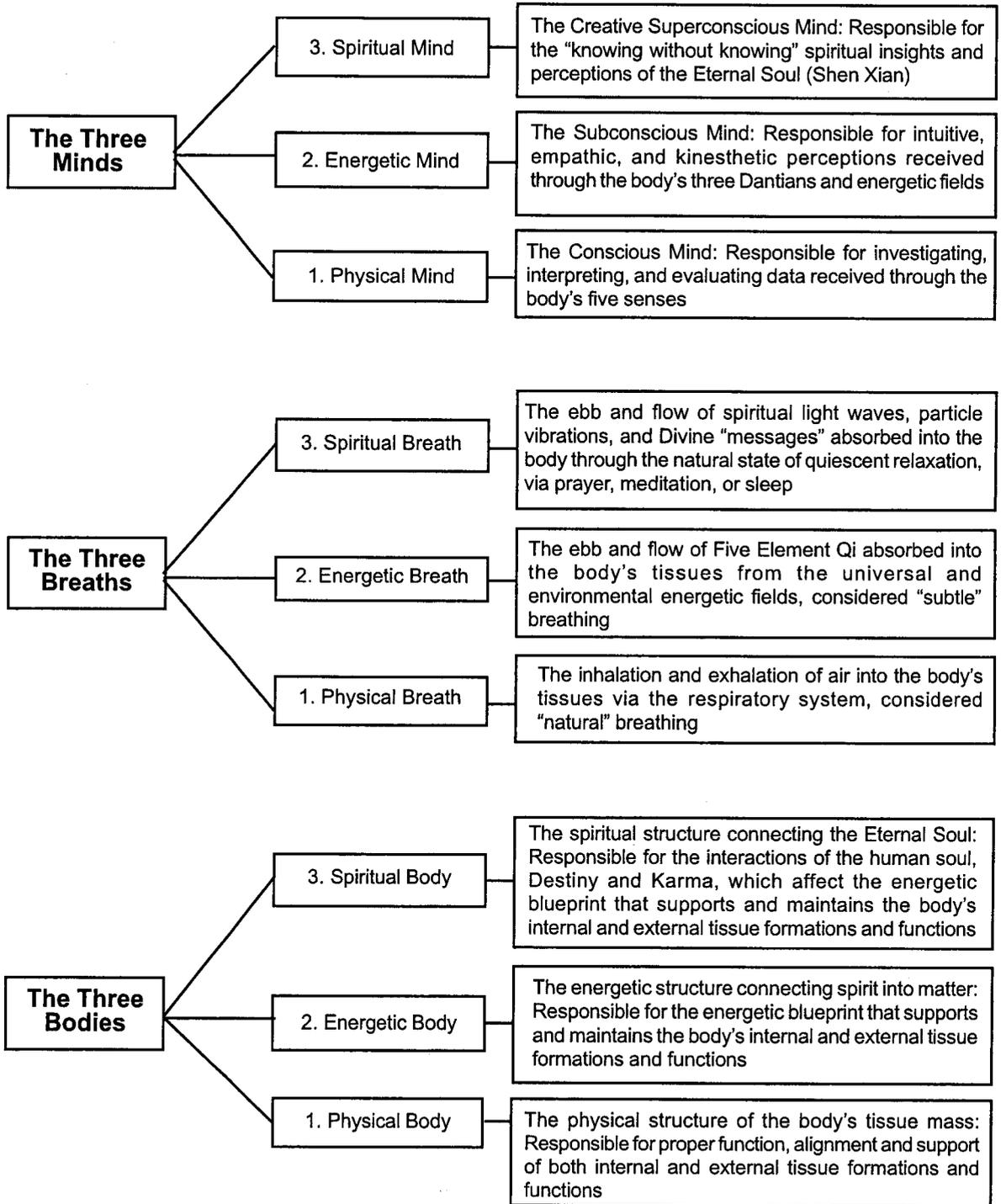


Figure 1.3. The Ancient Daoist Understanding of Internal Harmony

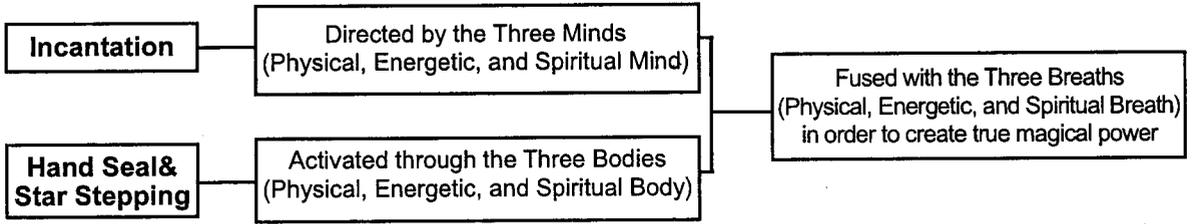


Figure 1.4. The Three Minds and Three Bodies fuse with the Three Breaths in order to create true magical power

MIND SECRET, SPEECH SECRET, & BODY SECRET

In ancient China, Daoist magical practices were always initiated through the combined use of three secret training known as the Mind Secret (used to train the sorcerer’s Imagination, Sensation, Intention, and Attention), the Speech Secret (used to train Breath Incantations), and the Body Secret (used to train magical Hand Seals and Star Stepping). The mastery of these three disciplines gave the Daoist sorcerers the ability to enter the Three Realms (Heaven, Earth, and the Underworld) and obtain knowledge and experience that could assist them in their goal of obtaining immortality. The three secret magical practices are described as follows:

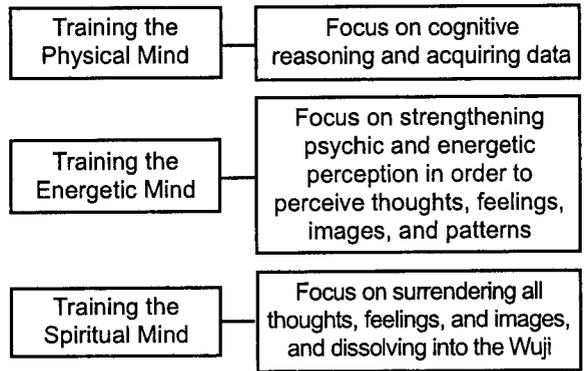


Figure 1.5. Training The Three Types of Posture

TRAINING THE MIND SECRET

The ancient Daoists taught that the mind functions on three different planes, simultaneously orienting within the physical, energetic, and spiritual worlds. Together, these three mental planes make up the mind of an individual. In this way the three layers of mind encase the individual’s Eternal Soul in physical, energetic and spiritual matrices. Therefore, in ancient China, training the mind was divided into three stages, training the physical mind, training the energetic mind and training the spiritual mind, described as follows (Figure 1.5):

- **Training the Physical Mind:** This type of mind training is based on training the sensory input, thoughts, and analytical patterns that direct the actions and movements of the body’s physical tissues. Focus is placed on cognitive reasoning and on acquiring data.
- **Training the Energetic Mind:** This type of mind training is based on training to respond to the

energetic perceptions received from the vibrational patterns which are themselves responsible for directing and influencing the Physical Mind. Focus is placed on strengthening psychic and energetic perception in order to perceive thoughts, feelings, images, and patterns.

- **Training the Spiritual Mind:** This type of mind training is based on perceiving spiritual interactions connected to the divine, affecting the Original Soul’s primary life purpose. Focus is placed on surrendering all thoughts, feelings, and images and dissolving into the Wuji.

YIN AND YANG DIVISIONS OF THE MIND

There are two divisions of the mind (Yin and Yang), each consisting of three different levels. The Yin part of the mind belongs to the energy of the Earth and is a more body-oriented type of mind. The Yang part of the mind belongs to the energy of Heaven and is a more consciousness-oriented type of mind. The three levels of the mind are described as follows (Figure 1.6).

1. The most superficial level of the mind exists within the individual's Will (Zhi) and Intention (Yi), and represents the mind's everyday functions (i.e., cognitive thinking). The Zhi is considered the "thinking body," while the Yi is considered the "thinking mind."
2. The middle level of the mind exists within the emotional and spiritual influences of the Seven Corporeal Souls (Po) and Three Ethereal Souls (Hun), and represents the moving and active aspects of the mind (e.g., body movements, reflexes, instincts, drives, and spirit projection - when accompanied by the Yuan Shen).
3. The deepest level of the mind exists within the Prenatal foundation of the Kidney's Jing and the Heart's Shen, and represents the original and primordial energetic and spiritual form of the "Original Mind" (Yuan Shen). The "Original Mind" is manifested throughout the body via the Yin and Yang energetic natures contained within the original Prenatal Elements of Fire and Water.

These different levels of energies create the body, as well as activate the mental, emotional and spiritual transitional states of the mind. All three levels of the mind are interactive and interdependent.

THE PRENATAL AND POSTNATAL MIND

The ancient Daoists considered the Heart the Emperor of all internal organs because it stores the individual's Shen (Spirit). The Shen was further divided into two components: the Prenatal Mind known as the Yuan Shen (the intuitive congenital spirit), and the Postnatal Mind known as the Shen Zhi (the analytical acquired spirit). These two aspects of the mind are described as follows (Figure 1.7):

- **The Prenatal Mind (Yuan Shen):** This congenital aspect of the mind is inherited from the Jing, Qi, and Shen of both parents and dominates the vital activities of all the major viscera, as well as the active functioning of the body's entire energetic organism and spiritual matrix.
- **The Postnatal Mind (Shen Zhi):** This acquired aspect of the mind is developed through interactions with people and the environment after

Energetic Divisions of Qi	Yin	Yang
Psychophysical Divisions	Di (Earth) Body Orientation	Tian (Heaven) Consciousness Orientation
Superficial Level of the Mind (Zhi and Yi)	Zhi (Will) Kidneys Thinking Body	Yi (Intention) Spleen Thinking Mind
Middle Level of the Mind (Hun and Po)	Po Lungs Corporeal Soul	Hun Liver Ethereal Soul
Deepest Level of the Mind (Yuan Shen)	Jing (Essence) Kidneys Water Qi	Shen (Spirit) Heart Fire Qi

Figure 1.6. Mental and Emotional Transitional States of the Mind

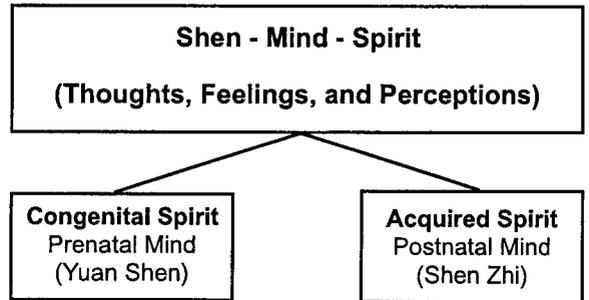


Figure 1.7. The Prenatal and Postnatal Mind

birth. It dominates thought and interaction, and it engages in unlimited mental activity.

INTERACTIONS OF YUAN SHEN AND SHEN ZHI

The Yuan Shen (Original Mind) and Shen Zhi (Acquired Mind) are interactive and interdependent. If the Shen Zhi is active and chattering (sometimes called the "monkey mind"), it is difficult for the Yuan Shen to convey its intuitive information.

According to ancient Daoist texts on energetic alchemy, the Shen Zhi is meant to be a servant of the Yuan Shen. However, it is the nature of the unenlightened mind to allow the Shen Zhi to become extremely stubborn, developing a chronic, suspicious demeanor. If the activity of the Shen

Zhi becomes too self-involved, it can become completely independent. As the Shen Zhi strives for control it inhibits the development of the Yuan Shen, causing disbelief and suspicion to dominate the individual's mind and override most intuitive perceptions.

Regulating the Mind is therefore needed to bring harmony between the analytical (Zhi) and intuitive (Yuan) aspects of the mind. In ancient Daoism there is a saying, "the mind must be led by a master; the Yuan Shen must be that master and must lead the Heart's Shen Zhi as One Mind."

THE FOUR SECRET POWERS OF THE MIND

In Daoist magic, "Training the Mind," refers to cultivating and releasing the magical power that can be harnessed through the proper application and fusion of four secret powers. These four secret powers are represented through the image of Four Celestial Animals: the Green Dragon, the White Tiger, the Red Phoenix, and the Black Turtle/Snake (Figure 1.8). In training the Mind Secret, the Four Celestial Animals are attributed to different magical powers and states of consciousness:

- **The Green Dragon:** This Celestial Animal represents the powers of Heaven, the Hun, Imagination, and Yang Qi.
- **The White Tiger:** This Celestial Animal represents the powers of Earth, the Po, Sensation, and Yin Qi.
- **The Red Phoenix:** This Celestial Animal represents the powers of Fire, the Shen, Intention, and Yang Qi.
- **The Black Turtle/Snake (Dark Warrior):** This Celestial Animal represents the powers of Water, the Zhi, Attention, and Yin Qi.

In Daoist magic, the fusion of all Four Celestial Animal powers is a prerequisite for creating the true magical power of manifestation. The magical energies of the Green Dragon and White Tiger must be combined in order to create and sustain the sorcerer's Energy Body. The magical energies of the Red Phoenix and Black Turtle/Snake must be combined in order to create and sustain the sorcerer's Spirit Body. The energies of both the Energy Body and Spirit Body must combine and fuse as one in order to create true magical power (Figure 1.9).

The Four Celestial Animals are manifestations

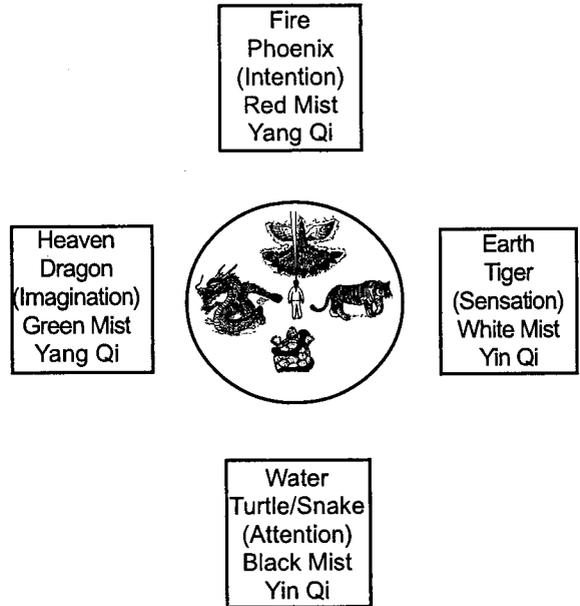


Figure 1.8. The Four Celestial Animals and their powers

of the divine energy radiating from the sorcerer's "Most Secret Name" (i.e., the sorcerer's spiritual name of power). The power of the sorcerer's Most Secret Name is used as a magical bridge in order to connect together the two realms of spirit and matter. It is imagined and kept as a Luminous Jewel, located deep inside the core center of the sorcerer's Lower Dantian, and it is utilized whenever he or she performs Breath Incantations, Magical Hand Seals, or Star Stepping patterns.

Language, Mythology and Energetic Geometry

The training of the Four Celestial Animals of the Mind Secret also involves three important magical disciplines: Language, Mythology, and Energetic Geometry. Through these three important disciplines, the Daoist sorcerer learns the secret "trigger" mechanisms needed in order to release and control powerful magic. In the context of magic, power is defined as the ability to produce a result (i.e., how long it takes to manifest something).

These three important magical disciplines are used to help focus the sorcerer's Will (Zhi). By gathering them together with Intention (Yi), the sorcerer is creating a magical universe that he or she can use to energetically effect the three realms.

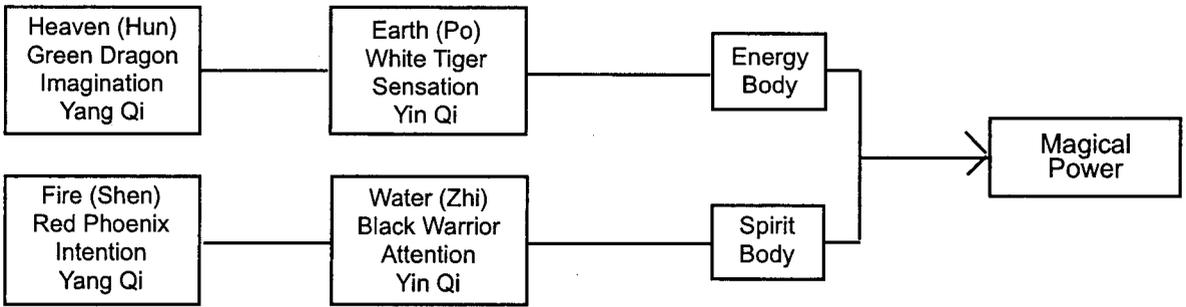


Figure 1.9. The secret powers of the Four Celestial Animals are needed to create the power of true magic

The disciplines of Language, Mythology and Energetic Geometry are defined as follows:

- **Language:** This skill encompasses the use of magical words, their pronunciations, and the methods of combining them. This discipline is externally trained through the skill of speech (verbal expression) and internally trained thought processing. It is expressed and manifested into the external world via the sorcerer’s Magical Incantations.
- **Mythology:** This skill encompasses the use of the myths and legends that deal with gods, demigods, heroes, and villains surrounding people, places, and things. This discipline is energetically trained through culture and tradition. Its effect is experienced within the world of matter externally through images (energetic symbols and icons) and internally through dreams (Archetypes, Dream Travel, and visionary work). Although some mythological correspondences will remain consistent, certain energetic aspects will greatly vary depending on the sorcerer’s magical tradition.
- **Energetic Geometry:** This skill encompasses the use of the sacred mathematical formulas that deals with the relative properties and measurements of solids, surfaces, lines, points, and angles. This discipline is energetically trained through vision (external sight) and is released into the world of matter externally through magical forms (i.e., Body Postures, Hand Seals, and Star Stepping) and internally through images (energetic shapes). Each of the Four Celestial Animals corre-

sponds to one of the Four Directions. Each of the Four Directions acts as a secret door that opens onto a vast hallway of interconnected meanings (i.e., each direction corresponds to a certain time, season, polarity, planet, shape, color, sound, herb, stone, Element, number, etc.). In ancient Daoism, masters of Feng Shui and Divination were extremely skilled at recognizing the magical correspondences of Energetic Geometry.

FOUR WAYS TO AVOID LOSING MAGICAL POWER

When training esoteric magic, the ancient Daoists described four primary ways that a sorcerer could lose his or her power and weaken the ability to mentally manifest. These four ways are described as follows: Leaking Magical Power Through the Mouth, Leaking Magical Power Through Vision, Leaking Magical Power Through Geometry, and Leaking Magical Power Through Sex. Because the sorcerer’s magical power can be lost through one or several of these four methods, it reveals two important things about their mental training:

- First, pertaining to each of these four methods, the sorcerer’s magical power can be cultivated and conserved by certain disciplined means of magical training.
- Second, the skill of intentionally creating specific manifestations can be consciously expressed through each of these four methods.

Leaking Magical Power Through the Mouth

Magical power can leak out through the mouth via undisciplined external talking and internal thought. There are Three Filters used by

sorcerers in order to build the energetic power of speech and not lose the power of words. These three filters entail three specific questions that the sorcerer asks him or herself before speaking, described as follows:

- Is it necessary to say this, or should I remain silent?
- Is it truthful (authentic), and will it create energy in the direction of where I want to go?
- Is it kind to the listener and will it help them spiritually heal and grow, or will it close their spirit and harden their heart?

These three questions are designed to transform the sorcerer's conditioned programmed mind and alter the reactive habits of the sub-personalities working within the unconscious mind. Over time, the practice of these questions dismantles the sorcerer's masks and defense mechanisms, which are designed to mislead and deceive others for the sake of the sorcerer's ego identity. The sorcerer then has access to the infinite power of his or her divine self. As the sorcerer's Acquired Mind (Shen Zhi) eventually quiets its excessive chattering, the Original Spirit (Yuan Shen) begins to automatically take over as a spiritual observer, "truly listening to what the sorcerer is listening to."

Through mastering the Three Filters, eventually the power of the sorcerer's words become so powerful that when he or she speaks any form of magical Incantation, Spell, or Mantra, the power of the words are automatically brought into manifestation. This magical power eventually transfers over to nonverbal communication and becomes evident in the manifestations of the Magical Hand Seals and Star Stepping patterns.

Leaking Magical Power Through Vision

Magical power can leak out through vision via undisciplined external sight and internal dreams. One important technique used to assist the sorcerer in avoiding the loss of magical power through vision is to train in the skill of Visualization. Visualization is simply seeing or experiencing images within your mind. By using visualization to form a mental image, you can increase your energetic potential by a factor of ten. This type of mental training builds neuromuscular connec-

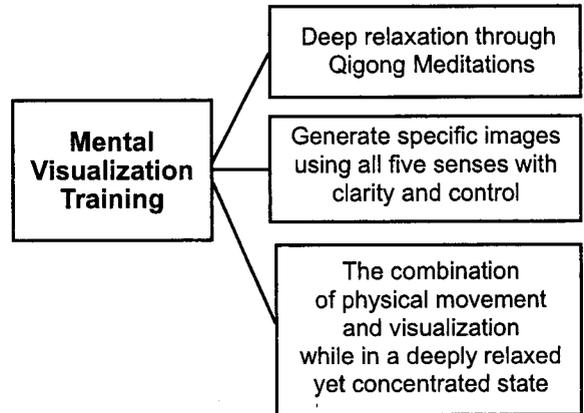


Figure 1.10. The Three Steps in Mental Visualization

tions that allows you to develop a spiritual and energetic foundation from which to progress.

There are three steps in achieving a successful visualization practice: Deep Relaxation through Qigong Meditations, Clarity of Visualization, and Physical Movement and Visualization (Figure 1.10). When practicing visualization skills, it is important to keep the following points in mind:

- **Begin External, Then Progress Internal:** Keep the image or symbol external during the initial phases of training. Then, as your perceptions become more refined, utilize the more subtle image of an internal psychic symbol.
- **Choose a Familiar Symbol:** The image or symbol that you choose for visualization practice should be easily identified by your mind (i.e., it should easily attract and hold your mind's attention).
- **Do Not Change Your Symbol:** Training every day using the same visualized symbol allows the mind to create a faster energetic patterning.
- **Picture the Image With Your Eyes Closed:** Clearly visualizing your symbol with your eyes closed allows the mind to create a faster energetic re-patterning. In order to obtain clarity of visualization and generate specific images using all five senses with clarity and control, visualize internally with your senses. When using your imagination, it is important to see, feel,

hear, taste, and smell the experience that you are creating. This should be performed to the degree that you are actually experiencing what your imagination is conjuring.

Be persistent and work towards a fullness of this internal experience. Generally, the mind will progress through five transitional stages when the sorcerer's clarity of visualization is being mastered. These five stages are described as follows:

1. **Unstable:** The mind's attention and focus constantly changes; it is unstable and wavering in both thought and feeling.
2. **Inattentive:** The mind's attention and focus becomes confused, unobservant, and inattentive to the original thought-intention.
3. **Occasionally Focused:** The mind's attention and focus begins to direct its attention, becoming occasionally focused.
4. **Focused:** The mind's attention and focus begins to gather into one spot; its attention is becoming clear and focused.
5. **Mastered:** The mind's attention and focus is completely controlled and clarity of visualization is mastered.

The sorcerer can also choose to use a combination of physical movements and visualization while in a deeply relaxed yet concentrated state. This can be accomplished by external visualization. One method of training is to imagine seeing yourself on your own mental movie screen, while analyzing and correcting your performance (movements and actions) towards a successful and powerful outcome. Visualize different types of movement patterns and interactions. During this type of active visualization training, if you detect an error in movement or action, mentally rewind and replay the event until the action or movement occurs perfectly.

Leaking Magical Power Through Geometry

Magical power can leak out through Energetic Geometry via exposure to external forms (postures) and internal images (shapes).

Leaking Magical Power Through Sex

Magical power can leak out through undisciplined sexuality via the loss of Essence (Jing), Energy (Qi) and Spirit (Shen).

TRAINING THE SPEECH SECRET

The ancient Chinese believed and taught that everything in the universe was made of sound. Sound waves not only affect matter, but also affect the consciousness as well; this is the purpose of using an Incantation in meditation or chanting. Therefore, Incantations were also used to develop such psycho-kinetic feats as weather control, teleportation, and levitation, and were also continuously chanted in order to create magical amulets or talismans used for protection against illness and evil.

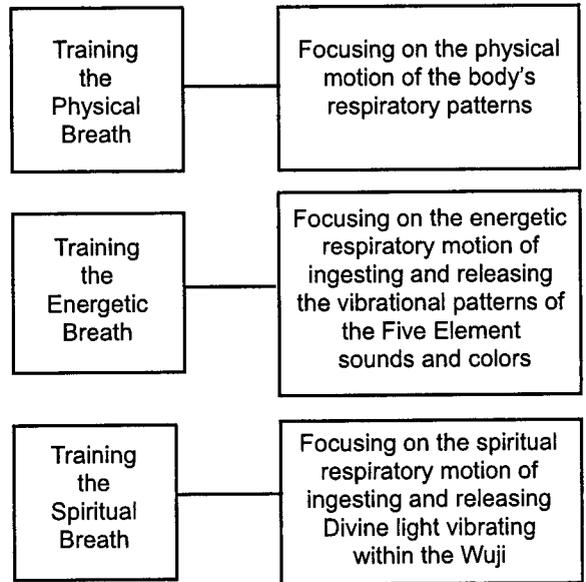
In Daoist magic, Training the Speech refers to cultivating and releasing the magical power that can be harnessed through the proper application of breath and sound. When the spoken sound is released through Breath via magical incantations, a powerful spiritual interaction and energetic fusion involving the Brain (Kidney Water) and Heart (Heart Fire) occurs. It is therefore important for the sorcerer's Shen to consciously guide and direct the spoken sound, as the projected voice is a direct manifestation of the sorcerer's spirit and life-force energy.

THE THREE LEVELS OF BREATH

Through proper breath and mind control, a Daoist sorcerer is able to store Qi and Shen, similar to the way a storage battery contains electricity. Many of the powers attributed to advanced Qigong and Shengong practice are largely due to the hidden knowledge and esoteric understanding of how to utilize conserved Qi and Shen and later use it for specific purposes. The ancient Daoists understood that certain forms of breathing could enable him or her the ability to energize, empower, and increase latent psychic abilities.

In order to obtain the ultimate control and utilization of stored Qi and Shen, these ancient Chinese masters of esoteric knowledge divided the skill of breath into three levels: Training the Physical Breath, Training the Energetic Breath, and Training the Spiritual Breath. These three levels are described as follows (Figure 1.11):

- **Training the Physical Breath:** This type of breathing is based on training the physical motion of the body's respiratory patterns. Focus is placed on the interaction of the Lungs, diaphragm, and abdomen.
- **Training the Energetic Breath:** This type of breathing is based on training the energetic respiratory motion for ingesting and releasing the vibrational patterns of the Five Element sounds and colors.
- **Training the Spiritual Breath:** This type of breathing is based on training the spiritual respiratory motion for ingesting and releasing Divine light vibrating within the Wuji.



THE ENERGY OF THE BREATH (WIND)

The ancient Daoists considered the Wind (Feng) to be the first and primary element in commanding the influences of Nature upon the Earth. In nature, the energy of the moving Wind can be so gentle that it can cause subtle penetration of the body's tissues and cells. The energetic currents of the Wind flow like water, moving across the body's surface, circulating, and sometimes collecting into energetic pockets and then unpredictably moving on.

In Daoist magic, the energetic flow of the Human Wind (breath) establishes the foundation of the internal environmental climate. The energy of "Human Wind" is created by the combination of the sorcerer's Yi (Intention), Shen (Spirit), and Qi (Energy). The speed and direction of the energetic flow of the Human Wind is determined by the air flow created from high (Heart Fire) and low (Kidney Water) pressure regions.

CHINESE CHARACTERS FOR WIND

The ancient Chinese ideograph depicting the character for Wind, "Feng," is described as follows (Figure 1.12):

- The Chinese character that depicts the ideograph for "Feng" is composed of two images: The character on the outside, "Fan," represents Wind. The character on the inside, "Chong," represents worms or insects that are being carried off by the wind. Together, both characters are used to depict the power and sudden, or violent impulses of the Wind's potential to carry something into extreme behavior.

Figure 1.11. Training The Three Types of Breath



Figure 1.12. Chinese Characters for Wind "Feng"

THE WIND'S EFFECTS ON MATTER

The ancient Daoists considered the human body to be like that of an empty stalk or "reed," capable of vibrational resonance through energetic stimulation via the body's own internal emotional "Winds," as well as the breath (Figure 1.13). When the Wind blows hard (i.e., the sorcerer's projected Qi and Shen are strong), the intended individual's body will resonate and vibrate like a reed, expressing one or several of the seven various internal emotions through the seven external orifices.

In the Daoist Magic, the penetrating property of the sorcerer's breath is used like the Wind, act-

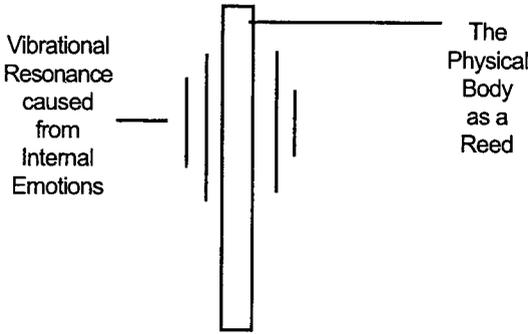


Figure 1.13. The ancient Daoists considered the human body to be like that of an empty stalk or “reed.”

ing as the medium to carry the specific “Messages” and sound resonances of Breath Incantations throughout the individual’s tissues. This is the foundational theory of Breath Incantations used in ancient China to invoke healing, treat disease, summon and dispatch spirit entities, and remove evil states from people, places, and things.

As the projected sound and breath penetrates a person, place, or thing, it carries with it the energetic “Messages” of the sorcerer’s thoughts and intentions (Figure 1.14). The infinite space contained within the energetic matrix of the intended person, place, or thing will begin to vibrate like a reed, responding to the wind of the breath as it carries specific sounds into and through the physical structure.

EXHALING COLOR, SOUND, AND BREATH

In order to maximize power, the Daoist sorcerer can also use color in combination with Breath Incantations. When directed into the tissues of an individual’s body, the projected Breath Incantation will cause the internal organ’s cells to vibrate. This vibration creates more space, allowing the Qi of the exhaled color to immediately fill the energetic field surrounding the cells.

CONSONANTS AND VOWELS

Both consonants and vowels are necessary to form words of power. However, the vowels are the vitality of the words, whereas the consonants merely act as a template to limit and shape the Qi into a unique pattern. According to Daoist magic, vowels are Yang and represent the masculine creative force

Incantation
Phrase or Sound

(Used to vibrate the
Infinite Space within
Matter)

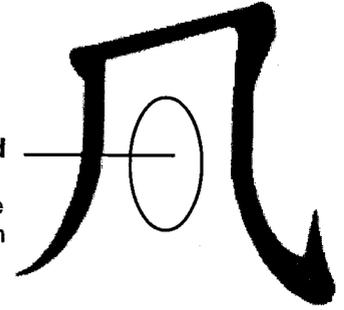


Figure 1.14. Each exhaled sound and breath acts as the Wind, carrying the sorcerer’s projected thoughts and images into an individual’s tissues and cells”

of the Dao, which embodies everything, but is itself without form. Consonants are Yin and represent the formative feminine force of the Dao, which has no inherent creativity, but enables all creation.

Consonants are considered to be Yin and correspond to matter (which is energy that has been constrained and congealed). For the most part, consonants do not have power and cannot be extended or elongated with the voice without the support of a vowel. Even those consonants that are sustainable (i.e., F, L, M, N, R, S, V, and Z) involve either compressing the lips, pressing the tongue against the teeth or palate, or tightening the throat.

Only vowels (which are considered to be Yang and correspond to spirit) have power, and can be voiced with a fully opened throat, allowing the individual to vibrate unobstructed “like a reed.” Vowel sounds (which is energy that is unrestricted) can be projected with considerable power, because the column of Qi released into the environment can be energetically rooted into the Lower Dantian and spiritually directed through the Yellow Court.

THREE TYPES OF PROJECTED SOUNDS

In ancient China, the physical body was considered the crucible in which the eternal elixir of life could be cultivated. It contains the life giving energy and acts like a capacitor storing and releasing different vibrational frequencies. These frequencies can be accessed and modulated through the use of Mantras.

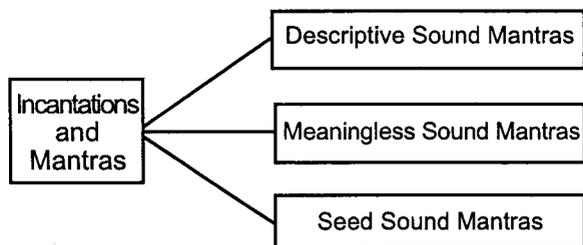


Figure 1.15. The Three Main Types of Mantras

There are three main types of Mantras used to initiate cellular vibration: Descriptive Sound, Meaningless Sound, and Seed Sound, described as follows (Figure 1.15):

- **Descriptive Sound:** This type of Incantation is used for achieving specific desired goals. They can be utilized for healing or spiritual growth.
- **Meaningless Sound:** This type of Incantation is used for stimulating and awakening specific energy centers in the individual's body. It is generally a collection of sound phrases and can be utilized for healing or spiritual growth. For example, the specific Incantations commonly used in Qigong exercises are types of meaningless sound incantations.

When "Descriptive" and "Meaningless" Incantations are employed, the body's energy will continue to accumulate until the energy is used or otherwise discharged.

- **Seed Sound:** This type of Incantation is used for stimulating, awakening, and creating a permanent "standing wave" of energy within the tissue cells of the body, or within a specific energy center in the brain. Seed Sound Incantations are sound phrases used for creating a continuous type of specific energetic effect, which eventually will become a coherent and accessible type of energy.

PROJECTING SOUND VIBRATION

When resonant sound penetrates an individual's body, it causes massive chaotic vibrational patterns that disrupt the body's normal energetic flow. This energetic disruption can be used in order to soften and liquefy stagnant Qi, and this is the primary reason why patients are given healing sound therapy in Medical Qigong clinics.

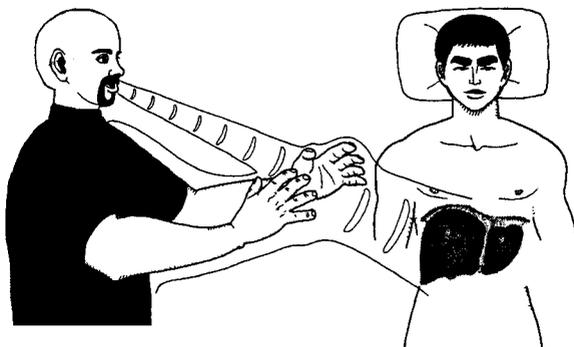


Figure 1.16. Increasing Projected Sound Resonances with Focused Imagery

Since thoughts and emotions are strongly affected by sound, the body defends itself against outside vibrational signals by anticipating and setting up signals which cancel out external sound vibrations. Our ability to filter out these recognizable sounds, while allowing us to maintain our own thoughts and emotions can become a major barrier to the effects of surface vibrational patterns. As soon as the thoughts and emotions begin to intrude on the dominant beliefs or established emotional patterns in an individual's tissues, his or her body automatically identifies the invading signal and filters it out.

While the body can defend itself against rhythmic signals, the suppressed attitudes and emotions are defenseless against the random sounds of a chaotic resonance emitted from a Daoist sorcerer because it is unpredictable. The projected sound resonations simply go past the individual's vibrational defenses and soften all thoughts and emotions in the target frequency range.

TRAINING SOUND PROJECTION

When projecting sound, it is important for the sorcerer to visualize the sound waves penetrating and rippling through the focused item (water, solid matter, tissues, cells, etc.). This focused visualization, combined with a long exhalation during the released tone, allows for deeper penetration of the sound's resonance and is used to disperse stagnations. The following are two popular training exercises used by Daoist sorcerers for mastering the sound projection skill.

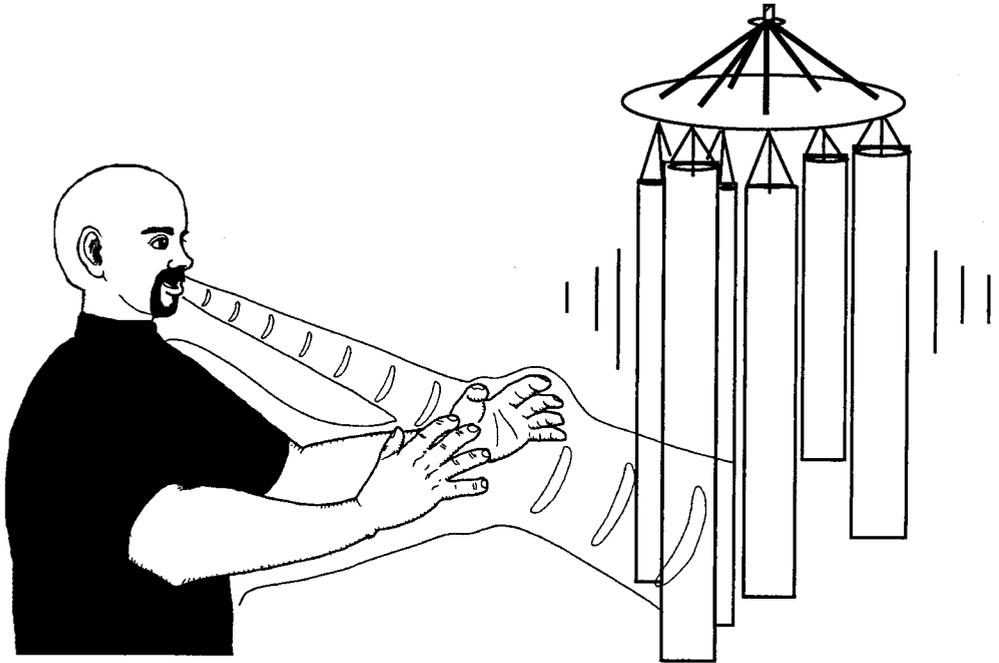


Figure 1.17. Training Sound Resonation Projection to Ring Different Bells

USING THE IMAGINATION TO INTENSIFY SOUND PROJECTION

When projecting a magical incantation via audible sound, the sorcerer can increase the intensity of the effect of the emitted sound vibration on the individual's internal organs by utilizing focused visualization. This is accomplished by sinking and rooting the mind into the internal organ area before projecting the sound, described as follows (Figure 1.16):

1. Begin by targeting a specific internal organ. Allow the mind to sink deep into the individual's tissues and imagine and feel your hands embracing the internal organ.
2. Allow your intention to fully envelop the internal organ, feel and experience its physical, energetic, and spiritual matrix.
3. Imagine holding the internal organ and begin to project sound deep into its center. Feel the internal organ vibrating from deep inside the center of the organ's tissues.
4. Imagine and feel any stagnation located within the internal organ's tissues separating, dissolving, and dispersing.

5. After emitting several sounds, immediately purge any dispersed Toxic Qi that was released from the internal organ's tissues.

SOUND PROJECTION EXERCISE #1

In ancient China, Daoist sorcerers would sometimes train sound projection skill by directing the sound into the surface of different size bells (Figure 1.17). 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).

SOUND PROJECTION EXERCISE #2

In ancient China, after a Daoist sorcerer had perfected the skills acquired from training the previous exercise, he or she would then begin to train in advanced sound projection skills. These advanced projection skills allowed the sorcerer the ability to focus the specific projected sound into the tissues or internal organ systems of the body. Each projected sound would stimulate and vibrate a different type of tissue and organ system, causing it to resonate throughout the entire body. This

allowed the Daoist sorcerer the ability to simultaneously project conscious intent into the cells and tissues of matter, affecting the individual's internal organ systems, channels, and tissues.

For example, one exercise used to practice this type of energetic sound projection was to focus on the specific tissues of the hand. To begin with, the sorcerer would focus his or her attention onto the left hand and begin to project sound, vibrating the specific tissues related to that particular internal organ. This particular Sound Projection exercise is described as follows (Figure 1.18):

- **The Skin:** Focus your attention on the skin tissue wrapping the external structure of the left hand. Using focused imagination and intention, as well as breath and Qi projection, exhale the "Shang" sound into the left hand and feel all of the external structures of the left hand's skin vibrate.
- **The Muscles:** Focus your attention on the muscle tissue existing underneath the tissue of the skin of the left hand. Imagine and feel the various muscles wrapping the internal structure of the bones and connecting to the skin of the left hand. Using focused imagination and intention, as well as breath and Qi projection, exhale the "Gong" sound into the left hand and feel all of the internal structure of the left hand's muscles vibrate.
- **The Tendons and Ligaments:** Focus your attention on the tendons, ligaments and inner fascia tissues existing within the various layers of skin, muscles, and bones of the left hand. Imagine and feel the various tendons, ligaments, and inner fascia tissues wrapping and extending throughout the internal structure of the bones and skin tissues of the left hand. Using focused imagination and intention, as well as breath and Qi projection, exhale the "Guo" sound into the left hand and feel all of the internal structures of the left hand's tendons, ligaments and inner fascia tissues vibrate.
- **The Blood Vessels:** Focus your attention on the structures of blood vessels existing within the various layers of skin, muscles, tendons, ligaments and inner fascia of the left hand. Imagine and feel the various tubular struc-

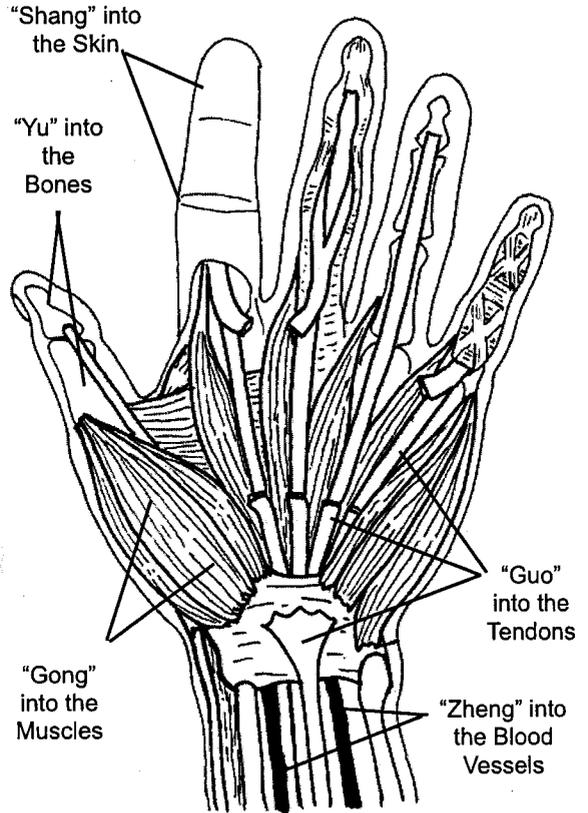


Figure 1.18. The advanced projection skills allowed the Daoist master the ability to focus the specific projected sound into the tissue systems of the body (Inspired from the original artwork of Wynn Kapit).

tures of the veins and arteries wrapping and extending throughout the internal structure of the skin, muscles, tendons, ligaments, and inner fascia of the left hand. Using focused imagination and intention, as well as breath and Qi projection, exhale the "Zheng" sound into the left hand and feel all of the internal structures of the left hand's blood vessels vibrate.

- **The Bones:** Focus your attention on the structures of bones existing underneath the various layers of skin, muscles, tendons, ligaments, inner fascia, and blood vessels of the left hand. Imagine and feel the various structures of the bones being wrapped by the internal structure of the skin, muscles, tendons, ligaments, inner fascia and blood vessels of the left hand. Using focused imagination and intention, as well as

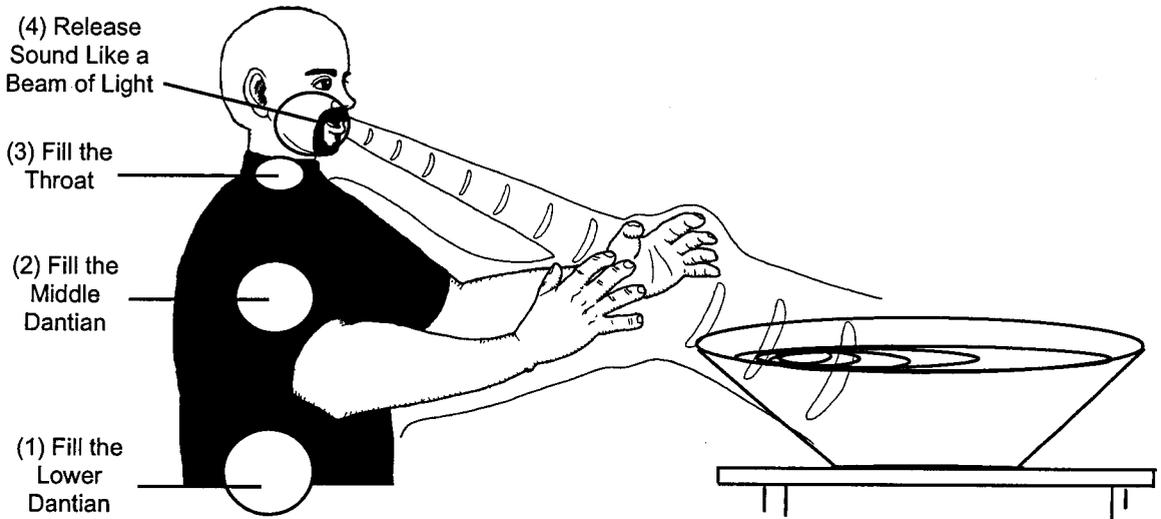


Figure 1.19. Training Sound and Breath Projection into a Bowl of Water

breath and Qi projection, exhale the “Yu” sound into the left hand and feel all of the internal structures of the left hand’s bones vibrate.

SOUND PROJECTION EXERCISE #3

In ancient China, before being taught Breath Incantations, the Daoist sorcerers trained sound projection skills by focusing the projected breath and sound into a bowl of water (Figure 1.19). Each projected sound would be carried along with the sorcerer’s projected intention and breath, and would create different energetic patterns on the surface of the water, depending on the particular tone and pitch used (high, medium or low).

1. Begin by gathering the Qi of Divine Healing Light and Sound into the Lower Dantian.
2. Allow the Qi of Divine Healing Light and Sound to overflow the Lower Dantian and enter into the Middle Dantian, filling the chest area completely.
3. Direct the Qi of Divine Healing Light and Sound to overflow the Middle Dantian and enter into the throat area.
4. From the back of the throat, release the Qi of Divine Healing Light and Sound into the water, projecting it like a beam of condensed light. Simultaneously, imagine the body melting into the Earth to increase the depth of the tone projection.

5. Alternate from a pattern of straight exhaled tone projection to a chaotic pattern of exhaled tone projection. This chaotic, staccato resonance is a dynamic approach used for breaking-up and dispersing chronic or difficult Qi, Blood, and Body Fluid stagnations.

WORDS AND MAGIC

A word is the center of an idea, just as an idea is the center of a mental image. The mind subconsciously molds itself around the prevailing mental image or attitude, and then proceeds to draw from the outer world for material from which to build in accordance to the belief. Therefore in magic, words are considered to be living beings. A word’s meaning is its spirit, and its sound is its body. If you ignore either, you weaken its innate power.

The ancient Chinese worshiped the magical power of language, and the spoken word quickly became a powerful and influential part of early Daoist sorcery. The art of speaking “magic words” was once taken seriously in ancient China. The misuse of speech in general was regarded as an unfavorable display or misuse of one’s mind. Spoken words are invocations of ideas, and they represent and express the formulation of specific concepts, plans, and actions. They are symbols of ideas, to be imagined, pictured, and comprehended within the mind.

The ancient Chinese believed that it was the energy inherent in spiritual words of power that established the foundations of all creation (spiritual, energetic, and physical). The energetic manifestations of the spoken word can become a self-fulfilling prophecy, or an energetic reality when spoken with true conviction and intention.

In the Han Dynasty (206 B.C. - 220 A.D.), Invocations and Incantations (recited words or phrases of power) were usually performed in conjunction with secret Hand Seals (also called Mudras), magical rituals (e.g., Star Stepping and Big Dipper Pacing), or the use of Healing Talismans. All of these magical skills were used in order to increase the sorcerer's confidence in overcoming disease or combating Evil Spirits.

The proper use of words (or names) was considered extremely important to the Daoist sorcerer. In Daoist magic, a name or word is very significant. When correctly vibrated by the tongue (the Shen, or spiritual Fire of the Heart) and combined with the Will of the Kidneys, the vocalized Qi comes alive. The spoken word or name then embodies the identity, the very being, of what it signifies; and a resonance is established between the living name and the thing itself. By manipulating the name, the potential of the named thing is released upon the world, both in spiritual and energetic form. This spiritual and energetic form acts as a blueprint upon which the entire universe of space and time, energy, and matter is based.

When audibly initiating a form of suggestive influence over an individual and voicing a name or phrase out-loud (i.e., "heal"), the sorcerer's spirit (Shen) imitates the initial creative act of the Divine through the utilization of sound and breath (Qi) through intention (Yi) and will (Zhi). This is sometimes known as a "declaration." A declaration is speaking something into being that was not previously there and for which there is often little or no agreement in the surrounding environment. The power of a declaration is directly related to the integrity of the sorcerer that speaks it into being.

In ancient Daoist magic, sorcerers were taught that by speaking the proper name and magical summoning words, they could cause a spirit or deity to come forth. When used skillfully, names

and words of power can summon or dispatch, attract or disperse, heal or destroy. In ancient China, powerful incantations were known to invoke the presence of supreme deities, and were used to cure the deaf and blind, give speech back to the mute, give movement back to the paralyzed, revive the dead, save lives, or banish demons.

Because of the energetic nature of the words, the intonation and rhythm of an incantation was extremely important. The proper sound and pronunciation that must be recited in the incantation were often well guarded secrets, kept by the ancient Daoist. Incantations were sometimes also used as a form of hypnotic patterning, wherein the Daoist sorcerer used language and tones lowered into a slow, melodic rhythm, in order to induce trance. The most common linguistic pattern used in this type of trance incantation was sometimes called "verbal pacing." Verbal pacing is sometimes combined with audibly stating sensory experiences (i.e., "relax," -pause- "and allow your body to sink into a quiescent state of bliss," -pause- "now feel energetic waves carrying your consciousness deeper" -pause- etc.) in order to induce altered states.

MAGICAL NAMES, WORDS, AND PHRASES

There exist certain Words of Power that are able to alter the internal and external realities of those uttering them, and the power may rest in the very sounds of the words as much as their meanings. Many of such words are names, though the meanings may have been lost or forgotten. Very many magical tools require words to be inscribed upon them and/or said over them during their construction and/or use.

Knowing the complete and true name of an object, being, or process gives a sorcerer complete control over it. A name is considered to be the definition, energetic connection, and association with that item. Knowing the complete and true name of something or someone means that you have achieved a complete understanding of its or their true nature. This is why, in most ancient cultures, individuals are given "secret names," as well as "public names." It is also why the sharing of a secret name is such an act of trust (because the secret name is considered to be very close to, if not identical with, the person's true name).

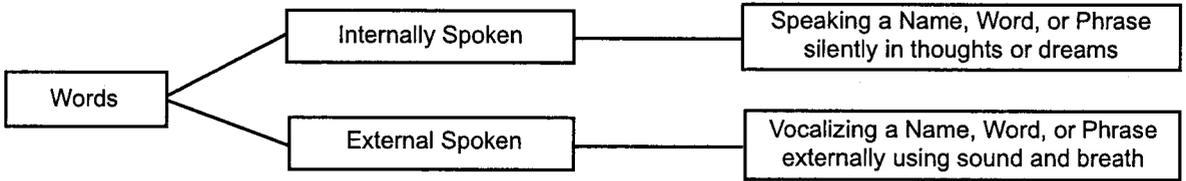


Figure 1.20. The Internally Spoken Name and the Externally Spoken Name

In ancient China, Daoist sorcerers taught that there were two important aspects of any name, word, or phrase which must be considered before using any form of incantation. They are, the Internally Spoken Name and the Externally Spoken Name, described as follows (Figure 1.20):

- **The Internally Spoken Name:** This refers to the silent internal recitation of a name, word, or phrase that occurs within your thoughts or dreams.
- **The Externally Spoken Name:** This refers to the audible expression of a name, word, or phrase when externally vocalized (i.e., whispering or speaking out loud).

Each magical system, whether Daoist, Buddhist, Indian, or Christian, has its own hidden methods of vibrating names, words, and phrases. Because these techniques are jealously guarded secrets of magical power, they are kept hidden from the public and from individuals of lower rank in every religious order. However, the universal features of languages allow us to understand commonalities in the use of the magical vibration of names, words, and phrases.

THREE TYPES OF WORDS

There are three categories of words used to formulate sentence structure and phrases, Denotative Words, Connotative Words, and Words Beyond Verse, described as follows:

- **Denotative Words:** These are words that relate to the acquired analytical mind (Shen Zhi) of the waking state. They indicate something, and are based on the critical comparisons and analytical observations of data gathered and filtered through the five senses. Denotative Words correspond to the “outer-verse,” and relate to the World of Five Elements and action.

The outer-verse (conscious day to day experiences) is eventually absorbed within the

Inner-verse (the unconscious reflection of the day’s experience). Therefore, it is said that a “small outer-verse” exists within the inner-verse (i.e., you think or dream about what happened during the day).

- **Connotative Words:** These are words that relate to the congenital original mind (Yuan Shen) of the dream state. They are suggestive in their meaning and convey or express ideas through metaphors based on the experiences or influences of the unconscious mind. Connotative Words correspond to the “inner-verse,” and relate to the will (Zhi) and imagination (Hun).

Because your imagination energetically creates within your mind, the magical effects of a Mantra, Spell, or Incantation can be immediately experienced and felt in the inner-verse - which then creates action within the outer-verse.

- **Words Beyond Verse:** These are words that relate to the realm of magic and are commonly expressed in Mantras, spells, and incantations. They entail magical words and sounds relating to the creation, tonification, regulation, purgation, or destruction of something.

THE POWER OF WORDS

The magical spells and incantations used in Daoist Magic are initiated in order to influence events, objects, people, and physical phenomena by mystical, paranormal, or supernatural means. The Words of Power that a Daoist sorcerer utters to accomplish such magical spells and incantations are generally rooted in ancient sounds and syllables. These magical sounds and syllables are used in order to bind or release energy.

The best-known type of magical practice is the “spell,” defined as a ritualistic formula intended to bring about a specific effect. When a spell is spoken to create a positive manifestation over a

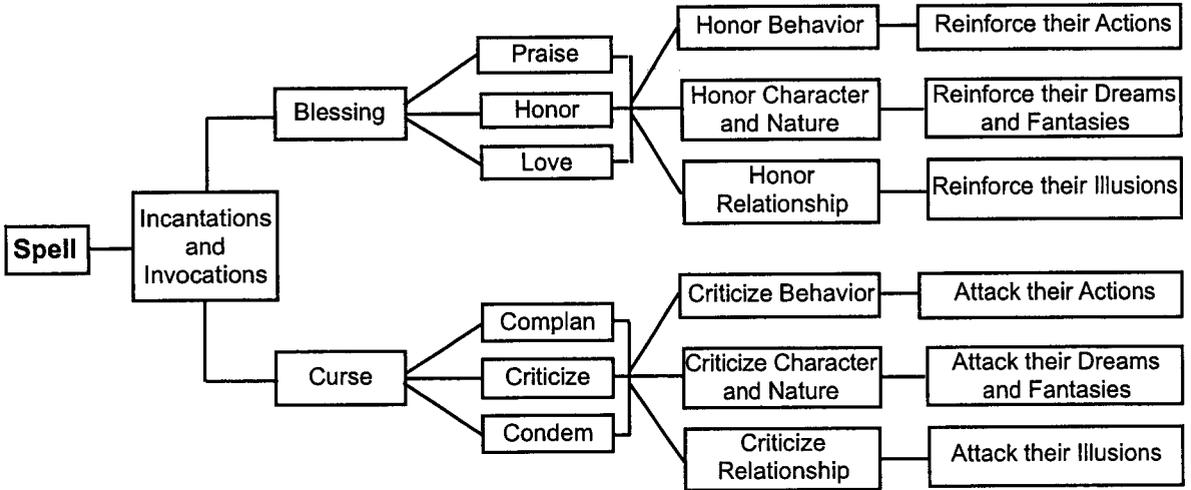


Figure 1.21. The best-known type of magical practice is the “spell,” defined as a ritualistic formula intended to bring about a specific effect.

person, place or thing (i.e., invoke and/or confer praise, honor, and unconditional love), it is known as a “blessing.” When a spell is spoken in order to create a negative manifestation over a person, place or thing (i.e., complain, criticize, or condemn) it is known as a “curse” (Figure 1.21).

Spells can be spoken, written, or physically constructed using a multitude of ingredients (i.e., stones, plants, talismans, etc.). The failure of a spell to work in the way that it was designed may be attributed to many causes, such as failure to follow the exact formula, general circumstances being un-conducive, or lack of magical ability.

Words of Power may be classified into five different categories that overlap in their definition and function. These five categories are: Words of Creation, Mantras and Incantations, Magical Passwords, Spells and Invocations, and Healing-Charms. Examples of each of these five intermingled categories are described as follows (Figure 1.22):

- **Words of Creation:** These are magical Words of Power that are used to bring forth creation, manifesting and materializing the sorcerer’s thoughts and ideas into the world of matter.
- **Mantras:** These are magical Words of Power that are used for the purpose of affecting matter, energy, and spirit through the repetitive recitation of the secret names of various gods and supernatural beings.

Every Mantra spoken under the right circumstance creates some magical effect (either good or bad). A curse once uttered, for example, must eventually attach itself onto something (i.e., the person, place or thing that it was originally directed towards). If the curse is countered, it can be energetically turned back and directed towards the individual who originated the spell.

To the ancient Daoists, Mantras were believed “to enchain the power of the gods themselves.” There was nothing that could resist their magical effect. These Words of Power were believed to be charged with the ability to provide either a blessing or a curse. At their bidding, the demons will enter a man or be cast out of him, and the only test of their efficacy is supplied by the unique powers of the Mantras themselves, since a stronger Mantra can neutralize a weaker Mantra.

The ancient Daoists believed that, in the hands of those who have the key to their true pronunciation, certain Mantras are capable of providing the sorcerer with special supernatural powers. Nothing was impossible for the sorcerers who knew how to use and apply these magical Words of Power.

One popular antidote used by a sorcerer to reverse a spell after it has begun its magical task (for example, the sorcerer suddenly develops a change

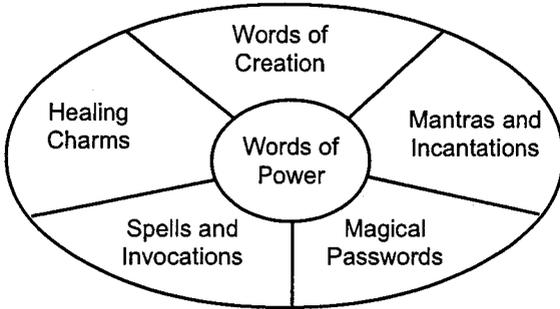


Figure 1.22. The Five Categories of Words

of heart), is to speak the Mantra backwards in order to reverse the spell. By pronouncing the same words of a spell backwards - the sorcerer can undo the energetic effects of any hastily spoken inauspicious Words of Power.

- **Magical Passwords:** These are magical "Words of Power" that are used to "open" or "close" energetic portals, and provide the sorcerer with safe passage through other spiritual dimensions (i.e., the Gates of the Underworld). In ancient China, it was believed that Daoist sorcerers could energetically constructed magical gateways, and use these Gateways in order to sojourn to every corner of the known world and beyond. It is said that because the knowledge of these magical portals could be used for both good as well as evil purposes, the Magical Passwords used in "Gatecraft" spells were jealously guarded. In certain Daoist traditions, the secret of constructing and utilizing these magical portals have become completely lost.

- **Spells and Invocations:** These are magical Words of Power that are used for conjuring up the spirits of the dead, exorcising demons, or for removing spells from off of the living.

Throughout China's ancient history, there are numerous examples of magical spells and incantations used for raising the various grades of spirits (i.e., from the ghost of a suicide to the innumerable company of demons). In each case, the effectiveness of the spell or incantation depends on the utterance of magical Words of Power (which are sometimes a combination of strange, manufactured tones).

When a Daoist sorcerer, turning to the four quarters, calls upon the names of the "Gods of the Four Directions" (Mo Li Hung, Mo Li Shou, Mo Li Chung, and Mo Li Hai), the summoned spirit gods will stand before him in human form to do his bidding. The Gods of the Four Directions can bestow onto the sorcerer the gift of invisibility, foreknowledge of the weather, knowledge of the raising and calming of storms, and the ability to understand the language of birds.

- **Healing Charms:** These are magical Words of Power that are used for healing.

NORMAL AND MAGICAL CONVERSATIONS

All conversations are based on the understanding of words, and in modern societies, speech is used to interact with others and exchange thoughts and beliefs. For the sake of simplicity, we can divide conversation into two basic categories: Normal Conversation and Magical Conversation.

In both Normal Conversation and Magical Conversation there is an exchange of information or ideas that has been constructed together based on the understanding of words, phrases, and vocabulary. The terminology, definitions, and expressions of these words specifically express the ideas of the individuals and their particular fields of expertise. These two categories can be described as follows:

- **Normal Conversation:** This category entails conversation used for Greeting and Grooming (surface conversations used in superficial greetings, and in saying good-bye), Finding Resources (conversations used for acquiring information and searching out possibilities), and Action (conversations used for making a recommendation, request, commitment, promise, or declaration).

- **Magical Conversation:** This category entails conversation used for Spells and Incantations, Invocations, Trance Induction, Healing, etc.

There is an ancient magical saying that states, "the sentences that we use are the ones we serve or live out." All sentences vary in power due to the syntax used to construct their verbal actions. In Daoist Magic, the Training the Speech Secret centers around the correct use of the magical power of words and their energetic definitions.

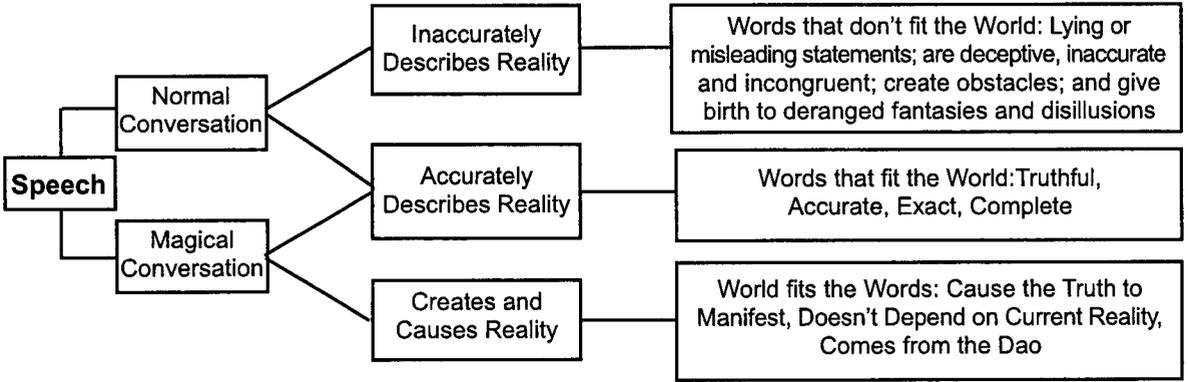


Figure 1.23. The Three Manifestations of Speech

For example, a Spell or “Invocative Phrase” is used in order to paint a “word picture” and invoke powerful feelings as well as gather energetic resources.

THE MANIFESTATIONS OF SPEECH

Speech can be further divided into three levels of energetic manifestation, depending on the integrity and De (Virtue) of the individual. These three levels are, Speech That Inaccurately Describes Reality, Speech That Accurately Describes Reality, and Speech That Creates and Causes Reality, described as follows (Figure 1.23):

- **Speech That Inaccurately Describes Reality:** These are words of deception, that misuse their function of conveying the truth. In this type of speech, the words that are used are inaccurate and incongruent, and are expressed through lying or misleading statements. When used in this manner, speech creates obstacles, and gives birth to deranged fantasies and disillusion.
- **Speech That Accurately Describes Reality:** These are words of truth, that are accurate, exact, and complete in their description.
- **Speech That Creates and Causes Reality:** These magical words create. They cause the truth to manifest, and don't depend or rely on the current reality, because they come from the infinite space of the Dao.

RHYME AND RHYTHM

Rhyme and rhythm are two important tools used to empower the magical incantation. In ancient China, rhymes were used as an important

tool for memory, allowing the disciples to retain the secret lineage information that was passed down orally from master to student. Many of the popular rituals still practiced today in China revolve around the recitation of some of these ancient rhymed chants and magical incantations.

Rhymes act as magical correspondences that energetically turn the lines of the spell back in onto itself, increasing its magical potency in an enchanting yet orderly fashion. Rhymes can also be used to unite and bind words of power together in a tightly formed energetic net, designed to capture whatever the sorcerer directs his or her attention onto.

The rhythm of an incantation or spell is its energetic meter. The number of characters (or words) used to construct the magical rhythm and tempo of the incantation will vary, depending on the sorcerer's specific goal. The importance of an Incantation is manifested within its rhythm and overall vibration created, which is attributed to the specific magical powers contained within the sorcerer's true self. The continuous recitation of an Incantation helps to induce an altered state of consciousness and can be utilized to commune with the Divine, to achieve a state of ecstasy, to summon psychic powers for esoteric energetic practices, to exorcise spirits or demons, or for healing purposes.

The chanting of an Incantation is sometimes practiced in continual cadence (with musical modulation), which creates a specific pattern of energy and power. When sounding an Incantation, the rhythm of the tone or phrase can be released either through fast or slow repetitions:

- **Fast Release:** When an Incantation is sounded

through fast release, it can generate an incredible amount of energy. The fast release is generally chosen to overcome inertia, disrupting a pathogenic uniform pattern that has become toxic to the individual. For example, shouting "No!" at someone in order to stop their energetic and physical patterns.

- **Slow Release:** When an Incantation is sounded through slow release, it can bring about a calm state of relaxation and peace. The slow release is generally chosen to sedate an active state of energetic agitation. For example, calmly speaking "relax" to someone in order to quiet and sedate their energetic and physical patterns.

Whenever composing an incantation needed to accompany a magical Hand Seal or Star Stepping pattern, the three guidelines below should be strictly followed:

- First, do not rush through the construction of the rhyme. Consider its magical purpose and energetic function and write its "life purpose" down on paper.
- Second, when composing the rhyme, consider any and all magical correspondences and word options that could apply to augment and empower its energetic construction.
- Third, devise the most lyrical rhyme that conveys the incantation's intention and "life purpose."

FOUR LEVELS OF SPEECH

The ancient Daoists believed that only when the Invocations or Incantations were spoken solemnly, through four levels of speech, would the vibrational essence of the magical sounds manifest and reveal their deepest secrets and powers. Each degree of speech transmits a different level of energetic "message," allowing for a deeper type of energetic manifestation. The four levels of speech are described as follows (Figure 1.24):

1. **Jing (Verbal) Speech:** This is considered the physical speech of the conscious mind. It is the expression of the "power of action," and focuses on specific activities such as past, present, or future exploits. It is the external, audible manifestation of phonemes (units of speech) that refers to, or is directed towards, physical, external sense objects through pronunciation, inflection and the melody of words. This type of

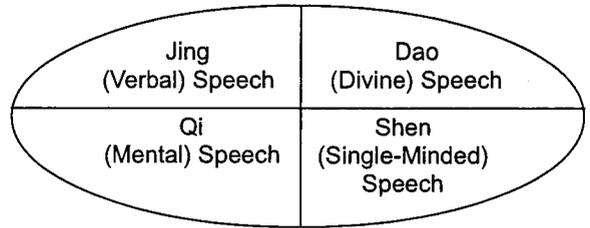


Figure 1.24. The Four Levels of Speech

speech is considered Jing (Essence) Speech, and it is released into the world through the mouth via the tongue and vocal cords.

2. **Qi (Mental) Speech:** This is considered the dreaming consciousness speech of the subconscious mind. It is the internal monologue and dialogue verbalized within one's mind. It is the expression of the "power of one's knowledge and wisdom." It is directed towards mental objects (objects of the inner senses) through the experiences and passions of the heart. It is considered the medium between the external verbal speech and the internal convictions of the single-minded speech. This type of speech is considered Qi (Energy) Speech, and it is released into the world through the nose via the breath.
3. **Shen (Single-Minded) Speech:** This is considered the speech of dreamless sleep, that occurs when the unconscious mind takes over. It is a perceptible but not particularized type of speech (not distinguishing between subject and object). It is the vehicle for the "power of desire and projected intentions," released through the concentration of Qi into a single-minded vision or "message." It is considered the medium between the mental speech and the divine speech. This type of speech is considered Shen (Spirit) Speech, and it is released into the world through the eyes via the spirit.
4. **Dao (Divine) Speech:** This is considered the speech of the super-conscious mind, composed of all three speeches (Jing, the speech of the conscious mind; Qi, the speech of the subconscious mind; and Shen, the speech of the unconscious mind). It is considered pure intention, expressed through the will of the Divine, flowing directly from the Wuji. It is beyond all objects,

motionless, external, internal, and peaceful. It is a speech that is telepathic, materializing directly from the individual's intuitive awareness, and it can only be perceived by those who are highly evolved spiritually.

Spoken or written words generate mental or internal dialogues which add patterned Qi to the words in order to energize the information. The Qi activates the words allowing them to become vital and "alive." The ancient Daoists believed that if you lose your ability to access the higher levels of speech, you distance yourself from the Heavenly Truth (Universal knowledge and wisdom) and Earthly Truth (Human understanding). This separation produces confusion, doubt, and cynicism, generating misconceptions and distortions of the "truth."

When treating individuals with the energetic art and skill of "Faith Projection" or "Divine Incantations," full spectrum speech (Jing, Qi, Shen, and Dao) must be utilized in order to transmit and convey all four levels of the Daoist Mystic's intention. When full spectrum speech is projected, it reaches into the four energetic receptive levels of an individual's listening ears (Jing, Qi, Shen, and Dao).

INCANTATIONS

An incantation is defined as the speaking of magical words, during a ritual (either as a hymn or prayer), in order to invoke or praise a deity, or with the intention of casting a spell on a person, place, or thing. The term derives its meaning from the Latin word "incantare," meaning "to chant (a magical spell) "upon," or "into" a person, place, or thing.

Magical Incantations are spoken spells. The ancient Daoists compared them to "a string of magical pearls." Each magical pearl (word) contains its own innate energetic form and meaning. The magical rhythm of the syllables, the repetition of certain consonants and vowels, and the rhymes that bind the ends of each line in a magical incantation reverberate the sorcerer's intention into the Three Worlds.

In all magical disciplines, incantations have certain similar qualities, for example:

- Many incantations have a strong reliance on performative language, including repetition, and formulaic composition.

- Most incantations are metrical in one of several poetic forms of the language in which they are written. Some use an unusual verse form of composition (i.e., incantations that are spoken or written in ordinary spoken language is somewhat rare).
- Almost all incantations invoke the aid of a divine or semi-divine being, or some other form of spirit entity.
- The "information packing" in an incantation is generally extremely tight. Sometimes the magical metaphors in an incantation are difficult to understand. This is because they are either designed to be deliberately meaningless, or because the sorcerer intended the metaphor to carry more semantic weight than usual.
- Many incantations contain nonsense words. These words may be mantras, "barbarous words," or strings of vowels or other non-linguistic sounds.
- Most incantations require some sort of physical action performed by the sorcerer in order for the magical power of the incantation to work. These actions may be described as part of the spell. In some instances, it is difficult to tell if the description of the actions is also to be incanted as part of the spell.

SOUND RESONANCE AND INCANTATIONS

The skill of reciting powerful Jue (Incantations or Mantras) is essential for the Hand Seals or Star Stepping to be functional in Daoist Magic. Incantations or Invocations are words charged with vibrational power. They have long been practiced as a secret esoteric tradition for conjuring and casting spells, and certain words of power were only taught to select disciples within the ancient Daoist sects.

An Incantation is a word, phrase, abstract musical tone or combination whereof that is used to emanate or initiate a spiritual and energetic message within the body's tissues. Each Incantation or Mantra has two important qualities: form and color. Similar to prayer, when an Incantation is continually chanted, it reprograms the individual's spirit, emotion, mind, and body. When spoken aloud for several minutes, an Incantation can vibrate silently in the mind and body of the individual for several

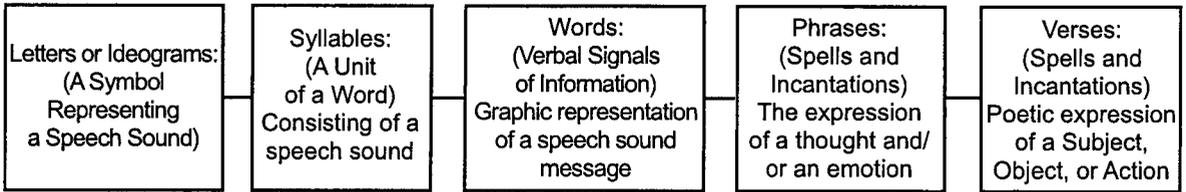


Figure 1.25. The energetic structure of a magical spell or incantation can be divided into five parts.

hours, carrying with it the imprinted message of the Incantation's vibration, image, and meaning.

Certain Incantations, when performed correctly with focused intent, are considered the manifestation of "sacred sounds," and they connect the individual with a particular deity or energy form. Other Incantations are designed to activate certain Dantians or Chakra areas and empower the sorcerer with specific energetic and spiritual powers. These types of Incantations can be sometimes harnessed in order to create or destroy. This skill was particularly used in secret Chinese internal martial arts societies.

Each Incantation contains a specific sound or collection of sounds that can vibrate the infinite space within matter, alter energetic patterns, and affect specific tissues within different parts of the body. The ancient Daoists viewed the mind as an energetic force that was not limited to only psychological interactions. All forms of creation or matter were believed to be nothing more than the manifestations of an individual's thoughts (projected consciousness) and energy. Therefore, every thought was believed to have a corresponding image or energetic form, and every image or energetic form was believed to have a corresponding vibrational tone or sound.

Through the released vibrational tones resonating from within the Incantation, the method of repetition used when sounding an Incantation aligns the sorcerer's consciousness with a particular energetic form. The repeated sound carries a specific type of energy that can be used for healing or protecting the cells, tissues, organs, body, mind, emotion or spirit of the individual.

It is important to note that certain Incantations do not have any specific comprehensive meaning (on the gross material plane). Their power is con-

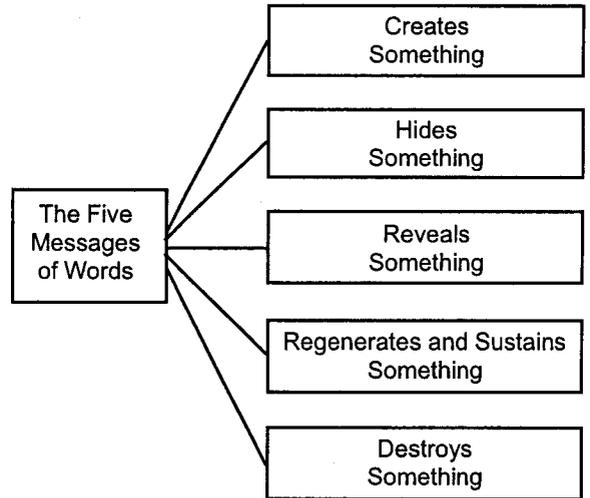


Figure 1.26. Magical Words are used as powerful verbal signals of information.

tained not within the specific words themselves, but in the sound vibration created when the Mantra is uttered verbally or when it takes form in the mind.

THE STRUCTURE OF A SPELL OR INCANTATION

The energetic structure of a magical spell or incantation can be divided into five parts (Letters or Ideograms, Syllables, Words, Phrases and Verses). Each of the four sections contains a specific function, described as follows (Figure 1.25):

- **Letters and Ideograms:** In magic, letters and ideograms are considered to be the powerful magical symbols of a speech sound and form the basis of all talismans. All humans are affected by these symbols, which are created and further energized by speech.
- **Syllables:** In magic, syllables are considered to be small magical units of a speech sound.
- **Words:** In magic, words are used as powerful verbal signals of information. Words express

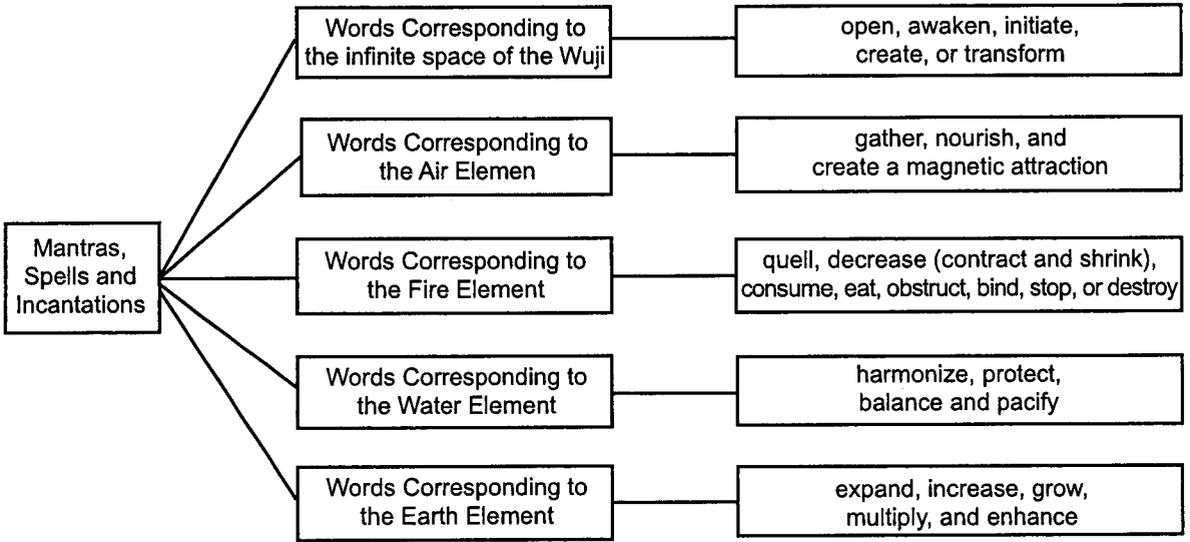


Figure 1.27. The Five Element Correspondences of Magical Phrases and Verses

the graphic representation of a speech sound message, and they are used to create, hide, reveal, regenerate and sustain, or destroy something (Figure 1.26).

- **Phrases:** In magic, phrases are used in the form of Mantras, Spells, Incantations, or Poems as the manner of expressing magical power. They consist of two or more grammatically related words that form a sense unit, expressing a thought and/or an emotional action.
- **Verses:** In magic, a verse is constructed of several phrases, and is expressed in the manner of a metrical (sometimes poetic) form of Mantra, Spell, or Incantation. The magical power of a verse is expressed through a subject, object and action.

THE FIVE ELEMENTAL CORRESPONDENCES TO A SPELL OR INCANTATION

All things existing within the physical realm can be attributed to one or several Elemental correspondences. Likewise, magical incantations (i.e., Magical Phrases and Verses) can be attributed to the specific powers and energetic manifestations of Wuji, Air, Fire, Water, and Earth, and can be described as follows (Figure 1.27):

- **Wuji:** Words corresponding to the infinite space of the Wuji magically open, awaken, ini-

tiate, create, or transform a person, place, or things energetic existence.

- **Air:** Words corresponding to the Air Element magically gather, nourish, and create a magnetic attraction towards a person, place, or things energetic existence.
- **Fire:** Words corresponding to the Fire Element magically quell, decrease (contract and shrink), consume, eat, obstruct, bind, stop, or destroy a person, place, or things energetic existence.
- **Water:** Words corresponding to the Water Element magically harmonize, protect, balance and pacify a person, place, or things energetic existence.
- **Earth:** Words corresponding to the Earth Element magically cause something to expand, increase, grow, multiply, and enhance a person, place, or things energetic existence.

THREE MAIN COMPONENTS OF AN INCANTATION

The ancient Daoists believed that everything in life is interconnected in energetic patterns, webbed together in universal order. In order to create the esoteric power of true magic, these ancient sorcerers consciously placed their Intention (Yi) in the central moment of "Now," allowing time and space to diffuse and internal Wisdom and Will to passionately create.

Just as there are three different levels in the universe (i.e., the spiritual, the material, and the energetic consciousness that moves between them), so too are there three components to a magical spell or incantation. These three components are the Prayer, the Means, and the Intention, described as follows:

- **The Prayer:** This magical component directs the sorcerer's consciousness towards a specific deity, God, or spirit entity for assistance. All magic depends on this divine spiritual force in order for it to be effective. Where there is no life, there is no spirit, and where there is no spirit, magic is impossible. Therefore, magical incantations almost always involve a prayer, invocation, offering, or some other form of intentional connection with a deity or other spiritual being. It is important to know that the principles of magic are universal, the main changes from one religion to another are generally the names of the divinities to whom the sorcerer directs his or her prayer.
- **The Means:** This magical component is used to actively manipulate physical symbols (i.e., various objects, words, letters, Elements, Trigram patterns, Hand Seal gestures, Star Stepping patterns, etc.) in order to make the idea manifest within time and space. This energetic pattern is based on the Law of Correspondence.

In Daoist sorcery, the Law of Correspondence relates all energetic patterns and universal connections. These magical laws characterize all things according to their energetic function, and they allow the sorcerer's magical tools, talismans, spells, and incantations to become operational and function within the material realm. They are the Means through which all magical protection and healing are initiated. For example, when practicing Mineral Magic, the sorcerer will use certain vibrant red stones in order to enhance his or her energetic connection with the Fire Element.

The fundamental idea in using the Law of Correspondence to create an incantation is to focus on the central theme of the magical spell, while creating numerous supporting and interlinking items to feed the spell (like the

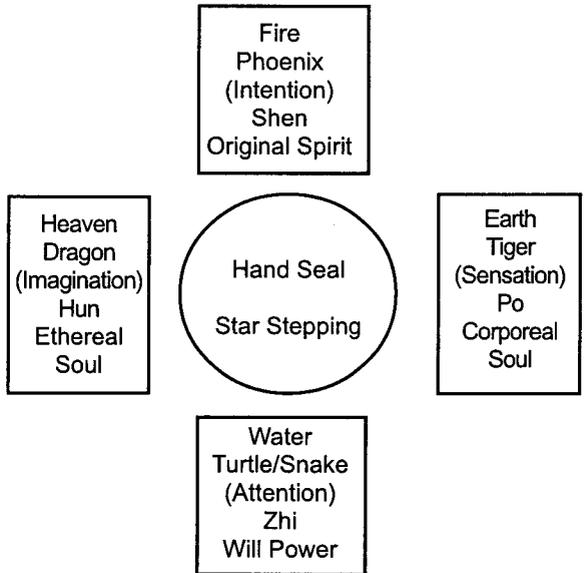


Figure 1.28. The four magical components of a sorcerer's inner nature

many roots supporting a powerful tree). There is an ancient Daoist saying that states, "The hub of a wheel is an empty hole, you can know it only by the spokes that surround it." Meaning, the specific words and symbols used within an incantation to express its idea are not the archetype itself. They are simply material manifestations, facets, aspects, or forms of a transcendent idea that exists in the spirit realm, beyond space and time. Just as there is a central reason behind every note of a musical composition and every color placed within a painting, so too is there a reason behind every ingredient placed within a magical Incantation and ritual.

- **The Intention:** This magical component unites the prayer with the means. It is the sorcerer's own intention (Yi) that must be impassioned enough to gather together and focus the energetic powers of the four magical components of his or her Prenatal Inner Spirit (Figure 1.28). It is also this inflamed Intention that strongly unites spirit with matter and makes the magical patterns of the Hand Seals and Star Stepping functional. The more emotion and focused intention that is applied to an incantation, the more powerful it becomes.

In order to become successful in using Hand Seals and Star Stepping, the ancient Daoists had to not only master the art of speaking magical words or “Words of Power,” but they also had to use their Intention (Yi) to master their Will (Zhi) in order to transform their thoughts and emotions (Shen) into magical energy (Ling Qi). This magical energy was then channelled outward and directed into the surrounding environment via the incantation and magical Hand Seal, affecting spirit, energy, and matter.

FIVE REQUISITES FOR INCANTATION TRAINING

When practicing Incantations, the sorcerer normally chooses to energetically link its specific magical function with a particular Hand Seal. In ancient Daoism, there were five disciplines needed in order to achieve significant energetic manifestation using Incantations. These five disciplines are Location, Time, Number, Focus, and Control, described as follows (Figure 1.29).

- **Location:** When sounding an Incantation, the sorcerer should stay in one location and not travel about. It is also encouraged that the sorcerer face the same direction, sit in the exact same place and use the exact same posture and Hand Seal each day.
- **Time:** When sounding an Incantation, the sorcerer should determine a specific time for practice. It is encouraged that the sorcerer meditate at the exact time every day (limiting training time to no more than five minutes when first beginning). To be effective, some Incantations need to be repeated for a certain number of days (i.e. 40 days).
- **Number:** When sounding an Incantation, the sorcerer should determine the number of repetitions he or she will be sounding (24, 36, 48, 72, 96 or 108). It is also encouraged that the sorcerer practice the same number each day.
- **Focus:** When sounding an Incantation, the sorcerer should focus his or her mind, imagination, and intention on the resonant vibration of the Incantation. Most Incantations also have complex visualizations or concentration techniques that the sorcerer is required to practice along with the recitation. It is also encouraged that the sorcerer maintain a serious, reverent

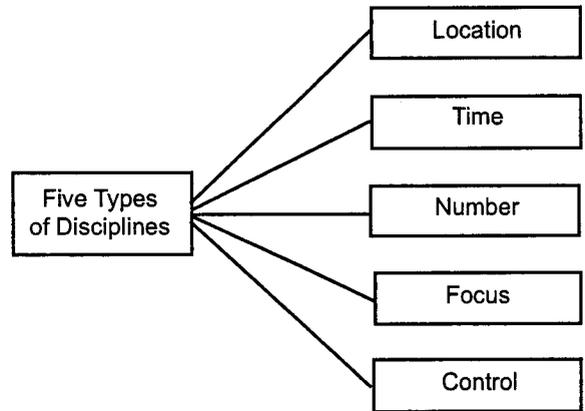


Figure 1.29. The Five Disciplines of Incantations needed in order to achieve energetic manifestation

attitude when imprinting the Incantation with the specific Hand Seal and magical application.

- **Control:** When sounding an Incantation, the sorcerer should maintain complete control of his or her sexual organs (a woman should not perform Incantations when she is menstruating). This is to ensure that as the spiritual energy of the Incantation builds up over the course of the training, and his or her Jing (Essence) is stimulated, the sorcerer is able to guide the transformation upward into the desired energetic or spiritual manifestation.

BREATH INCANTATIONS

In Daoist sorcery, it is taught that the reciting of any magical incantation must be spoken and imprinted with the sorcerer’s Vital Breath (originating from the Yellow Court), and in conjunction with the visualization of the related spirits entity summoned to reinforce the spell. This way of reciting magical incantations is known as a Breath Incantation.

Breath Incantations has always been an important part of the ancient Chinese system of Magical Skills used in Daoist Sorcery. In the 24 rank registers of the *Tradition of the Mighty Commonwealth of Zheng Yi*, there is even a book called, “The Ritual of the Breath Incantation.”

Because blood and breath bridge the realms of spirit and matter, they have always been perceived as powerful vehicles of magic by the ancient Dao-

ists. In fact, in ancient China, it was believed that the Vital Breath could be projected from the body, affecting people and objects to the degree that they could be energetically controlled or transformed. This energetic skill was known as "Breath Sorcery." When combined with the creative visualization of a specific deity (imagined and realized within one's mind), the Breath Sorcery would become so powerful that it could be used to restrict, control, or paralyze, and it was sometimes used to kill ghosts, evil spirits or demonic beings.

In ancient China, the famous Daoist sorcerer Zhao Ping used "Breath Sorcery" to charm streams so the degree that the water-level would suddenly drop as much as 20 feet. He was also known to use "Breath Sorcery" in order to light cooking fires on thatched roofs without setting fire to the building, prevent boiling water from scalding, and to prevent dogs from barking.

Since speech is older than writing, the use of spells and incantations is believed to be older than the uses of written charms and talismans. The energetic combination of an Incantation together with "Breath Sorcery," created an even more powerful tool known as a "Breath Incantation," which could be used to captivate and control the energy of an individual's spirit, mind, or body.

In ancient China, Daoist master Ge Hong of the Jin Dynasty (221-206 B.C.) wrote in the *Inner Book of the Master Who Embraces Simplicity* that in certain areas within the Wu and Yue province Breath Incantations were commonly used and have been quite effective. However, according to recent archaeological discoveries, the popularity of Breath Incantations also extended to the Chu and Shu kingdoms as well. According to master Ge Hong's records, Breath Incantations were widely practiced for the use of becoming immune to contagious diseases, curing diseases, dispelling demons, reversing the flow of water, and stopping tigers, leopards, snakes and poisonous bees.

Breath Incantations are able to alter an individual's energetic and spiritual field, intrinsically connecting the one who utters the incantation with the force or concept of its power. These words, sounds or phrases are believed to have accumulated enormous power through the investment of many

individuals having persistently practiced the Incantation over many thousands of years.

INTRODUCTION TO BREATH INCANTATIONS

The *Tai Yi Zheng Yi Book of Incantations for Dispelling Ghosts* states, "I have the vital breath of Heaven and Earth. As I recite the incantations, ghosts will be killed, wood will be broken, and the divine gods will fasten themselves; moreover, gold will melt, water will dry out, fire will extinguish itself, ghosts will kill themselves, ulcers will be cured, and poison will disappear. Supplications will stop, and curses will be worthless."

The ancient Daoists believed that if they recited certain incantations and mantras, celestial deities with strong magical powers would appear to them, and impart the incantation's secret meanings and esoteric powers that have been "hidden in Heaven." It was commonly taught that when a Daoist sorcerer recited certain incantations, thousands of millions of Celestial Warriors and Divine Generals would come to protect and to serve the sorcerer. As a result, throughout the various dynasties more and more incantations were added to the repertoire of Daoist mantra skills, which eventually became widely practiced.

INCANTATIONS IN RELIGIOUS DAOISM

According to the teachings of Religious Daoism, there can be no magical skills without the use of incantations. The most common incantations recited in religious Daoism are:

- Incantations for Setting Up the Altar
- Incantations for Purifying the Altar
- Incantations for Protecting the Altar
- Incantations for Protecting the Soul (when approaching the Altar)
- Incantations for Offering Petitions
- Incantations for Writing Talismans
- Incantations for Pacing the Big Dipper
- Incantations for Opening the Scriptures
- Incantations for Reading Scriptures.
- Incantations for Invoking Celestial Immortals
- Incantations for Invoking the Divine Generals
- Incantations for Invoking the Celestial Officers
- Incantations for Killing Ghosts
- Incantations for Controlling Devils and Arresting Demons

Additionally, the practice of reciting incantations have permeated into the daily life of the religious Daoists, even to the degree of reciting incantations when washing the hands, having meals, taking baths, having the hair cut, etc.

CHARACTERISTICS OF DAOIST INCANTATIONS

Magical incantations have always been an essential part of Chinese sorcery, originating from the ancient understanding of the magic power of words. Religious Daoism inherited and further developed the use of these ancient magical incantations, and also included certain Buddhist incantations into their magical "tool-box" for use in the spirit realm.

In Daoist incantations, there are certain "magical statements" that make the spells unique (i.e., ending the statement using imperial commands) and are different in design from Buddhist incantations (which employ the names of Buddha when recited). For example, in Daoist incantations there are often such terms as "in accordance with the statutes and ordinances," "quickly, quickly, as this is Law," or "the Supreme Sovereign, quickly, quickly, in accordance with the statutes and ordinances" added to the end of the incantation. The reason for this, is because during the Han Dynasty (206 B.C.-220 A.D.), the phrase "in accordance with the statutes and ordinances" was found in all imperial decrees and declarations of war. The phrase "in accordance with the statutes and ordinances" meant "to execute the orders like an imperial decree," which implied that if anyone disobeyed them, he or she will be seriously punished. Such official proclamations, used in state decrees, statutes and ordinances, were eventually adopted by the sorcerers of folk magic. Powerful witches and wizards all began incorporating the use of these imperial mandates into their magical incantations.

In the Eastern Han Dynasty (25 B.C.-220 A.D.), witches and wizards often applied "writs for dispelling evil" when performing magical rituals to "separate humans and ghosts," and to protect themselves from being hurt by ghosts at funerals. Such magical writs usually ended with the fixed expression "in accordance with the statutes and

ordinances." One simple pattern used as a magical write was "Dispel all of the spells in accordance with the statutes and ordinances."

At the end of some of the magical incantations there are such words as "act as regent," "imperial order," or "quickly" to show that the spirit entity must follow the orders of the incantation without delay. For example, when invoking the Divine Generals and Celestial Warriors to destroy evil, the Daoist sorcerer repeated the "Incantation for Opening the Flag," spoken as follows:

**"The Valiant General of the Five Thunders
and The Generals of the Fire Chariots
Soar Up to the Heavens
and Down to the Earth.**

**Drive Thunder and Clouds
Open the Flags to Quickly Invoke
the Thousands of Divine Warriors
and Command Them Without Delay.**

**Quickly, Quickly,
In Accordance With
the Statutes and Ordinances"**

This particular incantation addresses the Divine Generals of the Thunder Agency first, and then describes power of these great conquering generals. It also explains their duty and then opens the "Command Flag" in order to invoke them to come. It orders them to descend without delay, and ends with the fixed expression "Quickly, quickly, in accordance with the statutes and ordinances!"

In order to be effective, the energetic pattern of Daoist incantations focus their content on communicating with and summoning Celestial Deities, Divine Generals, etc. For example, the incantation can be used to address the Supreme Venerable Sovereign, the Jade Emperor of the Divine Heaven, or the Celestial Master. In this way, the titles of the revered spirits are addressed directly, and are spoken in order to invoke the Divine Generals for controlling evil spirits and devils.

The reciting of the religious Daoist incantations is closely related to the Daoist Pantheon, and it is believed that even those spirits of comparatively lower spiritual ranks can be controlled by

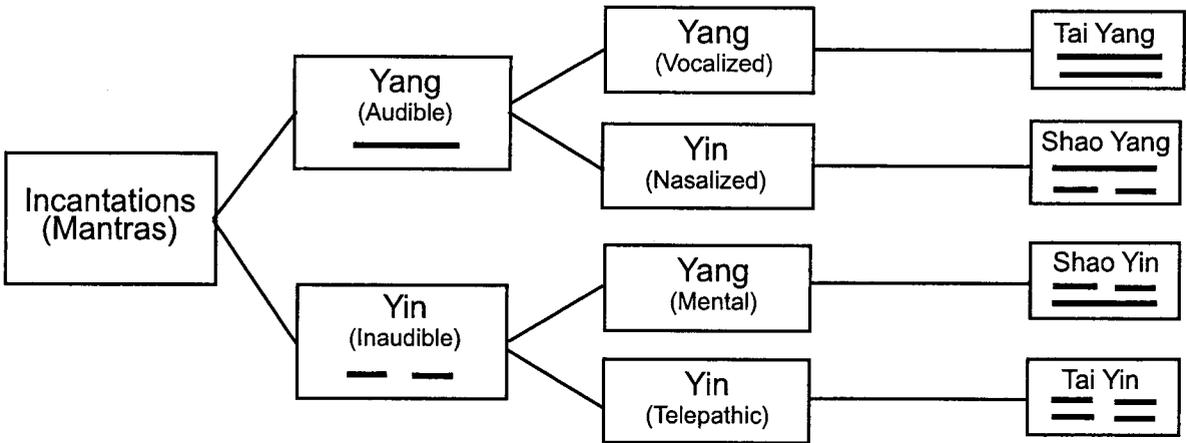


Figure 1.30. Incantation Training is Divided into Yang Sounds (Audible Toning) and Yin Sounds (Inaudible Toning)

the ritual masters, who directly address each of them by their names (this is done to show that the ritual masters has the ability to control the spirit). The incantations are orders to work these spirits, and in them the phrase “in accordance with the statutes and ordinances” is used in order to stress that these orders must be executed immediately, otherwise, the spirits will be punished.

FOUR TYPES OF BREATH INCANTATION

When practicing sound emission in the form of a Breath Incantation, the sorcerer can exhale the tone either audibly (Jing), sub-audibly (Qi), inaudibly (Shen), or “Transcended” (Wuji). The decision to use either audible, sub-audible, or inaudible Breath Incantations or to initiate transcended sound incantations will generally depend on the specific sound or phrase and the sorcerer’s intended goal (Figure 1.30).

AUDIBLE (JING) INCANTATIONS

When the Audible Incantation is released through loud chanting, it creates a strong vibration within the body, at the level of Jing and Qi. However, the more subtle the sound, the deeper its effect on the individual and his or her surrounding environment.

The audible released sound (externalized) allows the individual the ability to express, in gross material force, the energetic nature of the Incantation. The audible released sound can be further divided into Yin and Yang pronunciations: Vocalized (Yang) Sound and Nasalized (Yin) Sound:

- **Vocalized Incantation Sound (Yang):** This is a spoken or vocalized Incantation, using sounds or phrases
- **Nasalized Incantation Sound (Yin):** This is an inner cranial Incantation, using individual nasalized syllables

SUB-AUDIBLE (QI) INCANTATIONS

When practicing sub-audible Incantations, the Daoist sorcerer will softly speak the audible released sound (externalized) in a whispered voice, creating a subtle vibration within the body at the Qi and Shen level. This allows the mouth to move (still forming the sound or phrase) and the breath to release the Incantation’s energetic vibration.

INAUDIBLE (SHEN) INCANTATIONS

Incantations can also be internally and soundlessly toned. Silent chanting creates a subtle vibration within the body, at the level of Qi and Shen. When chanting an Incantation, there is a silent sound that proceeds the audible sound. The ancient Daoists believed that these subtle sounds comprise the energetic forces responsible for creating the Elements and allow for their ten thousand manifestations.

The inaudible released sound (internalized) allows the sorcerer the ability to initiate control over the focused item and its essence. The inaudible released sound can be further divided into Yin and Yang pronunciations: Mental (Yang) Sound and Telepathic (Yin) Sound.

- **Mentally Repeated Incantation (Yang):** This is an internal sounding Incantation, wherein the Incantation is repeated inside the sorcerer's Mind (Shen)
- **Telepathic Repeated Incantation (Yin):** This is a form of telepathic speech, in which only the sorcerer's Intention (Yi) and Willpower (Zhi) is conveyed.

The actual meditative writing of an Incantation or mantra (usually practiced through ancient Chinese calligraphy) was considered to be one of the most powerful conscious releases of energetic sound vibration. The skill of meditative Incantation writing required the ancient Daoist sorcerer to combine all three energetic approaches (Jing, Qi, and Shen) of the Incantation in order to impregnate the sound's vibrational resonance into the material substance of paper.

TRANSCENDED (WUJI) INCANTATIONS

This most secret type of Incantation is also internally and soundlessly toned. In this most advanced stage, the silent chanting creates a subtle vibration within the sorcerer's spirit body. This most subtle vibration allows the sorcerer to dissolve into the very essence of the Mantra's energetic matrix, and allows him or her to merge with the original source of sound and light. At this most subtle level, the sorcerer's Shen dissolves into the infinite space of the Wuji and fuses with the Dao.

When chanting this type of Transcended Incantation, the "listening" of the Mantra sound is experienced from the realm of existence, and total surrender is required in order to "realize and awaken" to this type of spiritual fusion. At this stage of transcended awareness, the sorcerer will also be sending and receiving, into his or her presence, the infinite sounds of everyone who has ever spoken that specific Mantra. The ancient Daoists believed that these most subtle transcended sounds comprise the energetic forces responsible for creating the infinite space of the Wuji.

BREATH INCANTATION TECHNIQUE

The human body is "made of dust" only in the sense that our material tissues are constructed from the various elements of the Earth. The shape of our souls, however, was determined by the ex-

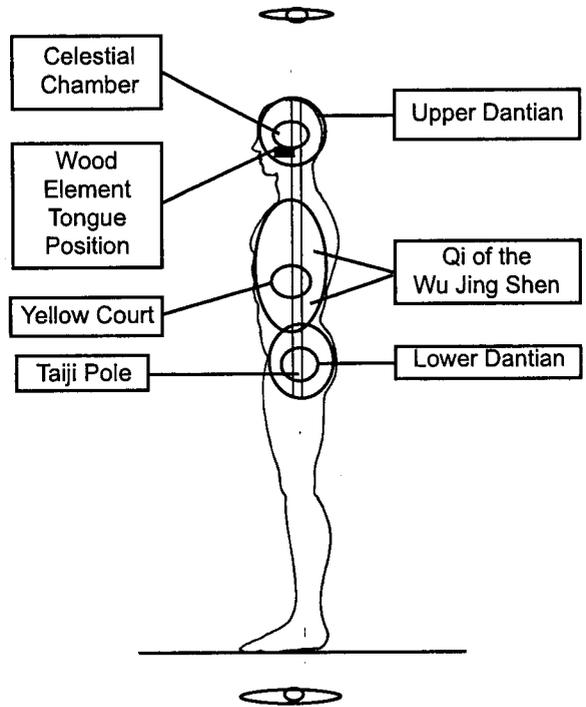


Figure 1.31. Performing Breath Incantations

pressed "Word" in the vital breath of the Divine. When expressed through Breath Incantations, "Words" have the power to affect not only the mind of the hearer, but also inanimate objects as well, particularly if they represent archetypal, astrological, or divine forces or beings.

The efficacy of Breath Incantations is greatly magnified when they are uttered by a sorcerer who has been purified by prayer and ritual practices. The ancient Daoists believed that the virtue (De) inherent in the "Word" is augmented by the personal virtue of the individual's voicing it. It is important to note that magical virtue refers to the quality of concentration and purification of the will, and has little to do with virtue in the conventional sense of propriety. In this context, De, could also be understood as having few or no open loops (incomplete tasks, communications, or relationships). This gives the sorcerer a much greater degree of frequency coherence (everything in his or her physical, energetic and spiritual bodies is in agreement); then when he or she focuses, it is

much more concentrated and directly harmonized with the Dao.

The Breath Incantations preformed by Daoist sorcerers in China utilize the ancient Four Levels of Speech techniques. These Four Levels of Speech are spoken solemnly through focused intention and assist the sorcerers in influencing or controlling the thoughts and actions of individuals by means of psychic hypnotic influence. Through the use of positive commands or thoughts, subtle insinuations can be used to reprogram the individual's chronic detrimental beliefs and initiate healing.

In order to perform the Breath Incantation technique, the Daoist sorcerer will proceed as follows:

1. After performing the "One Through Ten Meditation" and the "Three Invocations," imagine that divine healing light is flowing through your Taiji Pole into the Lower Dantian (Figure 1.31).
2. Roll both of your eyes upwards into the Celestial Chamber as you begin to draw a specific talismanic symbol on the center of your upper pallet using your tongue. The upper pallet is the position of the Wood Element and is one of the Hun's access points through the Taiji Pole into the Celestial Chamber. The tongue represents the spiritual nature of the Heart's Shen and the desired projection of the Yuan Shen (Figure 1.32).
3. Inhale the energetic powers of Heaven Qi and Earth Qi through the nose to activate the energetic nature of the talismanic symbol located at the top of the mouth, on the middle of the upper pallet (Figure 1.33).
4. Swallow and bring this combined Qi down into your Yellow Court area and mix it with the combined energetic and spiritual natures of the Wu Jing Shen (Hun from the Liver, Shen from the Heart, Yi from the Spleen, Po from the Lungs, and Zhi from the Kidneys).
5. Bring the divine healing light up from your Lower Dantian through the Taiji Pole into the Yellow Court and combine it with the Qi of the Wu Jing Shen, Talismanic energy, and breath. Once these four energies have com-



Figure 1.32. For the Wood position, which is related to the Liver, the tongue is placed on the middle of the upper palate at the center of the roof of the mouth.

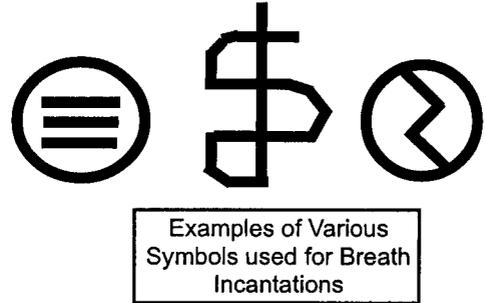


Figure 1.33. The energetic nature of the talismanic symbol (drawn with the tongue at the top of the mouth) is activated by the sorcerer's thought intention. Each energetic pattern has a specific meaning and type of power, and it can be accompanied by a Mudra used to activate that power.

bined, exhale them out the mouth with the intention of the projected sound or spoken word.

6. The projected sound or spoken word should include the energetic thought and spirit projection of your Jing (Verbal) Speech, Qi (Mental) Speech, Shen (Single-Minded) Speech, and Dao (Divine) Speech. This projected word should also be combined with the mystic's Hypnotic Influence (audible and thought projection), which is initiated by the voice, attitude, tone, words, mannerism, appearance, and demeanor.

USING BREATH INCANTATIONS FOR PROTECTION

There is an important relationship between sound, Qi, and creation. In the act of creation, (before anything manifests), there must first be the Divine Mind in which time, space, and energy exists as one single point. This dynamic convergence creates form. This is considered by the ancient Daoist sorcerers to be the "seed of creation."

Therefore, through the vehicle of the spoken word (or sound), the fusion of breath (Qi) impregnated with mind (Shen) brings sound.

There are several ways that a Breath Incantation can be used to protect the Daoist sorcerer. Two of the more popular techniques used to energetically and spiritually protect the physically body are Single Sound Breath Incantations and Multiple Sound Breath Incantations, described as follows:

SINGLE SOUND BREATH INCANTATION

One advanced way of spiritual protection is to fill the sorcerer's Wei Qi field with a particular divine incantation (sound or phrase), thereby allowing it to repel any and all incoming destructive negative energetic attacks. This technique especially works well against dark sorcery and psychic attacks coming from Spirit-Spell Incantations (incantations that summon and dispatch evil spirit entities to attack a victim). In ancient China, this technique was known as, "using the divine sound to combat a destructive sound."

- Begin by performing the 1-10 Meditation and Three Invocations (See Chinese Medical Qigong Therapy: Volume 3, Chapter 28). After performing the third invocation, focus the mind's attention on gathering the divine healing light into the Lower Dantian. Imagine and feel the divine light energizing your physical body, energetic body, and spiritual body. Hold this image until you feel all three bodies completely full of the divine healing light.
- Next, reconnect with the Divine and imagine creating an Energy Ball between both hands. Both hands are to be positioned facing each other, with the base of the palms roughly located at the same height as the middle of the chest, fingers pointing upwards (Figure 1.34).
- Create a talisman at the roof of the mouth with the tongue. As the tongue draws the talisman on the soft palate, begin to chant the mantra in your mind that you wish to use for generating divine power and sacred protection. It is important to have a powerful emotional connection to the specific Incantation or phrase used for spiritual protection. By emotionally focusing on the Incantation's specific

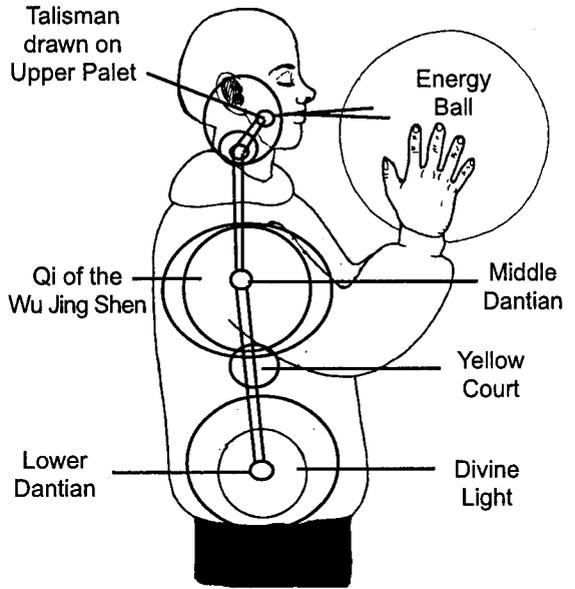


Figure 1.34. Direct the Lower Dantian Qi into the palm and imagine creating an energy ball of divine healing white light

energetic and spiritual powers, you ensure a powerful fusion of Qi and Shen.

- As you inhale, imagine divine light flowing in through the nose, stimulating and energizing the talisman (whose image is now drawn on the top of the mouth at the upper soft palate). While continuing to inhale, imagine pulling the energetic and spiritual power of the talisman into the chest, Heart, and Middle Dantian area.
- Begin to connect and fuse the energetic and spiritual powers of the specific Incantation with the energetic and spiritual powers of the Five Yin Organs, specifically the five Prenatal virtuous energies emanating from the Wu Jing Shen (i.e., compassion from the Hun and Liver, peace and order from the Yuan Shen and Heart, integrity from the Po and Lungs, trust and truthfulness from the Yi and Spleen, willpower and wisdom from the Zhi and Kidneys).
- After combining and fusing the spiritual and energetic power of the Incantation with the spiritual and energetic power of the Wu Jing Shen and five internal organs, focus your at-

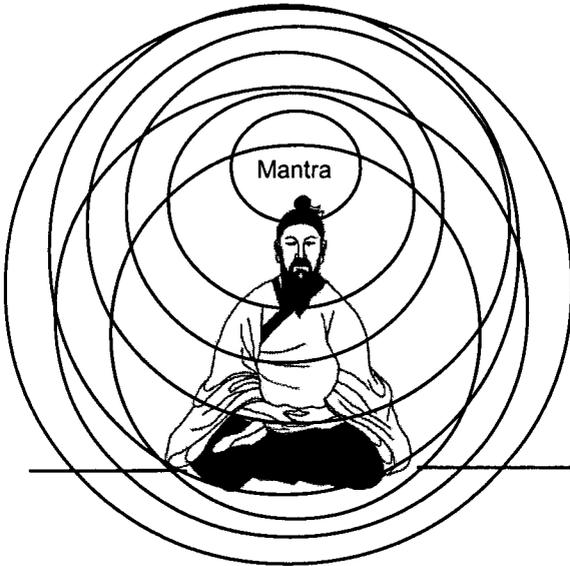


Figure 1.35. Fill the Wei Qi field with a particular Incantation and allow it to repel any incoming destructive negative energy

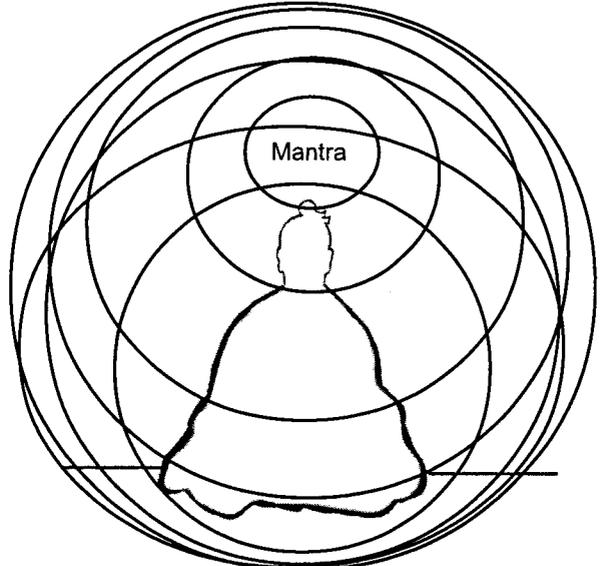


Figure 1.36. Imagine and feel the Physical, Energetic and Spiritual Bodies dissolving into the light and vibration of the Incantation, until all that inhabits the space of your three Wei Qi fields is the energetic light and sound of the divine vibration.

tention on bringing the divine light up from the Lower Dantian into the Middle Dantian. Imagine and feel all of these energetic and spiritual powers combining and fusing within the area of your Yellow Court.

- Next, bring the Qi upwards from the Yellow Court into the back of the throat, and exhale this infused spiritual energy combined with the specific Incantation phrase or sacred sound into the energy ball between your hands. Audibly or Inaudibly speak the divine sacred sound as a Breath Incantation, and completely fill and empower the energy ball with the spiritual energy and power of the divine word.
- Focus your mind and intention on feeling the power of the Incantation vibrating between your hands. Imagine and feel the energetic and spiritual vibration becoming extremely bright and powerful. Then, raise the energy ball upwards in front of your Yintang (Third Eye area), releasing its light and power to expand outward, filling your three Wei Qi fields (Figure 1.35).

- Imagine and feel the divine light and power of the energy ball Incantation vibrating throughout your three Wei Qi fields, expanding light and sound vibration to the front, back, right, left, above, and beneath your body (protecting all six directions of space).
- Focus on your body being completely submerged and bathed in the vibrational resonance and power of this divine Incantation, until you feel the physical body slowly dissolve into this powerful energetic field of light and sound.
- Next, feel your energetic body dissolve into this energetic field. Then finally, feel your spiritual body dissolve until all that inhabits the space of your three Wei Qi fields is the energetic light and sound of the divine vibration (Figure 1.36).

MULTIPLE SOUND BREATH INCANTATION

Another variation used to counter Spirit-Spell Incantations is to encircle the divine incantation (sound or phrase) in several energetic spheres and

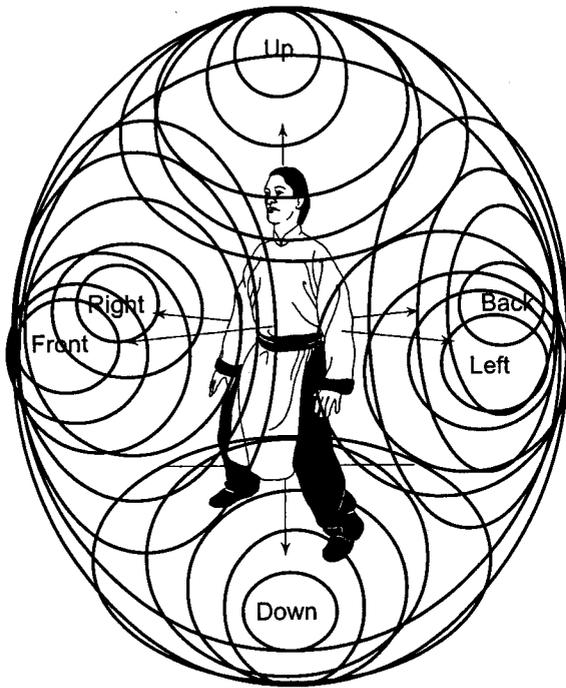


Figure 1.37. Fill the Wei Qi field with six energetic Breath Incantation orbs, allowing them to repel any incoming destructive negative energy

place them in six directions, surrounding the Daoist sorcerer's body. Each energetic orb resonates outward filling the sorcerer's Wei Qi field. Each of the energetic orbs will also resonate with the other energetic spheres, creating a multilayered reciprocal vibrational field. This multilevel energetic field allows the sorcerer the ability to be protected through the three Wei Qi fields and the six directions of space (Figure 1.37).

IMPRINTING WITH INCANTATIONS

Everything that exists in nature is a part of the energy and the consciousness that formed it. Matter can be regarded as an extension of consciousness, or as a particular form that consciousness has assumed. Therefore in order to learn to materialize (create, mold, form), or dematerialize (dissolve, disperse) Qi and Shen through Hand Seals or Star Stepping, it is important for the sorcerer to be able to create and imprint with magical words by first mastering the four primary properties of Qi. Once these are mastered, the sor-

cerer will then be able to excel in effecting and manipulating the energetic and spiritual levels of vibrational patterns and forms. This will enable the sorcerer to locate and materialize energy in order to strengthen deficient conditions or dematerialize energetic stagnations.

The Daoist sorcerer will use the power of words in order to energetically Create (design, manifest and bring into existence), Imprint (effect and influence), Feel (perceive, examine and ascertain), and Activate (energize, vitalize and animate its energetic function). These four energetic actions are known as the Four Functional Properties of Energy.

FOUR FUNCTIONAL PROPERTIES OF ENERGY

When molding and forming Qi, the ancient Daoist sorcerers would utilize the four energetic actions for mastering the four primary properties of Qi: Create (Chuangzao), Feel (Ganjue), Imprint (Mingli), and Activate (Shi Huodong); described as follows (Figure 1.38):

- **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. Within the body, the Creative property of Qi is responsible for the construction, maintenance, and re-configuration of the body (i.e., electrons, cells, tissues). When materializing Qi, the Creative property of Qi is used to construct the energetic form: 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 item. 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 (hot, cold, heavy, light, etc.).

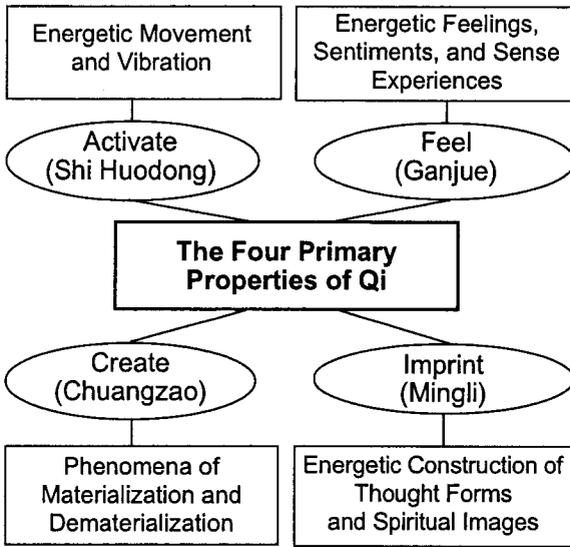


Figure 1.38. The Four Primary Properties of Qi

By mastering the Feeling aspect of Qi, the sorcerer 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 an individual's physical body (by dissolving into the spiritual matrix that exists in-between the individual's energetic particles and cells). Ganjue makes the sorcerer's energetic feelings, sentiments, and sense experiences substantially real.

Within the body, the Feeling property of Qi makes it possible for an individual to enjoy the sensations of physical pleasure or suffer from physical pain. When materializing energy, the Feeling property of Qi allows the sorcerer 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 sorcerer's intention into the energetic form. Mingli allows the energetic form 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., Tonify, Purge, Regulate, protect, destroy, bind, heal, etc.).

Imprinting makes the energetic construction of all thought forms and spiritual images possible. It is used after the sorcerer has shaped the energetic form through visualization. When recording images, it is the "Imprinting" quality of energy that helps the sorcerer to observe, memorize, and retain various shapes, sizes, and colors. Within the body, the Imprinting property of Qi makes it possible for every particle and cell of the body's tissues 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 sorcerer's projected energetic field. Within the body, the Activating property of Qi is responsible for all activities, both conscious (walking, physical coordinations, and eye movements) and unconscious (the energetic function of the circulatory system, respiratory system, vascular system, nervous system digestive system, etc.).

CREATING, FEELING, IMPRINTING, AND ACTIVATING QI MEDITATION

The sorcerer should master the Four Primary properties of Qi by practicing Shengong exercises that use powerful visual images. When creating an "Energy Ball," for example, the sorcerer will utilize all Four primary properties of Qi, described as follows (Figure 1.39):

- **Create (Chuangzao):** The Creative property of Qi is used to construct the shape and size of the energy ball.
- **Feel (Ganjue):** The Feeling property of Qi allows the sorcerer to feel and acknowledge the energetic quality contained within the energy ball, (Hot, Cold, heavy, light, vibrating, spiralling, etc.).
- **Imprint (Mingli):** The Imprinting property of Qi allows the sorcerer the ability to impregnate the energy ball with a specific task or function (Tonify, Purge, Regulate, protect, destroy, bind, heal, etc.).
- **Activate (Shi Huodong):** The Activating property of Qi awakens the energy ball's vibrational movement, giving it life.

To assist the disciple in acquiring the skills needed for materializing Qi, the ancient Daoist masters would instruct the apprentice in "Imprinting and Feeling" Shengong meditations. The following is an example of an "Imprinting and Feeling" Shengong meditation:

1. **Create:** Begin from a seated posture, close your eyes and perform the "One Through Ten" meditation (see Chinese Medical Qigong Therapy: Volume 3, Chapter 28). Connect with the Divine and imagine pulling an energetic cord into your right palm from the Heavens. Feel the divine energetic cord mold into a powerful luminous ball. Imagine a luminous ball of white light energy molding into the size of a tennis ball. This type of imagery exercises the Creative property of Qi.
2. **Feel:** Feel the weight of luminous ball of white light energy in your hand. Feel it alive, electrical, hot, and vibrating; feel it rolling around in your palm like liquid mercury. This will train you in mastering the Feeling property of Qi.
3. **Imprint:** Now that you have created an ener-

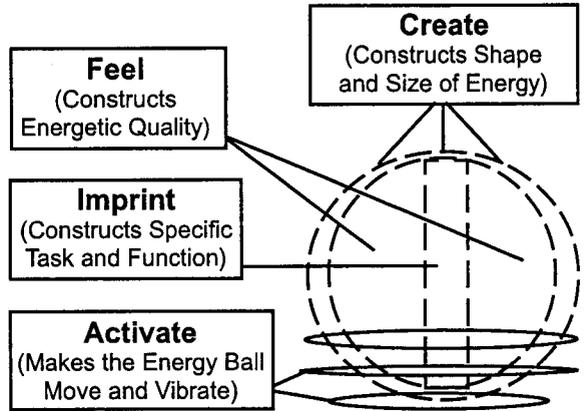


Figure 1.39. The Four Primary Properties of Qi Used to Create an Energy Ball

getic form of thought, it can be imprinted with additional messages (tasked to perform specific functions like gathering Toxic Qi or rebuilding a diseased internal organ). The energy ball can be inserted into a specific internal organ inside a patient's body for Tonification or Purgation, or it can be used for long distance healing. You can also focus your mind on a patient who is suffering from a particular illness and send this ball of white light energy to cover the patient's entire body. The greater your ability to concentrate on the formation of this thought form, the stronger its therapeutic value. This type of creative imagery exercises the Imprinting property of Qi.

When utilizing this energetic modality for healing, it is important to realize that when divine light used to construct the energy ball, it will automatically fill the orb with healing light; this is considered the "Imprinting of the Divine's Creative property of Qi." This dynamic transformation initiated by the Divine Imprinting is necessary to alter the preexisting energetic pattern of the disease and change the patient's energetic fields.

4. **Activate:** Once the energy ball has been Created, its energetic power has been realized and felt, and its energetic form Imprinted with a specific "message," all that is left is to Activate its energetic function and give it life by giving it the mental command to begin.

THOUGHTS, FEELINGS & ENERGETIC IMPRINTING

Thoughts and feelings have power; they are created through "Mind" and have shape, form, and energy. Thoughts can be felt; they have weight and color, can be expressed through different variations of light and vibration, and can be perceived or "seen" by those who possess psychic sight.

Our thoughts and feelings are energies that we project into the environment. These thought forms (projected from the conscious or subconscious) can assume a variety of shapes and colors, and differ from one another in form, energy, and power. Desires and emotions in their energetic thought forms can either be positive (as in sending a healing prayer) or negative (as in sending a curse).

The Imprinting of all Daoist Magical Hand Seals, Star Stepping, Magical Tools, etc. is accomplished through the use of the Four Functional Properties of Energy. When utilizing the Four Functional Properties of Energy, the sorcerer most consider the purpose of the formed energetic object. It is important that the sorcerer understand the exact reason for which the energetic object was created and its specific function; keeping these ideas in mind as a basis for maintaining and refining its energetic materialization.

MATERIALIZING ENERGETIC MATTER

The key to mastering energetic materialization is in the sorcerer's ability to concentrate and mold energetic matter. To materialize or dematerialize an object, the sorcerer must first construct and energetically form it within his or her mind through undisturbed, intense concentration using the Creative and Feeling properties of Qi. The object must then be infused and charged with an energetic task (i.e., to tonify or disperse) with divine light, using the Imprinting property of Qi.

When an energy ball is Activated, it is then released or projected into an individual's tissues using the Activating property of Qi. For example, when an energy ball is created for the purpose of dissolving a tumor, the reaction within the tissues (once the energy ball is inserted), is considered the manifestation of the Activating property of Qi.

Every material form has its own vibratory pat-

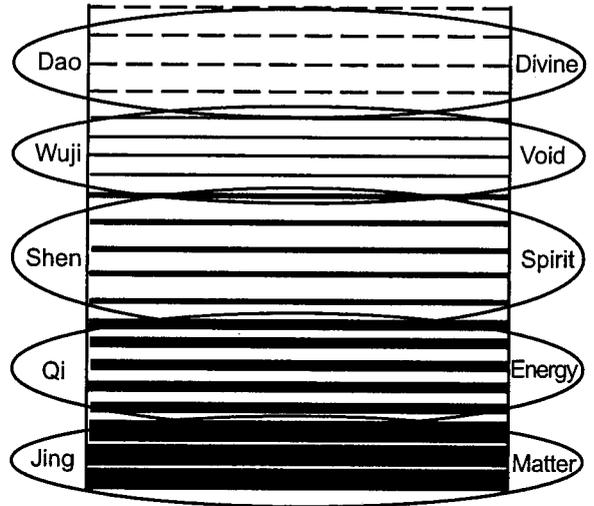


Figure 1.40. The Five Energetic Fields

tern which regulates its existence. In order to manifest or alter a specific energetic form, it is necessary for the sorcerer to adjust his or her vibrational rate to correspond with the frequency of the energetic matter. This requires the sorcerer to sometimes raise or lower his or her vibrational rate in order to resonate with the energetic form, thereby maintaining its existence after it has been materialized (or erasing its existence after it has been dematerialized).

- **Raising the Vibrational Rate:** Raising the vibrational rate allows the energetic field to become more subtle, faster, stronger, and brighter. To begin with, the sorcerer must first relax his or her body and mind, and place his or her Yuan Shen into the infinite space of the Wuji. This allows the sorcerer to access the center of space and time. Next the sorcerer will focus his or her intention on leading the vibrational rate of the focused item's energetic field through an ascending, prenatal progression (Jing - Qi - Shen - Wuji - Dao). This Shen-gong training includes enveloping the item and fusing with the gross material object, while simultaneously guiding and leading it through the various realms of matter towards the upper energetic realms of Qi, ending at the more subtle spiritual realms of Shen (Figure 1.40). Once the energetic shift is experi-

enced, the sorcerer will then begin to work according to his or her initial purpose.

- **Lowering the Vibrational Rate:** Lowering the vibrational rate allows the energetic field to become more slower, pronounced, and to take on form. To begin with, the sorcerer must first relax his or her body and mind, and place his or her Yuan Shen into the infinite space of the Wuji. This allows the sorcerer to access the center of space and time. Next the sorcerer will focus his or her intention on leading the vibrational rate of the focused items energetic field through a descending, postnatal progression (Dao - Wuji - Shen - Qi - Jing). This Shen-gong training includes enveloping the item and fusing it with the upper, more subtle realms of Shen, while simultaneously guiding and leading it through the various energetic fields, to the slower realms of gross matter. Once the energetic shift is experienced, the sorcerer will then begin to work according to his or her initial purpose.

THREE TYPES OF CREATIVE ENERGETIC MATERIALIZATION

There are three types of creative energetic materialization: The Invisible and Tangible Energetic Form, The Visible but Intangible Energetic Form, and The Visible and Tangible Energetic Form (Figure 1.41).

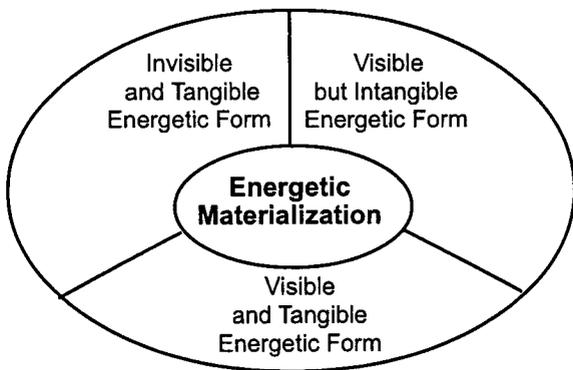


Figure 1.41. Three Types of Creative Energetic Materialization

1. **The Invisible and Tangible Energetic Form:** This type of materialization involves the construction of solid but invisible substances. It has the greatest force and potential when working within the three dimensional world of matter. This type of materialization allows the sorcerer to disperse energetic stagnations and tonify deficient conditions that would normally require several months of conventional Western medical treatment.
 In the Medical Qigong clinic, it is quite common for a patient to feel the doctor's hands moving inside his or her body, even though the doctor may be several feet away from the

patient. One example of Invisible and Tangible Energetic Form is the physical sensations felt within the patient's tissues when a Qigong doctor is using the "Invisible Needle" Technique.

Another example of Invisible and Tangible Energetic Form is experienced when a Qigong doctor purges grief from the patient's Lungs; the energetic composition of grief is invisible yet has a thick, slimy, tangible energetic form.

2. The Visible but Intangible Energetic Form:

This type of materialization has no physical power to directly affect solid objects. One example of Visible but Intangible Energetic Forms are the energetic colors and visions that manifest within an individual's aura field, as well as specific energetic forms or spiritual entities that can surround an individual's body or living space.

Visible but Intangible Energetic Forms can sometimes be spiritual images projected by a sorcerer onto a individual's Subconscious

Mind. These energetic images can be used to assist an individual in spiritual transformations and emotional growth, as well as to provide him or her with support in times of need.

Another example of this type of materialization can be when a sorcerer is Soul Traveling (also known as astral projection). The sorcerer who is Soul Traveling can appear to someone in a ghostly form (like a mist) to give encouragement. Although the image may appear to be as solid as matter, it is possible to pass a hand completely through it.

3. The Visible and Tangible Energetic Form:

This type of materialization is solid and visible and requires advanced training in order to master its skill.

When Soul Traveling, for example, a sorcerer can construct and materialize the image of a visible and tangible energetic form by simply lowering the vibrational rate of his or her Energy Body to such a degree that he or she can influence and move solid objects).

ENCHANTMENT

An Enchantment (sometimes known as Bewitchment) is the state of being under the hypnotic influence of a magical charm or incantation. An enchantment of a magical spell can be attached (generally on a relatively-permanent basis) to a specific person, place, or thing, so that it alters that thing's physical, energetic, and spiritual qualities. Sorcerers are frequently depicted as being able to seduce or control an individual by means of magical enchantments.

An enchantment with negative characteristics is usually referred to as a curse. Conversely, enchantments can also be spells used to deceive people, either by directly affecting their thoughts or by using some kind of projected illusion. Other forms of negative enchantments include deceiving people into believing that they have suffered a magical transformation (e.g., an energetic/spirit induced diseased state), or that the terrifying supernatural phenomena they are observing and/or experiencing is real.

An enchantment can also be used to manifest positive characteristics. It can shape and alter an individual's self-perceptions to the degree that they view the world in a "new," positive way. When the individual awakens from the trance state, he or she will then experience a new hope in life. This practice is seen in modern hypo-therapy.

TRANCE INDUCTION

A "trance" can be defined as "being lost in a state of mystical absorption." It is the by-product of coming under the hypnotic power of an Enchantment (known as Trance Induction) created from a magical charm, spell, or Incantation.

We are surrounded by an ocean of vibrations that are simultaneously resonating in different dimensions. When an Incantation is directed towards any person, place, or thing (and constantly repeated), the process of withdrawing the mind from the senses begins. As the focus of the mind continues to be directed onto the specific point of intention, both Qi and Shen gather. Once the process of sense withdrawal is complete, the sorcerer's mind can then hold on to and envelop

the item of his or her focused intention. The spiritual, energetic, and physical fields of the item can now be influence through the directed mental power of the sorcerer's cultivated Qi and Shen.

For centuries, ancient Daoists have believed that an individual could be influenced (both positively and negatively) through the utilization of a powerfully controlled Shen. This type of influence could either occur accidentally, or be directly initiated through focused intention. It entails the influencing or controlling of the thoughts and actions of an individual by means of a using an audible command, or through the subtle insinuation of the desired thought. These types of suggestive and psychic influences allows the sorcerer's conscious mind to initiate an effect upon the individual's subconscious mind and can be effectively used to re-patterning beliefs and actions.

In Daoist sorcery, there are generally three forms of psychic influence used to override an individuals defensive mechanisms, reprogram their belief, and initiate new energetic patterns; Audible Suggestive Influence, Thought Suggestive Influence and Hypnotic Suggestive Influence, described as follows:

AUDIBLE SUGGESTIVE INFLUENCE

This is considered the first level of psychic influence, and it is initiated by the sorcerer's voice, attitude, tone, words, mannerism, appearance, and demeanor. The individual's mind receives and accepts as truth the sorcerer's words and affirmations, and he or she then changes specific internal patterns, acting in accordance to the degree of his or her receptivity. The verbal suggestion is often necessary in order to initiate a deep impression on the subconscious mind and cause the individual to accept the new belief pattern. This type of audible suggestive influence becomes even more powerful and gains additional influence by having the individual repeat the audible affirmations or suggestions.

Traditionally, once the individual mastered the way of vibrating names, words, or phrases of power, he or she was then taught how to employ them in the use of the "commanding voice," which allows the "speaking intention" of Audible Suggestive Influence to be effective. The "command-

ing voice" is vibrated from the Lower Dantian in a deep forceful tone (either audible or inaudible) with an open throat. It affects the mind on the subconscious level (below the level of conscious thought) and can cause individuals to immediately react without understanding why. It is for this reason (the ability to implant thoughts and commands directly into another's subconscious mind) that the power of the commanding voice is kept from the general public, and given only to those life is devoted towards the divine and healing the suffering of humanity.

When initiating an Audible Suggestive Influence, it is important that the individual receiving the energetic input maintain a receptive state of mind for the interaction to be considered successful. In order to increase the potential for success, it is important that the sorcerer to constantly monitor the recipient's receptivity. Always focus and direct the mind's attention to initiate the specific repetitions of certain keywords that positively stimulate the recipient's conscious and subconscious mind. When initiating this type of auto-suggestion, there are three primary things that the sorcerer must monitor. These three things are the Recipient's Receptivity, Focused Attention, and Repetition, described as follows:

- **The Recipient's Receptivity:** When performing any type of Audible Suggestive Influence, it is imperative that the recipient maintain a quiet, relaxed, and peacefully receptive attitude. A certain percent of the effectiveness of this type of interaction depends on the degree of receptivity in the recipient's conscious and subconscious mind.
- **Focused Attention:** The recipient should be encouraged to give the sorcerer his or her undivided attention. A certain percent of the effectiveness of this type of interaction also depends on the degree of attention given by the recipient's conscious and subconscious mind.
- **Repetition:** The recipient should be encouraged to constantly repeat the sorcerer's suggestions. The constant repetition of various phrases in the form of suggestive "keywords" fastens the new energetic and spiritual pat-

tern firmly onto the recipient's conscious and subconscious Mind.

When initiating an Audible Suggestive Influence, it is important for the sorcerer to maintain a certain quiescent state of mind for the interaction to be considered successful. In order to increase the potential for success, it is important that the sorcerer to constantly monitor his or her own attitude, voice, and eyes, as well as express images in the form of "word pictures" in order to deepen the energetic and spiritual imprinting on the recipient's conscious and subconscious mind. These four points of attention are described as follows:

- **Attitude:** The sorcerer should pay attention to his or her attitude and have the recipient's best interest at heart ("people don't care what you know, until they know that you care").
- **Voice:** The sorcerer should pay attention to his or her voice and should be able to project feeling and sincerity into the expressed words. The sorcerer's Qi and Shen should permeate his or her tone to the degree that the recipient feels the words vibrating within their body and mind when the suggestion is being planted.

A softly spoken Mantra that maintains a particular rhythm can also be used in order to induce a hypnotic trance.

- **Eyes:** The sorcerer should pay attention to his or her gaze, and should look firmly yet compassionately through the recipient, seeing into his or her center core to communicate with the recipient's Soul. The focus of the sorcerer's eyes will allow for stronger concentration of thought, holding and maintaining the recipient's attention.

A common preliminary to hypnotic induction is the requirement for the recipient to fix his or her attention on a particular spot above eye level (sometimes the recipient was instructed to look upward into the dark celestial pool of a starry sky). This technique quickly has the effect of tiring the eyes and inducing a sensation of relaxation and sleepiness, which can easily be transformed into trance.

Additionally, a "flat" (featureless) environment can aide the sorcerer in quickly bring-

ing a individual into a trance state due to the lack of sensory stimuli.

The fixation of the gaze, the uninteresting environment, and the rhythm of the spoken mantra synchronized with rhythmic breathing all combine to become powerful tools for hypnotic induction.

- **Word Pictures:** The sorcerer should pay attention to his or her verbal descriptions when implanting autosuggestions. It is important that the recipient feel the desired condition with a mental picture of him or her living the outcome of the projected intention (e.g., being restored back to health).

THOUGHT SUGGESTIVE INFLUENCE

This is considered the second level of psychic influence, and it is initiated by the sorcerer's inaudible projected thought and intention. The stronger the sorcerer's Qi and Shen, the greater the result. These conscious and subconscious thought projections stemming from the sorcerer's mind can only be effective if the individual is open and receptive to the thought waves directed towards him or her. This type of thought suggestive influence becomes powerful and gains additional influence by having the sorcerer perform certain Hand Seals and magical rituals.

HYPNOTIC SUGGESTIVE INFLUENCE

This is considered the third level of psychic influence, and it is a combination of the first two suggestive influences. It is initiated through the sorcerer's focused Qi and Shen emission, whereby the individual is enveloped and "bathed" in a constant flow of thought intention. This type of hypnotic influence becomes even more powerful and gains additional influence over the recipient when the sorcerer performs Breath Incantations.

Hypnotic Suggestive Influence can also be used when speaking magical incantations, in order to fuse the sorcerer's mind and intention with that of a recipient. This is an energetic skill in which various repetitions of powerful incantations are initiated in the form of auto suggestions or affirmations, spoken by the sorcerer into the recipient's physical, energetic, and spiritual bodies.

In Hypnotic Suggestive Influence, the pro-

jected mental attitude of the sorcerer is energetically impressed into the individual's tissues via the sorcerer's words, attitude, tone, and demeanor. As the sorcerer begins to audibly and telepathically pour "thought intention" into the mind of the individual, a strong positive current of uplifting, strengthening and healing thought is created. The fusion of both minds (the sorcerer's and the recipient's) is directed towards a common purpose, producing a powerful conscious and subconscious healing pattern.

The "hypnotic suggestion" induced by the trance is the main tool that a sorcerer uses to reprogram the mind of an individual. A hypnotic suggestion is defined as a statement of explicit instruction given in trance to do or experience something (e.g., relax the body, feel the body sink, feel a specific area become numb, etc.).

There are four main trance states induced by "hypnotic suggestion" that an individual can experience. These four trance states are described as follows:

- **Light Trance:** In this state of trance, the eyes are closed, the facial muscles are relaxed, and the individual is breathing deeply.
- **Medium Trance:** In this state of trance, the eyes are closed, the facial muscles are relaxed, the head and body slump, the responses are slower, the breathing is deep, and the individual experiences a reduced awareness of their surround environment.
- **Deep Trance:** In this state of trance, the eyes are closed, the facial muscles are relaxed, the head and body slump, the responses are slower, there is a reduced awareness of the surround environment, and there is deeper abdominal breathing.
- **Somnambulism Trance:** In this state of trance, the individual experiences paralysis, loss of sensation, or catalepsy (i.e., rigidity, lack of response to stimuli, and mutism). During this trance state, the individual may experience sensations as if they are awake (similar to sleep walking). Consequently, when awakened the individual generally will not retain the hypnotic suggestion in either their conscious or unconscious memory.

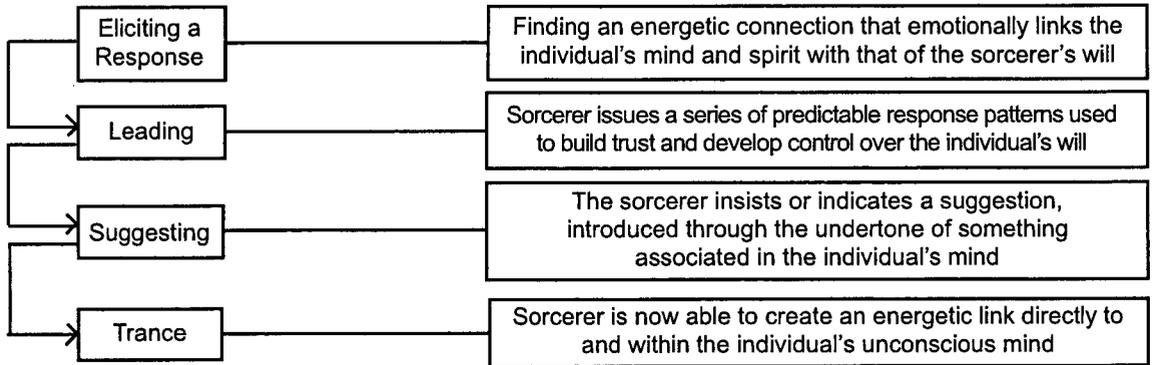


Figure 1.42. The four stages used to lead an individual into trance

The conscious mind thinks quantitatively using words, numbers, logic, and sequential thinking. The unconscious mind uses images, memories, feelings, intuitions, dreams, and abstract non-sequential thinking. At increasingly deeper levels of trance, the individual becomes more open to his or her unconscious mind and more receptive the hypnotic suggestions planted by the sorcerer's intention or contained within the magical incantation.

When you dissociate from your feelings you enter into a trance state (e.g., day-dreaming is a form of Light Trance state). In Daoist magic, the hypnotic suggestions contained within certain magical incantations are used to cause an individual to dissociate from his or her conscious mind in order to reprogram the unconscious mind. At this state, the unconscious mind can be flooded with various sensory images in order to elicit a creative experience, resulting in either a positive or negative emotional response (e.g., traveling through space, standing in the center of a beautiful field of flowers; or suddenly being surrounded by aggressive snakes, insects, fire, ghosts, etc.).

Once the individual is in a state of hypnotic trance, the sorcerer will proceed to deepen the trance state. The deeper the trance state, the more successful the "imprinting" process of the hypnotic suggestion will be on the individual's unconscious mind. These imprinted suggestions are then transformed by the individual's unconscious mind and integrated as part of their own ideas or conscious will.

FOUR STAGES USED TO INDUCE TRANCE

Psychic influence is a term used to indicate when one individual's mind is directed towards purposely influencing another. Every individual's mental state is accompanied by certain vibrations that resonate on the energetic and spiritual planes. The plane of physical vibrations arising from the human brain and nervous system has energetic counterparts that manifest through the vibrational resonance of the energetic and spiritual planes.

The effect of an individual's psychic influence is initiated through the energetic principle of "induction," which manifests on all three planes (physical, energetic and spiritual). The principle of induction is described as "that inherent quality or attribute of energy by which the manifestation of energy tends to reproduce itself in a second object by setting up a corresponding vibration, even though there is no direct contact between the two objects." For example, the vibrational manifestation of heat generated in one object tends to induce the vibrational response of heat in other objects that are within its range of induction. Likewise, the vibrational resonance of light striking another object can render it capable of additionally radiating light; and through induction, a magnet can induce magnetism into a piece of steel suspended nearby, even though the two objects do not actually touch each other. In the same way, an object which carries an electromagnetic charge can induce electricity in another object situated some distance away.

In every form or manifestation of energy, including thoughts and emotions, we can see the principle of induction operating. It is commonly held that no individual is able to influence another person through induction unless the individual being influenced already possesses within him or herself a similar thought or emotion.

A sorcerer will use four stages of induction to lead an individual into trance, Eliciting a Response, Leading, Suggesting, and Trance. Each of these four stages are described as follows (Figure 1.42):

- **Eliciting a Response:** In magic, this refers to finding an energetic connection to the individual that emotionally links their mind and spirit with the sorcerer's will. This energetic connection can either be spoken (e.g., through Mantras, Spells, or Incantations) or written (e.g., through Talismans, Icons, Symbols, etc.).

Through eliciting a response, the sorcerer draws out something hidden from within the individual's unconscious mind. The extraction of this information can be subtle, yet it contains an important subconscious key that can be used to unlock the individual's unconscious mind.

- **Leading:** After eliciting an energetic response, the sorcerer builds on the energetic connec-

tion by leading the individual into a deeper trance state. In order to help the individual disassociate from the "normal" world of superficial relationships, the sorcerer issues a series of predictable response patterns. These energetic patterns are used to build trust in the sorcerer, and to develop control over the individual's will. For example, if the individual is sitting, the sorcerer will respond, "Now that you are sitting, you can relax yourself, and if you want - begin to feel your tissues getting heavy."

- **Suggestion:** After successfully leading the individual's Shen (thoughts and emotions), the idea is to take the individual into deeper trance states. This is accomplished through insisting or indicating a suggestion. The suggestion is introduced to the individual as the undertone of something (i.e., a feeling or recollection) associated in the individual's mind with a particular person, place, or thing. For example, "Feel the outside world slowly begin to fade away as you continue to listen to my voice."
- **Trance:** Once the individual enters into a deep trance, the sorcerer is now able to create an energetic link directly to and within the individual's unconscious mind.

TRAINING THE BODY SECRET

Training the Body refers to cultivating and releasing the magical power that can be harnessed through the proper application of the Body Posture Training (i.e., Lying, Sitting, and Standing Postures), Magical Hand Seal Training (i.e., Single and Double Hand Seal applications), and Star Stepping Training (Walking Posture applications).

In traditional Daoist magic, all Hand Seals are activated through the act of speaking incantations while secretly drawing a magical talisman with the tongue on the roof of the sorcerer's upper palate, and then exhaling the breath to "activate."

THE THREE TYPES OF POSTURE

In ancient China, training the posture was divided into three stages, training the physical posture, training the energetic posture, and training the spiritual posture, described as follows (Figure 1.43):

- **Training the Physical Posture:** This type of posture is based on training the structural integrity and alignment of the body's physical tissues. Focus is placed on the proper placement of the Bones, muscles, tendons, nervous system, internal organs and energetic systems.
- **Training the Energetic Posture:** This type of posture is based on training the energetic matrix which supports and moves the physical tissues of the body. Focus is placed on

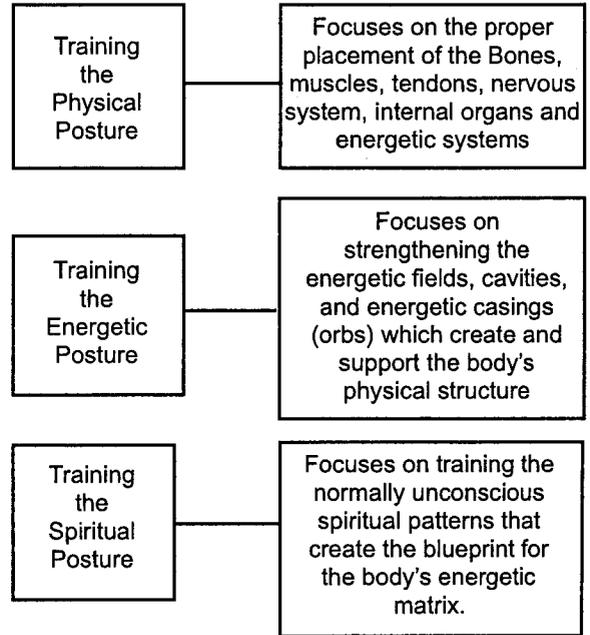


Figure 1.43. Training The Three Types of Posture

strengthening the energetic fields, cavities and energetic casings (orbs) that create and support the body's physical structure.

- **Training the Spiritual Posture:** This type of posture is based on training the normally unconscious spiritual patterns that create the blueprint for the body's energetic matrix.

DAOIST MAGICAL HAND SEAL TRAINING

INTRODUCTION TO HAND SEALS

In Daoist magic, all Hand Seals are traditionally activated through the act of speaking incantations, while secretly drawing a magical talisman with the tongue on the roof of the sorcerer's upper palate. The Hand Seal represents the physical activation of "Earth" magic, energy internally moving from Essence (Jing) to Energy (Qi); the drawing of a magical talisman on the roof of the upper palate represents the spiritual activation of "Heaven" magic, energy moving from the Spirit (Shen) to the infinite space of the Dao (Wuji); and the exhaled Breath Incantation represents the energetic activation of "Man" magic, wherein the combined energies of Heaven and Earth move from internal thoughts, feelings, and intentions to external manifestation.

Because the Heart houses the Eternal Soul (located within the Taiji Pole), it contains the major energy field of the body. The secondary energy fields responsible for moving the body's energy are located within the hands and head. Therefore the heart (Man), hands (Earth) and head (Heaven) are all incorporated when constructing and implementing magical Hand Seals.

The energetic skill of the Hand Seal was one of the most secret of the Daoist esoteric practices of ancient China. They were respected as the key to the true magic which existed between the energetic and spiritual realms of Earth and Heaven. There are twelve types of alchemical transformations created from the proper magical application of Daoist Hand Seals:

1. **Purification:** These Hand Seals were used to remove toxic Qi and Shen
2. **Regulation:** These Hand Seals were used to balance and stabilize Yin and Yang
3. **Tonification:** These Hand Seals were used to Energize and strengthen Qi and Shen
4. **Rooting:** These Hand Seals were used to ground the body's Qi and Shen
5. **Meditation:** These Hand Seals were used to quiet the body's Qi and Shen, allowing the mystic to enter into the infinite space of the Wuji.

6. **Worship:** These Hand Seals were used to help the mystic energetically and spiritually connect with the Dao.
7. **Summon:** These Hand Seals were used to demanding or requesting the presence or service of a spirit entity
8. **Protection:** These Hand Seals were used to defend and ward-off harmful Qi and Shen, as well as evil spirits
9. **Binding:** These Hand Seals were used to stop, envelop, bind and restrain evil spirits
10. **Attacking:** These Hand Seals were used to striking, defeating and destroying evil spirits
11. **Imprisoning:** These Hand Seals were used to detain and confine evil spirits
12. **Sealing:** These Hand Seals were used to initiate energetic "closure" to a magical ritual

When applying any form of magical Hand Seal, in order for the energetic application to become effective, the Hand Seal must be activated through Breath Incantation. The magical incantation (directed by the Three Minds) must be applied with the proper Hand Seal (activated through the Three Bodies), and both powers of Mind and Body must fuse with the Ling Shen (Magical Spirit) of the Three Breaths in order to work (refer back to Figure 1.4).

TYPES OF HAND SEALS

Ancient Chinese sorcerers often used the finger gestures of specific Hand Seals in order to represent the energetic and spiritual functions of the universe, the mysteries of nature, the positions of space and the changes of time. According to the ancient *Book of Secret Correspondence*, "while making the various finger gestures of esoteric Hand Seals, the Daoist disciple feels the energetic form of the universe and knows that the transformations of all things are under his control. The contracted scene of the universe is visible on his hand."

The Daoist Hand Seals (called "Shou Jue") and Buddhist Mudras (called "Shou Yin") have been used in personal and communal rituals since the Southern Dynasty Period (420-588 A.D.) for the pur-

poses of exorcism, controlling spiritual entities, and healing diseases.

A Hand Seal or "Mudra" (Mudra is the Sanskrit word for "Seal" or "Gesture") is a specific hand posture used to form a specific symbol which serves to empower and enhance energetic and spiritual interactions and transformations. The primary meaning of a "Seal" implies stamping, marking, impressing or imprinting the engraving of a sign, image or text. Hand Seals were commonly used by both the ancient Daoist and Buddhist Qigong masters (Figure 1.44).

There are three types of magical hand seals used in Zheng Yi Daoist ceremonies: Fa Jue (Law Seals), Dou Jue (Star Seals), and Shen Jue (Spirit Seals). The skill of the Hand Seal also involves the use of both Single-Handed Finger Gestures (Dan Jue) and Double-Handed Finger Gestures (Shuang Jue).

The Zheng Yi Daoist systems have collected and used at least 70 different types of magical Hand Seals. Some of these magical seals include the famous Left and Right Thunder Block Hand Seal, the Big Golden Light Double Hand Seal, the Binding Collar Double Hand Seal, the Immortal Sword Single Hand Seal, etc.

Beginning students were generally taught simple Single and Double-Handed Seals first. This allowed the student to focus his or her mind's intention on manifesting and controlling specific forms of energetic and spiritual states.

Once the Daoist student had mastered gathering, embodying and projecting the elemental realms of the Bagua powers, he or she was then allowed to progress further into the more advanced Single and Double-Handed Hand Seals.

SPECIFIC FUNCTIONS OF THE HAND SEALS

The Single Hand Seal was commonly used in developing certain energetic powers, and for spiritual exorcisms. When performing spiritual exorcisms and other forms of Daoist rituals, the Single Hand Seals were generally created with the Daoist's left hand, while his or her right hand was used in order to conjure and control specific spirit deities (Figure 1.45).

The energetic finger formations of specific Hand Seals were used in combination with fo-

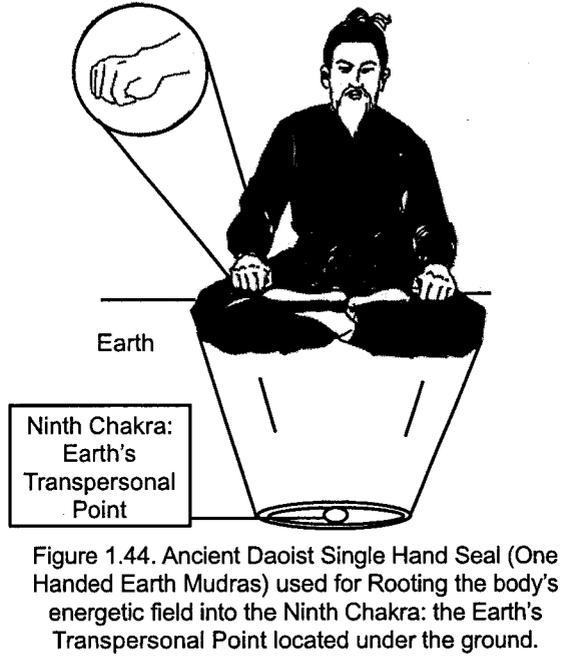


Figure 1.44. Ancient Daoist Single Hand Seal (One Handed Earth Mudras) used for Rooting the body's energetic field into the Ninth Chakra: the Earth's Transpersonal Point located under the ground.

As the left hand forms the magical Hand Seal, the energetic movement and action of the right sleeve "fan" creates the Auspicious Qi.

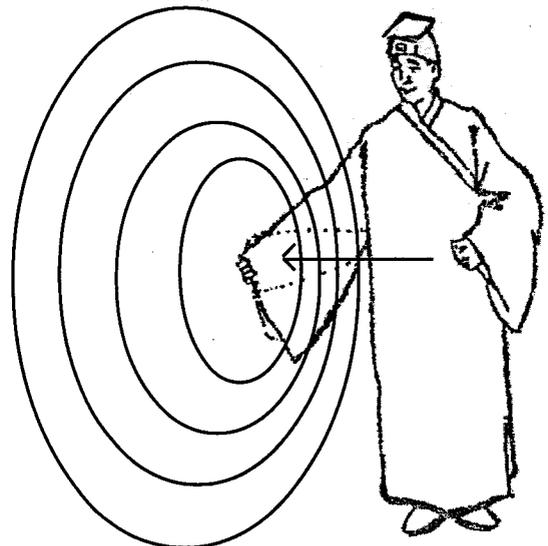


Figure 1.45. In the "Three Fans Technique," the "Second Fan" moves towards the right in order to create the "Auspicious Qi."

cused intention and were sometimes combined with incantations in order to receive and transmit ancient shamanistic energetic skills.

Hand Seals were also associated with protection from disasters. The Daoist classic *Tianhuang Zhidao Taiqing Yuze* (the Jade Volume of Great Clarity on the Utmost Way of the Heavenly Sovereign), compiled in the early Ming Dynasty (in 1444 A.D.) with a preface by the royal Ming prince Zhu Quan, states, "Hand Seals (Twist Signs) are used to communicate with the perfected Dao; summon protective celestial generals; control, exorcise, or destroy demons and malicious spirits; and affect the healing of disease."

The use of pseudo-Sanskrit seed words or phrases, and the complicated two-handed Hand Seals became very popular among the Daoists during the Tang (618-907 A.D.) and early Song Dynasties (960-1279 A.D.). Many of the energetic practices of Tantric Buddhism were integrated in the rapidly developing "Thunder Magic" techniques popularized by the Mao Shan Daoists during the mid-Song period in China.

The skill needed for the "divination of thunder" was already well established in ancient China by the Han Dynasty (206 B.C.-220 A.D.). During this time period, the ancient Daoist magicians were famous for their ability to summon thunder, rain and lightning. It is believed that the "Thunder Magic" techniques were developed by the ancient Mao Shan Daoists in order to harness both the benevolent and destructive power of thunder, thereby acquiring the ability to access and utilize the power of Heavenly Fire (lightning) needed to counter the effects of black magic, expel demons and destroy demons; the power of Heavenly Water (rain) was used to bring relief in times of drought.

When performing the various Single and Double Hand Seals, it is important for the Daoist disciple to pay strict attention to the flexibility of his or her wrist and fingers. All of the joints of the bones of the wrists and fingers should rotate smoothly, and the finger transitional movements of the various Hand Seals should be evenly connected. The mind should be focused on imagin-

ing and feeling the body's internal Qi creating or embodying the specific power and force of the energetic form that the Hand Seal represents. It is also important that, within this divine state of mind, the disciple take advantage of the infinite power placed at his or her disposal and therefore use the various Hand Seals with complete confidence and belief in the outcome.

Traditionally, a Daoists priest will make the appropriate finger gestures of specific Hand Seals, when he or she is performing the following rituals:

- Reading Daoist scriptures
- Reciting Incantations
- Pacing the Big Dipper
- Setting up the Altars
- Invoking the Celestial Martial Generals
- Practicing Vital Breath Incantations
- Arresting evil spirits
- Curing Illnesses
- Praying for Happiness
- Offering Sacrifices to Avoid Disasters
- Offering Sacrifices to Dispel Evil Spirits

The ancient Daoist text, *The Supreme Essential Secret of General Perfection to Help the Empire and Save the People* says that the disciples must make the finger gestures of specific Hand Seals when they "walk, inquire about illnesses, harness devils, enter temples, cross rivers, go into mountains and write talismans."

Since ancient times, the secret finger gestures used in making esoteric Daoist Hand Seals has been passed down together with the art of Breath Incantations. In the course of development and refinement, the ancient Daoists often changed and corrected the original finger gestures of certain Hand Seals, so that the finger gestures expanded into a comprehensive magical system.

COMBINING HAND SEALS AND INCANTATIONS

From a Daoist perspective, the ancient Chinese skill of spell-recitation is complex and multidimensional. However, when treating disease, there is nothing better than using an "Energetic Seal." Energetic Seals were used in ancient China to imprint the specific energy of a deity's spiritual power onto the Breath Incantation.

The main focus on utilizing the energetic power of a seal lies in combining visualizations with breath incantations, spirit projection and proper timing. The ancient Daoist ritual of exorcistic Energetic Seal imprinting was generally practiced as an oral tradition, passed from master to disciple. It is said that the ancient Daoist master Fan Li practised this method "causing mountains to crumble, rivers and seas to flow backwards, Spirit-demons to tremble with fear and thunderclaps to resound."

Both Quiescent and Dynamic Postural training utilizes various hand postures designed to stimulate and increase the body's physical, energetic and spiritual potential. In ancient times, both Daoist and Buddhist mystics would sometimes combine the various Hand Seals with incantations (Mantras) in order to empower their intention, focus, and direction of Qi. Every specific Hand Seal had its own sound formula that required the master to combine physical practices relating to posture, breath and mind (i.e., pulling up on the anal sphincter while inhaling, clapping the teeth, swallowing saliva, spitting, etc.) with the energetic and spiritual practices of prayer and incantation (i.e., chanting a specific tone, reciting a prayer, using a specific incantation while exhaling, inhaling specific types of Heavenly and Earthly Qi powers, etc.).

Daoist Hand Seals are based on a theoretical construction of Yin and Yang, wherein the left hand is considered Yang and pure, and dominates the hand postures. Buddhist Mudras, however, originate from the Indian culture, which is predominantly right handed, therefore in the Buddhist system the right hand is seen as pure and dominates the hand Mudra postures.

ESOTERIC STUDY AND TRAINING

If the Hand Seals or incantations are not performed correctly, then the disciple will not receive the response that he or she is seeking (e.g., the ability to command the Thunder Martial Generals and their officers to apprehend demons or evil spirits). Therefore, when a disciple performs the Fa Jue Hand Seals (the Hand Seals that invoke the

power of the Law), he or she should understand all of the symbolic meanings that each seal represents in the spiritual realm as well as within the Celestial Immortal World. If the disciple does not understand the secret meanings of each Fa Jue Hand Seal, he or she will not be able to access the hidden power that lays concealed within the body's own energetic and spiritual realms, and will also be unable to summon the Thunder Martial Generals to defeat, capture, control or destroy demons and evil spirits.

When starting to perform the various Hand Seals, the disciple must take advantage of his or her cultivated Jing, Qi and Shen, and fuse both the internal and external energetic fields in order to access the spirit realm of the Immortal World and make it respond to his or her own personal will (internal thoughts and desires). All of the "disciples of immortality" in the Zheng Yi Heavenly Masters Mansion are taught to pay strict attention to this advice and to not take the study of the three various schools of Hand Seals for granted. Traditionally, each disciple is not allowed to perform any of the Hand Seals and incantations without first completely understanding and mastering the external and internal influences of each Hand Seal and its particular energetic and spiritual potential.

The combination of Hand Seals and Breath Incantations is the key to connecting the mind and spirit with the movements of the hands; this allows the Shen (mind and heart) to converge with the movements of the human form in order to gather the ancestral spirits (Prenatal Wujingshen) into the body.

According to ancient Daoist records, the magical power of certain hand seal incantations was maximized during the time when the Pole Star (located in the center of the Heavens) was directly aligned with the Moon when it was positioned in the West. However, some of these most powerful secret Hand Seals used to create miraculous acts of transformation were not passed along from master to disciple, and therefore certain esoteric "secrets of Heavens" were lost.

DOUBLE HANDED SEALS

The purpose for using Double-Handed Hand Seals is to allow the Daoist mystic's body (Jing), energy (Qi), and mind (Shen) to combine and be directed towards one purposeful goal. In ancient China, Daoist mystics would commonly use the Double-Handed Bagua (Eight Trigram) Hand Seals in order to summon the powers of specific elements.

FORMING THE BA GUA HAND SEALS

The ancient Daoists understood that from the Wuji, the Dao creates Yin and Yang, which in turn give birth to four phases of universal energy (Greater Yang, Lesser Yang, Greater Yin and Lesser Yin). The four phases of universal energy give 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 (known as the Bagua Trigrams). These eight energetic patterns are therefore symbolized by combinations of Yin and Yang lines (Yao). Traditionally, a Yin line is represented as a broken line (- -), and a Yang line is represented as a solid line (---). A Yao Trigram is composed of three lines, constructed with either Yin Yaos, Yang Yaos, or a combination of both Yin and Yang Yaos (Figure 1.46). These eight prenatal and postnatal energetic actions act as a template for all creation and can be further combined in order to form the ever-changing energetic patterns of the 64 Hexagrams of the Yi-Jing (Figure 1.47).

In ancient China, Daoist Mystics would summon the powers of specific Elements through connecting their fingers in various patterns in order to form Hand Seals in accordance with the energetic principles of the Eight Trigrams. Accessing the Eight Trigram power was initiated through connecting the fingers of both hands in various patterns in order to form Hand Seals in accordance with the energetic principles of the Bagua. The Double-Handed Bagua (Eight Trigram) Hand Seals are formed through the corresponding Yin and Yang configurations of the fingers.

The ancient Daoists believed that each energetic pattern would "open a gateway" to the



Figure 1.46. Yin and Yang Yao Trigram

Trigram Element's energetic nature and allow an individual to absorb, manipulate, or control the Element's energetic and spiritual nature. The Bagua Trigrams can be organized and arranged according to either the Prenatal System of Fu Xi or the Postnatal System of King Wen Wang.

The Ancient Daoist Hand Seals used to access and control the energetic natures of the Ancient Five Elements is an extremely well guarded secret. The purpose for secrecy is due to the ability of controlling both the creative and destructive forces of these Elements. When combined with the colorful images and vibrational resonances of ancient Daoist Invocations (Mantras), these ancient Daoist Hand Seals can be used to initiate a powerful influence on the environmental energetic fields.

EIGHT TRIGRAM DOUBLE-HAND SEALS USED FOR YI-JING DIVINATION

The ancient Daoist Mystics also used the Prenatal and Postnatal Bagua Trigrams for Yi-Jing divination. This skill required the Daoist Mystic to dissolve his or her energetic and spiritual matrix into the infinite space of the Wuji while deep in a meditative state. Specific Hand Seals were used for assisting the Daoist Mystic in entering into the state of "No-Mind." This state of being an impartial, passive observer (non-judgemental) was needed for the divination to be effective.

1. To begin, start from a sitting posture, with both hands resting on the lap directly in front of your Lower Dantian. After performing the "One Through Ten" meditation and "Three Invocations" (in order to create a sacred training space), the divination practice begins. First relax, then concentrate and imagine dissolving into the infinite space of the Wuji, established within the "center of space" and "center of time."

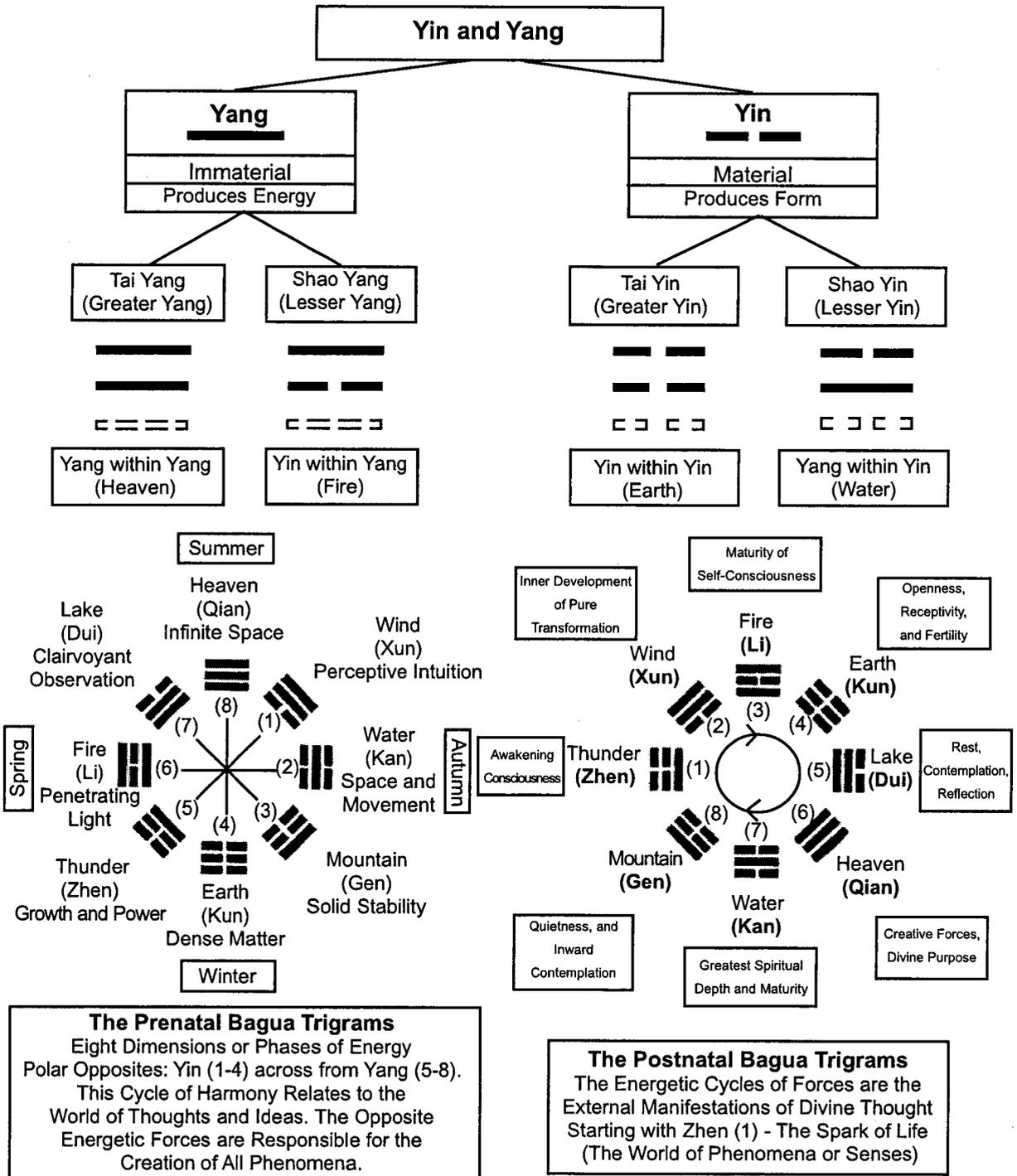


Figure 1.47. The Ancient Daoist Concept of Yin and Yang Expressing the Four Phases of Universal Energy and Manifesting Through the Prenatal and Postnatal Bagua Trigrams (Pre-Five Element Theory).

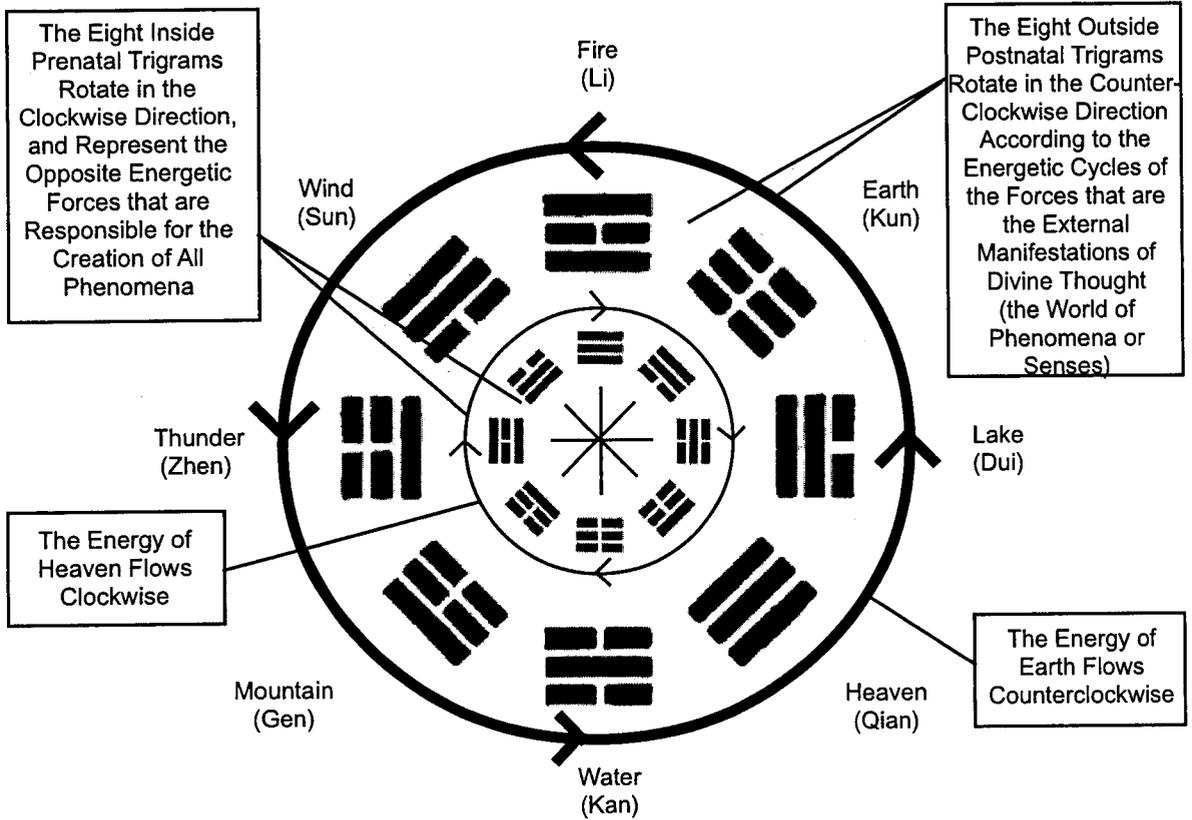


Figure 1.48. The Ancient Chinese Yi-Jing Hologram Structure of the Eight Trigrams in relationship to the Sixty-Four Hexagrams

While experiencing the energetic field and infinite space of the Wuji, completely surround your physical, energetic and spiritual body with the Prenatal and Postnatal Bagua Trigram formations (which will eventually combine to form the sixty-four hexagrams of the Yi-Jing). First surrounds your body with the energetic fields of the Prenatal Bagua Trigrams. Once the power of this energetic field is acknowledged, honored, and experienced, then surround the Prenatal Bagua Trigrams with an outside energetic field of the Postnatal Bagua Trigrams. (Figure 1.48).

2. Then begin to spin both Bagua Trigrams according to the following patterns:
 - The Prenatal Trigrams, located in the inside of the circle, spin in a clockwise direction. This represents the Prenatal creative cycle of Heaven's Yang energetic field.

- The Postnatal Trigrams, located on the outside of the circle, spin in a counterclockwise direction. This represents the Postnatal cycle of Earth's Yin energetic field (Figure 1.49).
3. As both circles continue to spin, join only the tips of the thumbs and the tips of the little fingers (the middle six fingers are not allowed to touch, but simply face each other) and imagine forming a bright energetic circle. This energetic circle represents the infinite space of the Wuji. Once an "Energy Ball" has formed between the palms, then allow the energy to build, creating a brilliant white light orb. The connected thumbs on top of the circle represent the Qi of Heaven, the connected little fingers on the bottom of the circle represent the Qi of Earth (Figure 1.50).
 4. Next begin to focus and concentrate on the specific question or purpose for the divina-

tion. While spinning, the outside and inside circles of the Prenatal and Postnatal Bagua Trigrams will slowly begin to stop their movements and begin to form a Hexagram (containing six Yaos). The Hexagram is constructed of three Yaos from the inner Prenatal Bagua Trigram circle combined with three Yaos from the outer Postnatal Bagua Trigram circle.

5. After observing the Hexagram, end the meditation and consult the Yi-Jing's book of commentaries for the proper interpretation of his or her reading.

EIGHT TRIGRAM DOUBLE-HAND SEALS FOR GATHERING POWER

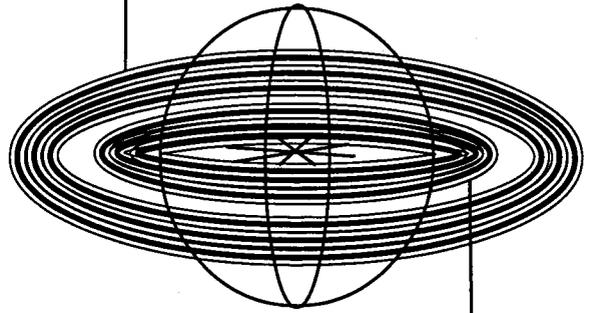
To control the powers of the Eight Elements, the ancient Daoist Mystics used the Eight Trigram Hand Seals in order to create energetic portals or spiritual doorways into the infinite void of the Wuji. Before using the Double-Hand Seals to gather and control these specific powers, the Daoist Mystic must first change his or her relationship to each Element's fundamental characteristic. This understanding must be experienced on all three levels (physical, energetic and spiritual). Then, when practicing the exact meditation used for entering into the energetic and spiritual fields of each Element, the Daoist Mystic uses the proper Hand Seal for creating and controlling the Element's specific nature.

The following ancient Daoist Hand Seals are used to effectively conjure and control the ancient elements active within the Eight Trigrams. However, due to the innate dangers involved, the specific Incantations that are used to accompany the Hand Seals in conjuring and controlling the ancient elements must only be obtained through the careful guidance of a qualified master.

1. To begin the meditation used for summoning and controlling the power of the ancient Daoist Bagua Trigrams, start from a sitting posture, with both hands resting on the lap directly in front of your Lower Dantian. Then perform the "One Through Ten" meditation and "Three Invocations" in order to create a sacred training space in which to practice.

Both the Prenatal Trigrams and Postnatal Trigrams surround the Daoist Mystic to form the Sixty-Four Hexagrams of the Yi-Jing

The Postnatal Trigrams, located in the outside of the circle, spin in a counterclockwise direction.



The Prenatal Trigrams, located in the inside of the circle, spin in a clockwise direction.

Figure 1.49. The Cycles of Heavenly and Earthly Energetic Forces Expressed Through the Bagua Trigrams Represent the External Energetic Manifestations of Divine Thought

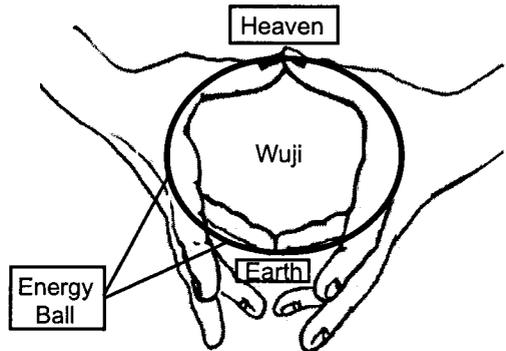


Figure 1.50. Bagua "Energy Ball" Hand Position

Relax, concentrate and imagine existing within the "center of space" and the "center of time."

While experiencing the energetic field and infinite space of the Wuji, completely surround your physical, energetic and spiritual body with an energetic field of divine light.

2. Next, join the tips of the thumbs and the tips of the little fingers and imagine forming an energetic circle. The middle six fingers are not

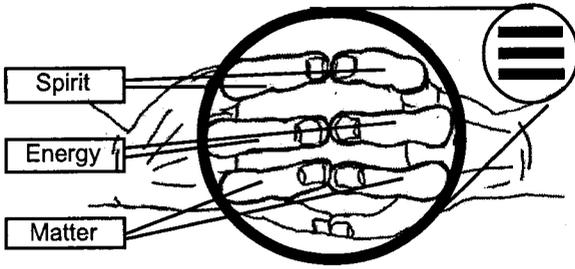


Figure 151. Ancient Daoist Hand Seal for Qian (Complete Yang, Heaven, Sky, Creativity, Strength and Power, Activity, Immaterial, Universal, Formless, Energy, Infinite Space). This Hand Seal is used by the Daoist Sorcerer to increase personal power by fusing energetic powers of all three Treasures (Heaven, 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

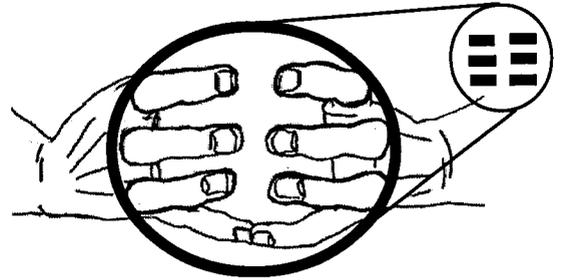


Figure 1.52. Ancient Daoist Hand Seal for Kun (Complete Yin, Earth, Yielding, Receptive, Passivity, Material, Universal, Form, Dense Matter). This Hand Seal is used by the Daoist Sorcerer to create density and solid mass. Because it is constructed with three Yin Yaos, this Trigram is also used to assist the sorcerer in obtaining a deeper state of receptivity. The Kun Trigram is considered to be the primary Hand Seal used for connecting with the energetic realm of the Earth Element

allowed to touch, but simply face each other. Once an “Energy Ball” has formed between the palms, allow energy to build, creating a brilliant white light orb. The connected thumbs on top of the circle represent the Qi of Heaven, the connected little fingers on the bottom of the circle represent the Qi of Earth (refer back to Figure 1.50).

3. Each of the eight configurations can be developed and formed through the combined effort of the middle six fingers, depending on the specific needs of the individual. After a significant amount of energy has accumulated between the palms, then arrange the middle six fingers to form the intended Bagua Trigram. By touching and connecting the middle six fingers, it is possible to create any of the various Bagua Trigram formations and initiate the energetic fields of these various powers. Each specific configuration acts as a template for conjuring, creating, absorbing or generating energy, described as follows:
 - **Ancient Daoist Hand Seal for Qian (Heaven, Sky, Creativity, Strength and Power):** 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 (Figure 1.51).

- **Ancient Daoist Hand Seal for Kun (Earth, Yielding, Receptive and Dense):** This Hand Seal is used by the Daoist Sorcerer to create density and solid mass. Because it is constructed with three Yin Yaos, this Trigram is also used to assist the sorcerer in obtaining a deeper state of receptivity. The Kun Trigram is considered to be the primary Hand Seal used for connecting with the energetic realm of the Earth Element (Figure 1.52).
- **Ancient Daoist Hand Seal for Zhen (Thunder, Movement and Growth):** This Hand Seal is used by the Daoist Sorcerer to gather and control thunder and lightning, as well as to create earthquakes. This Trigram is also used to facilitate spiritual growth (Figure 1.53).
- **Ancient Daoist Hand Seal for Sun (Wind and Air, Penetrating and Sensitivity):** This Hand Seal is used by the Daoist Sorcerer to gather or create Wind in order to bring or remove clouds, rain, snow, hail and tornados. The Sun

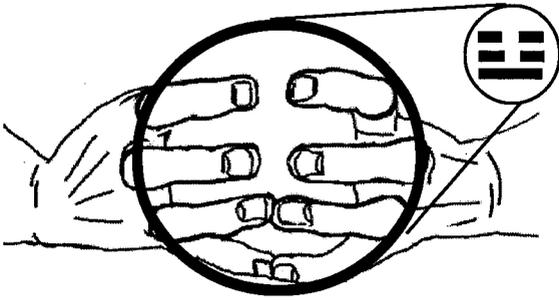


Figure 1.53. Ancient Daoist Hand Seal for Zhen (Strong Yang, Thunder, Exciting, Impetus, Vitality, Organic, Movement, Fertilization, Growth and Power). This Hand Seal is used by the Daoist Sorcerer to gather and control thunder and lightning, as well as to create earthquakes. This Trigram is also used to facilitate spiritual growth

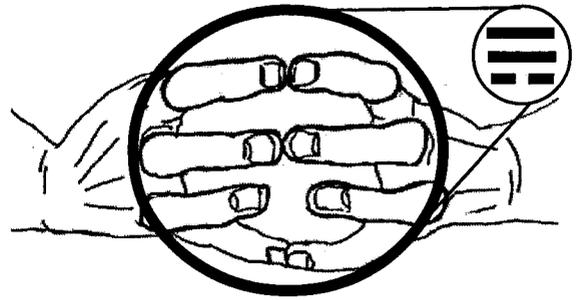


Figure 1.54. Ancient Daoist Hand Seal for Sun (Strong Yin, Wind and Air, Penetrating, Sensitivity, Assimilation, Pervasiveness, Organic, Gaseous, Perceptive Intuition). This Hand Seal is used by the Daoist Sorcerer to gather or create Wind in order to bring or remove clouds, rain, snow, hail and tornados. The Kan Trigram is considered to be the primary Hand Seal used for connecting with the energetic realm of the Wind/Air Element

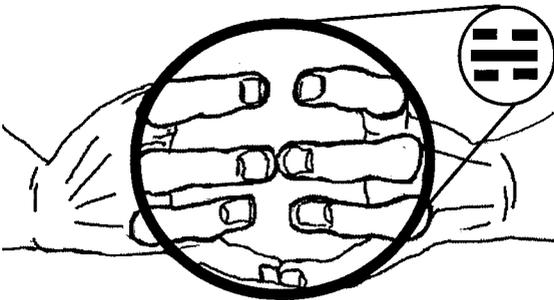


Figure 1.55. Ancient Daoist Hand Seal for Kan (Middle Yang, Water, Dark, Formless, Lunar Forces, Elementary, Cold, Fluid, Space and Movement). This Hand Seal is used by the Daoist Sorcerer to create coldness and darkness (in order to enter into the "shadow world"). This Trigram is also used to assist the sorcerer in obtaining an evasive state of formlessness. The Kan Trigram is considered to be the primary Hand Seal used for connecting with the energetic realm of the Water Element

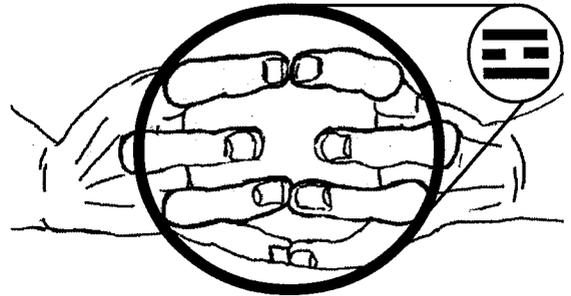


Figure 1.56. Ancient Daoist Hand Seal for Li (Middle Yin, Fire, Bright, Formed, Solar Forces, Elementary, Heat, Incandescence, Penetrating Light). This Hand Seal is used by the Daoist Sorcerer to create fire, heat and light. The Li Trigram is considered to be the primary Hand Seal used for connecting with the energetic realm of the Fire Element

Trigram is considered to be the primary Hand Seal used for connecting with the energetic realm of the Wind / Air Element (Figure 1.54).

- **Ancient Daoist Hand Seal for Kan (Water, Formless Fluid and Coldness):** This Hand Seal is used by the Daoist Sorcerer to create coldness and darkness (in order to enter into the "shadow world"). This Trigram is also used to assist the sorcerer in obtaining an evasive state of formlessness. The Kan Trigram

is considered to be the primary Hand Seal used for connecting with the energetic realm of the Water Element (Figure 1.55).

- **Ancient Daoist Hand Seal for Li (Fire, Heat and Light):** This Hand Seal is used by the Daoist Sorcerer to create fire, heat and light. The Li Trigram is considered to be the primary Hand Seal used for connecting with the energetic realm of the Fire Element (Figure 1.56).

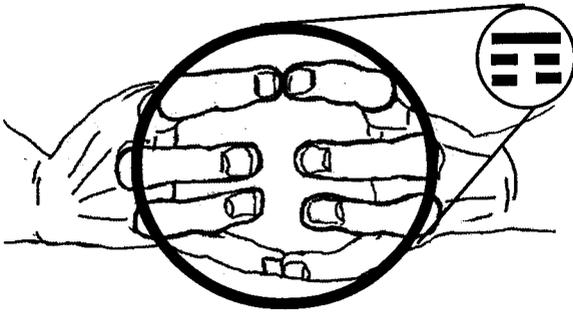


Figure 1.57. Ancient Daoist Hand Seal for Gen (Lesser Yang, Mountain, Tranquil and Quiescent, Steady, Heaviness, Inertia, Inorganic, Resistance, Solid Stability). This Hand Seal is used by the Daoist Sorcerer to create stillness and peace of mind. This Trigram is also used to facilitate deeper states of spiritual quiescence

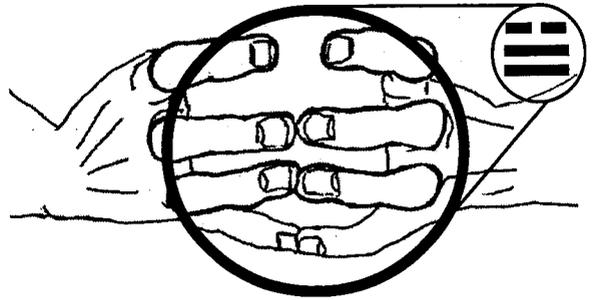


Figure 1.58. Ancient Daoist Hand Seal for Dui (Lesser Yin, Lake, Mist, or Rain, Reflective, Weightless, Evaporation, Inorganic, Changeability, Clairvoyant Observation). This Hand Seal is used by the Daoist Sorcerer to create or gather mist, fog or rain. This Trigram is also used to dissolve into the infinite space of the mist or fog in order to observe people and places

- **Ancient Daoist Hand Seal for Gen (Mountain, Solid, Tranquil and Quiescent):** This Hand Seal is used by the Daoist Sorcerer to create stillness and peace of mind. This Trigram is also used to facilitate deeper states of spiritual quiescence (Figure 1.57).

- **Ancient Daoist Hand Seal for Dui (Mist or Rain, Reflection and Observation):** This Hand Seal is used by the Daoist Sorcerer to create or gather mist, fog or rain. This Trigram is also used to dissolve into the infinite space of the mist or fog in order to observe people and places (Figure 1.58).

THREE DANTIAN DOUBLE HAND SEALS

These Double Hand Seals require the Daoist sorcerer to use the energetic finger combinations of both hands in order to stimulate the Three Dantians. In these particular Mudras, both hands are united to form a powerful energetically focused union, similar to two streams combining to form a mighty river. The following are examples of popular Double-Handed Mudras used to energize, stimulate and focus energy into each of the Three Dantians.

STIMULATING THE LOWER DANTIAN:

This Double-Handed Mudra is traditionally practiced in either a sitting or standing posture. This specific hand posture is used to stimulate the individual's Lower Dantian and is normally practiced for the transformational stage of changing the Kidney Jing into Kidney Qi, and filling the Sea of Marrow. This energetic stimulation and transformation is also known to increase the individual's intellect, willpower, bravery, determination and courage (Figure 1.59).

STIMULATING THE MIDDLE DANTIAN:

This Double-Handed Mudra is traditionally practiced in either a sitting or standing posture. This specific hand posture is used to stimulate the individual's Middle Dantian, and is traditionally practiced in order to stimulate the transformation of Qi to Shen occurring within the inner chambers of the Yellow Court and Middle Dantian. This energetic stimulation and transformation is also known to increase the energy to the individual's Lungs, Heart and thymus gland, and is sometimes known as the "Lotus Flower" Hand Seal (Figure 1.60).

STIMULATING THE UPPER DANTIAN:

This Double-Handed Mudra is traditionally practiced in either a sitting or standing posture. This specific hand posture is used to stimulate the individual's Upper Dantian, and is traditionally practiced in order to stimulate the transformation of Shen to Wuji. This energetic stimulation and transformation is also used to develop the student's Yintang (Third Eye), and to increase his or her psychic abilities (Figure 1.61).

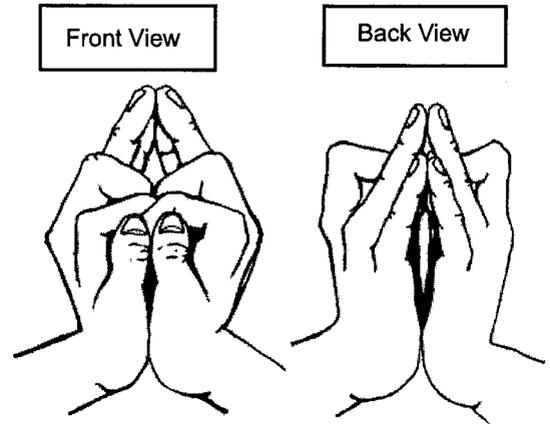


Figure 1.59. Lower Dantian Hand Position

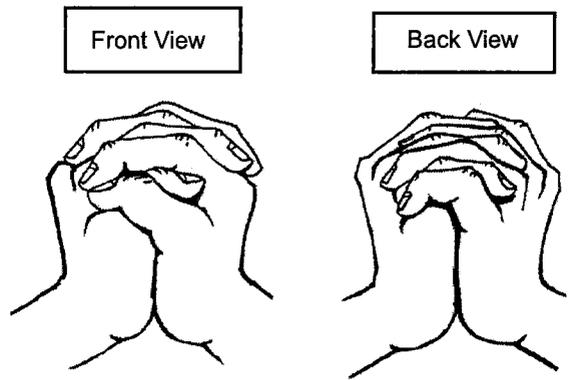


Figure 1.60. Middle Dantian Hand Position

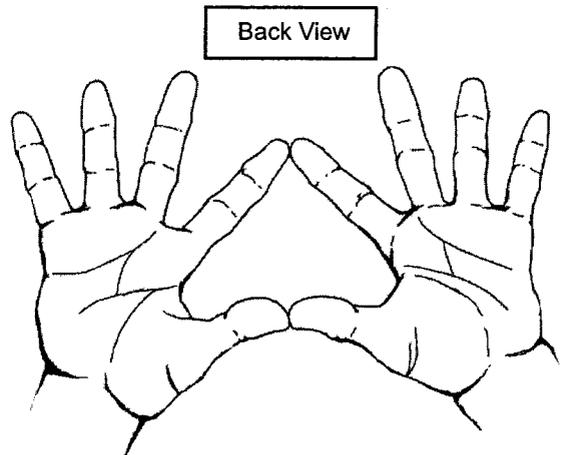


Figure 1.61. Upper Dantian Hand Position

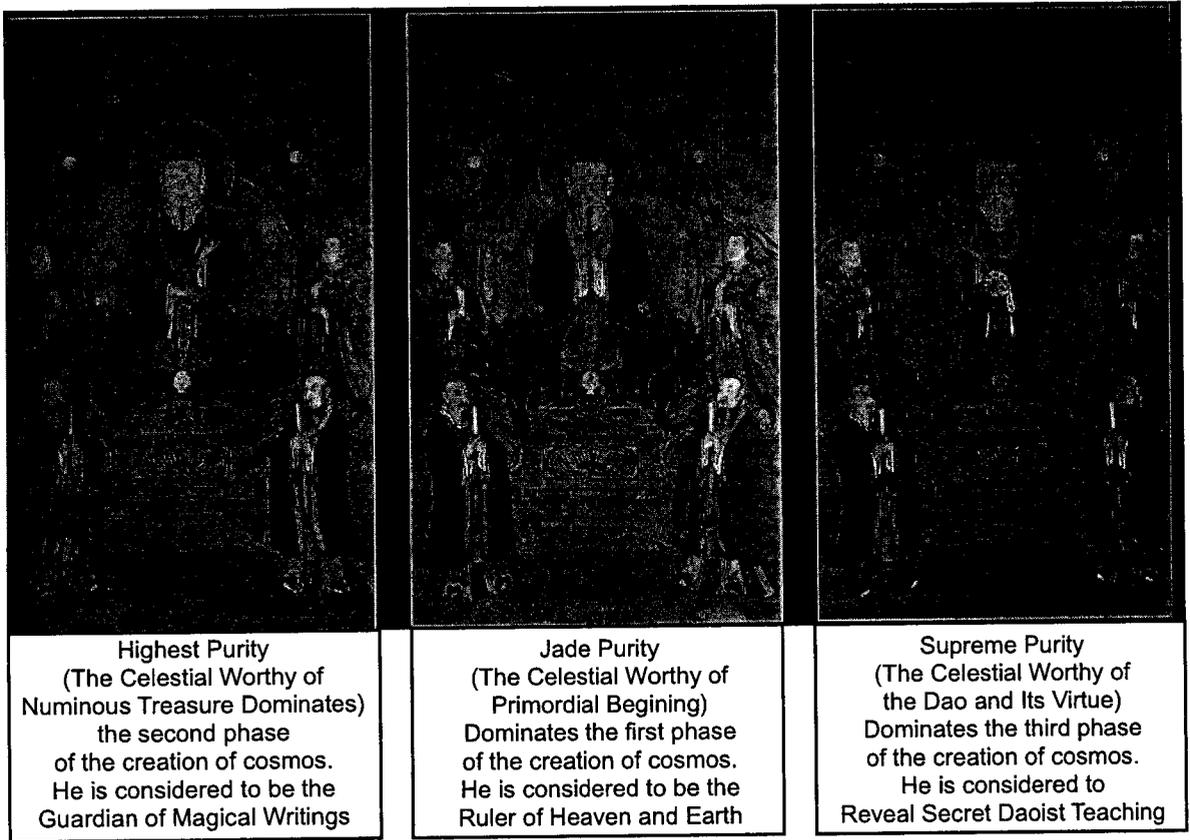


Figure 1.62. "Three Pure Ones"

HAND SEALS AND RITUALS

There are certain Hand Seals that are used in the Zheng Yi Daoist rituals for communing with the three major types of Celestial Immortals: The Perfected Immortals of Anterior Heaven, The Patriarchs (sometimes called Missionaries) and The Celestial Generals. There are also specific Animal Hand Seals and Magical Instrument Hand Seals that are used for invocation of the various Perfected Immortals of Anterior Heaven.

HAND SEALS RELATED TO THE PERFECTED IMMORTALS OF ANTERIOR HEAVEN

The finger gestures used in these Hand Seals are sometimes related to the worship of or communion with the three Daoist immortal gods, known as the "Three Pure Ones" (Figure 1.62). According to ancient Daoism, the Three Pure Ones (Highest Purity, also known as the Highest Em-

peror or the Celestial Worthy of Numinous Treasure; Jade Purity, also known as the Jade Emperor or the Celestial Worthy of Primordial Beginning; and Supreme Purity, 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. Connection to these upper celestial realms is initiated via the utilization of either the Jade Emperor Hand Seal, Highest Emperor Hand Seal, or Supreme Emperor Hand Seals. These magical Hand Seals are formed when the Daoist priest offers ritual "Report" petitions, commands the Celestial Martial Generals and their horses, and when commanding the "God of Plague" (the Emperor of the North). These Three Immortal Gods also represent the three different Zheng Yi Daoist branches and their powers. The corresponding Hand Seals are described as follows (Figure 1.63):

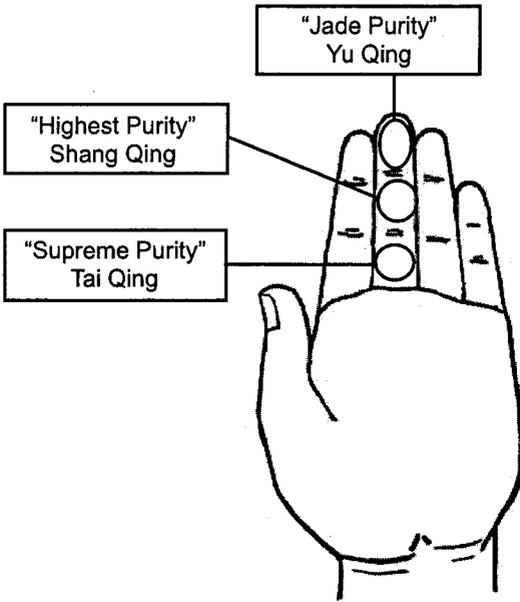


Figure 1.63. The "Three Pure Ones" Hand Seals.

- **Yu Qing (Jade Purity) Hand Seal:** This finger gesture is applied at the last (third) joint of the middle finger in order to invoke Jade Clarity Celestial Soldiers (spirit warriors) and their horses. The pinching of the nail on the middle finger is also used when inquiring of illnesses.
- **Shang Qing (Highest Purity) Hand Seal:** This finger gesture is generally applied at the second joint of the middle finger in order to invoke Highest Clarity Celestial Soldiers (spirit warriors) and their horses.
- **Tai Qing (Supreme Purity) Hand Seal:** This finger gesture is applied at the first joint of the middle finger in order to invoke Supreme Clarity Celestial Soldiers (spirit warriors) and their horses.

ANIMAL HAND SEALS

Sometimes the Hand Seals related to the Perfected Immortals of Anterior Heaven are not directly called by the celestial names of the deities, but are instead represented by the images of their celestial animals (e.g., horses, cranes, tigers, dragons, lions, pigs, frogs, etc.) or magical instruments (e.g., immortal swords, golden bridges, golden lights, jade rings, etc.). For example, during the "Refinement and Salvation" ritual, when the Supreme Oneness



Figure 1.64. The Immortal Mother of the Big Dipper



Figure 1.65. The divine animal that draws the carriage of the Immortal Mother of the Big Dipper is named the "Horned Pig"

Lord of Heaven is invited to descend to the altar, the ritual master forms the finger gestures of the Lion Double Hand Seal. As the two palms are crossed, the thumb of the left hand folds while the other nine fingers remain straight. These extended fingers represent nine horses for the Supreme Oneness Lord of Heaven to ride to the altar.

There are also various finger gestures used for symbolizing the spiritual power of the Big Dipper descending to the Earth and energetically covering (or filling) the body of the disciple. For example, the Immortal Mother of the Big Dipper often sits on a lotus (Figure 1.64), and the divine animal that draws her carriage is named the "Horned Pig" (Figure 1.65). Therefore, Hand Seals

that form the images of either a lotus or of a pig are used to welcome the Immortal Mother of the Big Dipper and invite her to descend to the altar (Figure 1.66). These specific Hand Seals can be used in rituals of worship, protection or healing by forming the Lotus Flower Double Hand Seal, the Lotus Treasury Seat Double Hand Seal, or the Big Pigs Head Double Hand Seal.

MAGICAL INSTRUMENT HAND SEALS

Sometimes the Hand Seals relate to magical instruments (e.g., immortal swords, golden bridges, golden lights, jade rings, etc.). For example, certain finger gestures, such as the Tiger Hand Seal and the Ghost Hand Seal are both named after evil spirits. Other types of finger gestures such as the Hand Seals used for Dispelling Ghosts, Controlling Ghosts, and for Controlling Thunder are named after their specific function and the purpose of the ritual. And the finger gesture of the Fork (Trident) Hand Seal, the Immortal Sword Hand Seal, and the Golden Bridge Hand Seal, are named after the divine instruments that are held by the ritual master or the specific energetic methods that he uses when conducting the rituals.

There are also other finger gestures which symbolize the various Hand Seals of the Sun Sovereign, the Moon Sovereign and the Dippers of the Five Directions. The number of Hand Seals used for controlling various objects and summoning immortals is difficult to calculate, as there are so many types of magical skills used in Daoist mysticism for refinement, cultivation, salvation, spreading the divine Vital Breath, curing illness, dispelling evil, inviting or invoking spirits, controlling ghosts, and praying to avoid disasters.

HAND SEALS AND THE MARTIAL GENERALS

There are so many Celestial Generals in Daoism that the Hand Seals representing the Martial Generals are the most numerous of all the various types of finger gestures. Also complicating things, is the fact that different Daoist sects prefer to use different Celestial Generals when practicing their magical skills.

The most important of the Patriarch finger gestures are the Celestial Master Hand Seals, which represent the descending of the Celestial

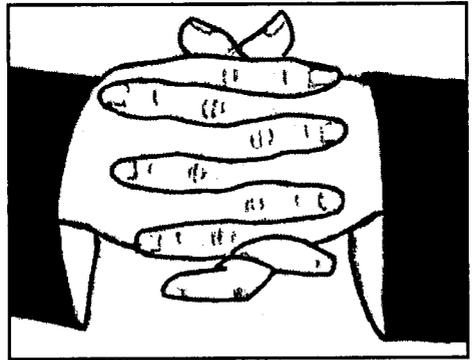
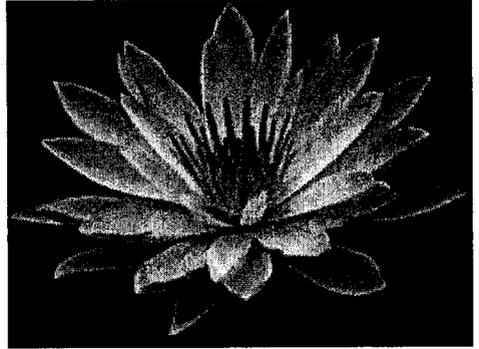


Figure 1.66. The Lotus Flower Double Hand Seal

Master or the founder of a specific sect. When using these Hand Seals, the ritual master visualizes himself as the Celestial Master commanding the Celestial Soldiers to dispel the evil spirits.

The most important Hand Seals used to summon the Celestial Martial Generals are as follows:

- **The Supreme Commander Hand Seal:** This Hand Seal is used for summoning the Commanders of the Thunder Agency.
- **The Heavenly Warrior Hand Seal:** This Hand Seal is used for summoning the powerful Celestial Soldiers of Heaven.
- **The Inspector Hand Seal:** This Hand Seal is used for summoning the Inspectors of the Warriors and their Horses, and is used in order to control the Celestial Soldiers.
- **The Celestial Officer Hand Seal:** This Hand Seal is used for summoning the celestial officers who invoke the divine ones responsible for managing the files.

DAOIST ESOTERIC DOUBLE-HAND SEALS

The following is a description of the most common Double Hand Seals used in the various Zheng Yi sects of Daoist mysticism. The Zheng Yi sect is composed of three main branches of ancient Daoist magic, which are energetically united in what is known as the "Three Mountains Drop of Blood Alliance." Each drop of blood represents one of the following Zheng Yi branches, each located in the South-Eastern part of China:

- Celestial Master Daoism (Tian Shi sect) from Long Hu Shan, located in the Jiangxi Province.
- Highest Purity Daoism (Shang Qing sect) from Mao Shan, located in the Jiangsu Province.
- Magical Treasure Daoism (Ling Bo sect) from Ge Zao Shan, located in the Jiangxi Province.

These particular Double Hand Seals can be divided into three main categories according to their magical uses: Hand Seals used for Worship, Hand Seals used for Summoning, and Hand Seals used for Attacking and Defending.

HAND SEALS USED FOR WORSHIP

The following Double Hand Seals are used in Zheng Yi Daoist rituals for the alchemy of Worship. The primary goal is one of energetic and spiritual transformation brought about through prayer and meditation.

- **The Golden Dragon Double Hand Seal:** This Double Hand Seal is used for Worship (Figure 1.67). It energetically represents the fusion of the combined energies of Yin (the two fingers of the right hand) and Yang (the three fingers of the left hand).
- **The Big Golden Light Double Hand Seal:** This Double Hand Seal is used for Worship. It energetically represents the shining golden light of the spirit body, and is used to connect the human body to the spirit (immortal) body in large ceremonies (Figure 1.68).
- **The Golden Bridge Double Hand Seal:** This Double Hand Seal is used for Worship. It energetically represents two Yin and Yang Golden Hooks that are combined together in order to fuse the celestial energies of the Pre-

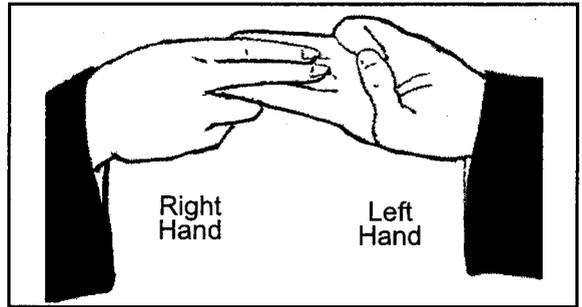


Figure 1.67. The Golden Dragon Double Hand Seal

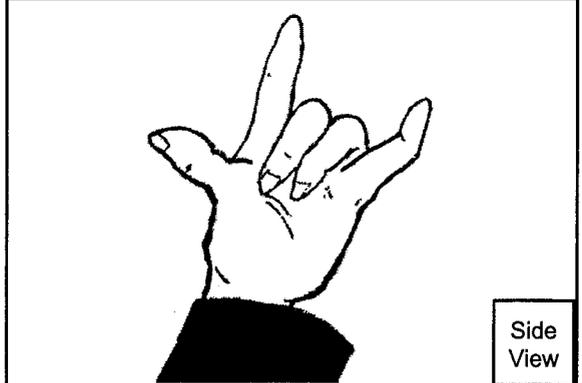
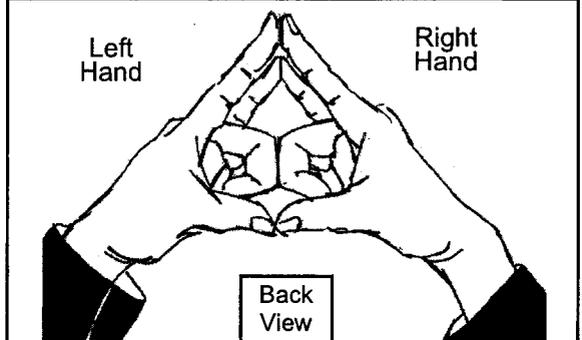
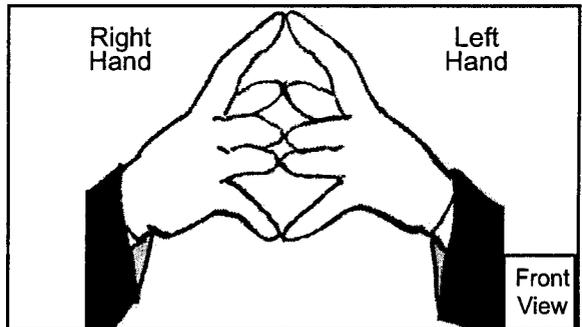


Figure 1.68. The Big Golden Light Double Hand Seal

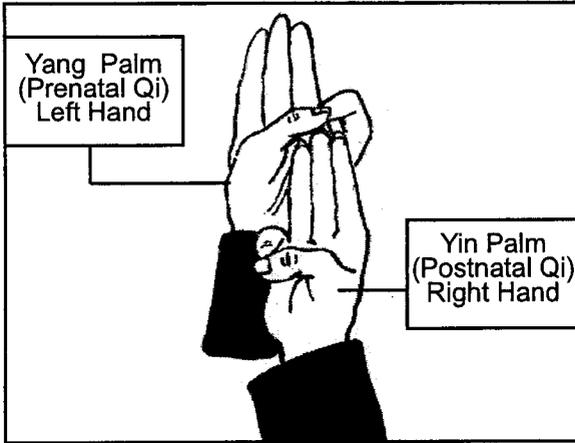


Figure 1.69. The Golden Bridge Double Hand Seal

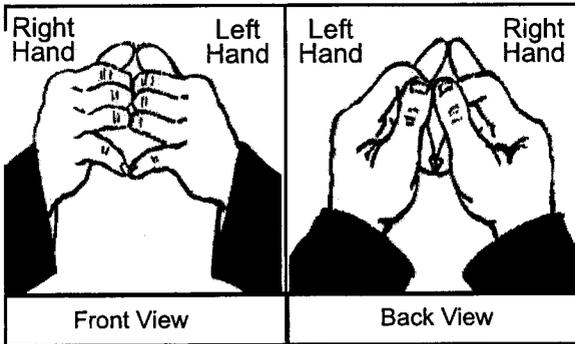


Figure 1.70. The Small Golden Light Double Hand Seal

natal Qi (represented by the left Yang palm) and Postnatal Qi (represented by the right Yin palm). This energetic fusion magically creates a Golden Bridge that the Daoist mystic uses to cross over from the material realm into the celestial realm (Figure 1.69).

- **The Small Golden Light Double Hand Seal:** This Double Hand Seal is used for Worship. It energetically represents the shining golden light of the spirit body, and is used in small ceremonies in order to connect the physical body to the spirit (immortal) body (Figure 1.70).
- **The Small Pig Pass Double Hand Seal:** This Double Hand Seal is used for Worship. It symbolizes the pathway that the immortals use to travel to Heaven, and it is energetically used to open the esoteric spiritual pathway into the Wuji (Figure 1.71).

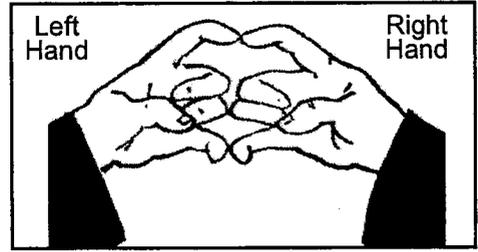


Figure 1.71. The Small Pig Pass Double Hand Seal

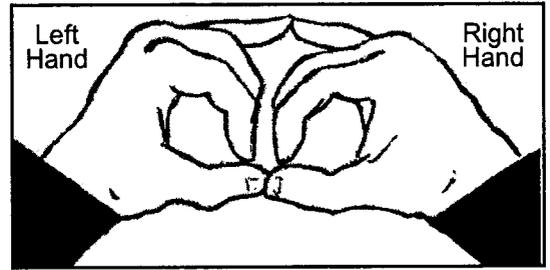


Figure 1.72. The Double Jade Ring Double Hand Seal

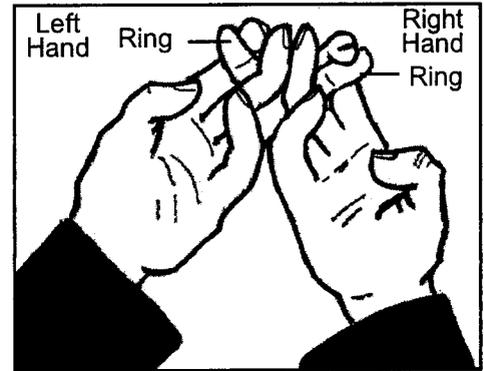


Figure 1.73. The White Crane Double Hand Seal

- **The Double Jade Ring Double Hand Seal:** This Double Hand Seal is used for Worship. It represents the Qi of the Ancestral Master's Palace, and it is energetically used to change an individual's fate to become an immortal (Figure 1.72).
- **The White Crane Double Hand Seal:** This Double Hand Seal is used for Worship. It represents the immortal crane and is energetically used to cross the spiritual waters of the afterlife. The Daoist sorcerer travels to the celestial realm while riding on the back of the crane (Figure 1.73).

HAND SEALS USED FOR SUMMONING

The following Double Hand Seals are used in Zheng Yi Daoist rituals for the energetic and spiritual purpose of Summoning. The primary goal of Summoning is that of demanding or requesting the presence or service of one of the five types of Immortals (Ghost Immortals, Human Immortals, Earth Immortals, Spiritual Immortals or Celestial Immortals).

- **The Double Star Double Hand Seal:** This Double Hand Seal is used for Summoning. It energetically represents the prebirth Palace of Dou Mu (Figure 1.74), and is used when human beings of the mundane world need the help from Mother Dou Mu. Dou Mu is the Mother of the seven stars of the Big Dipper (refer back to Figure 1.64). She is generally depicted with three eyes in each of her four faces (one in each major direction). She has four arms on each side of her body. Two of her hands are held together, palm to palm, while the other six hold a sun, moon, bell, golden seal, bow, and halberd. Dou Mu is regarded as holding a very senior position in the Daoist hierarchy, and she is credited with the ability to save people from many types of evil and trouble. Her birthday is celebrated on the 9th day of the 9th lunar month.
- **The Lotus Flower Double Hand Seal:** This Double Hand Seal is used for Summoning. It represents the magical Lotus Flower, and is energetically used to send signals and contact Mother Dou Mu (Figure 1.75).
- **The Heavenly Mother's Palace Double Hand Seal:** This Double Hand Seal is used for Summoning. It symbolizes the seal of Dou Mu Palace, and is energetically used for seeking approval of the Celestial Court (Figure 1.76).
- **The Treasury Seat Double Hand Seal:** This Double Hand Seal is used for Summoning. It is energetically used to invite Mother Dou Mu to sit on the throne of the altar (Figure 1.77).
- **The Big Pig's Head Double Hand Seal:** This Double Hand Seal is used for Summoning. It symbolizes the immortal beast ("Horned Pig;" refer back to Figure 1.65) of Mother Dou Mu,

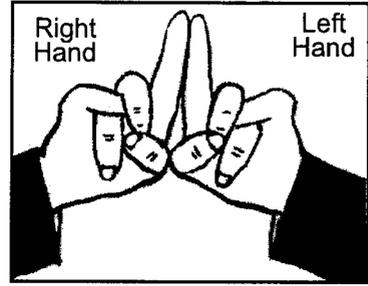


Figure 1.74. The Double Star Double Hand Seal

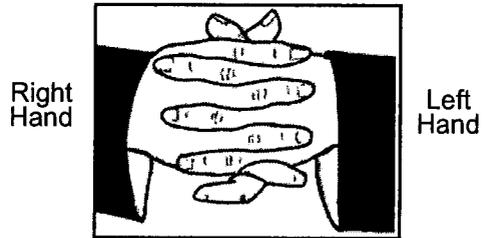


Figure 1.75. The Lotus Flower Double Hand Seal

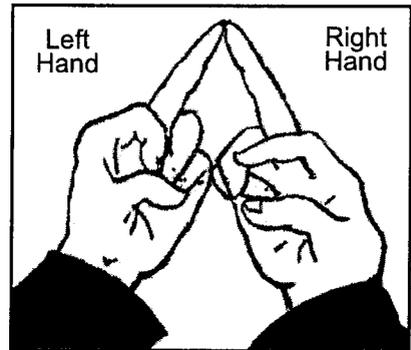


Figure 1.76. The Heavenly Mother's Palace Double Hand Seal

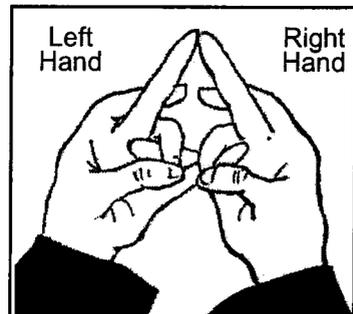


Figure 1.77. The Treasury Seat Double Hand Seal

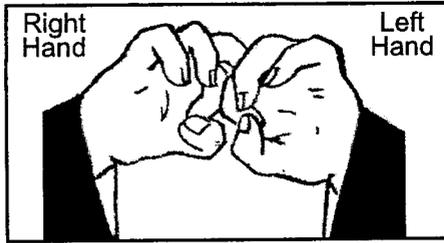


Figure 1.78. The Big Pigs Head Double Hand Seal

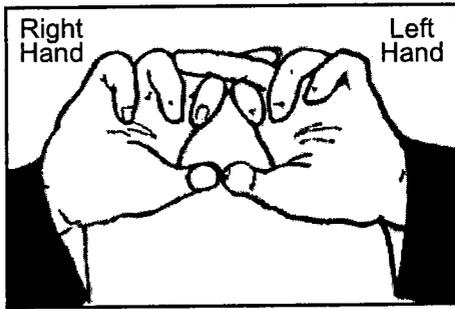


Figure 1.79. The Lions Incantation Double Hand Seal

- and is energetically used to Summon the animal down into the human world (Figure 1.78).
- **The Lion's Incantation Double Hand Seal:** This Double Hand Seal is used for Summoning. It energetically symbolizes one of Mother Dou Mu's celestial animals (Figure 1.79).
 - **The Elephant's Trunk Double Hand Seal:** This Double Hand Seal is used for Summoning. It energetically symbolizes the trunk of the elephant, and represents one of Mother Dou Mu's celestial animals (Figure 1.80).
 - **The Welcoming The Immortals Double Hand Seal:** This Double Hand Seal is used for Summoning. It is energetically used to welcome the celestial immortals to the altar (Figure 1.81).
 - **The Lotus Treasury Seat Double Hand Seal:** This Double Hand Seal is used for Summoning. It symbolizes the Treasury Seat of the immortals, and is energetically used to welcome celestial immortals to the altar (Figure 1.82).
 - **The Summoning the Immortals Double Hand Seal:** This Double Hand Seal is used for Summoning. It is energetically used as a signal for Summoning and gathering the celestial immortals to the altar (Figure 1.83).

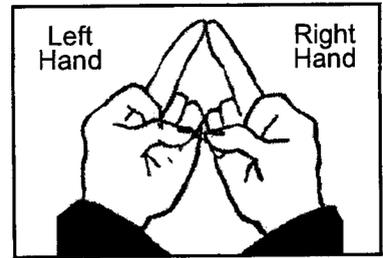


Figure 1.80. The Elephant Trunk Double Hand Seal

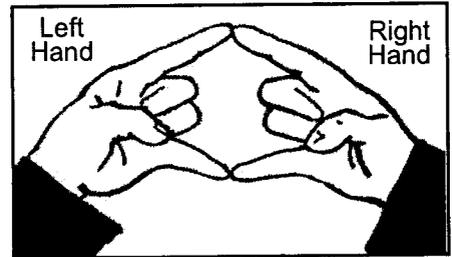


Figure 1.81. The Welcoming The Immortals Double Hand Seal

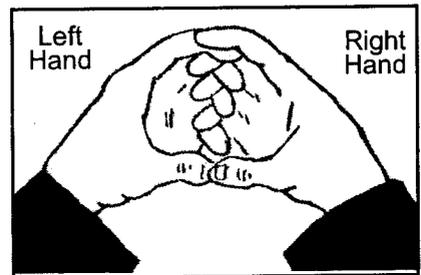


Figure 1.82. The Lotus Treasury Seat Double Hand Seal

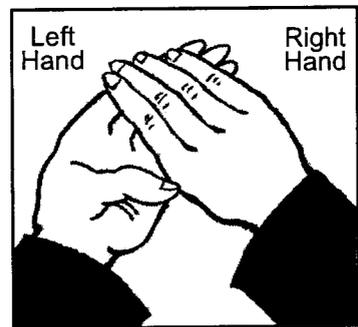


Figure 1.83. The Summoning the Immortals Double Hand Seal

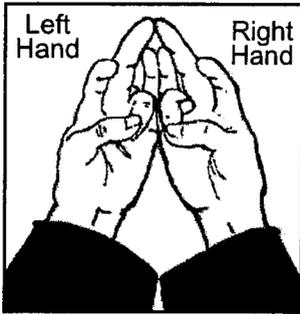


Figure 1.84. The He He (Gathering and Harmonizing) Double Hand Seal

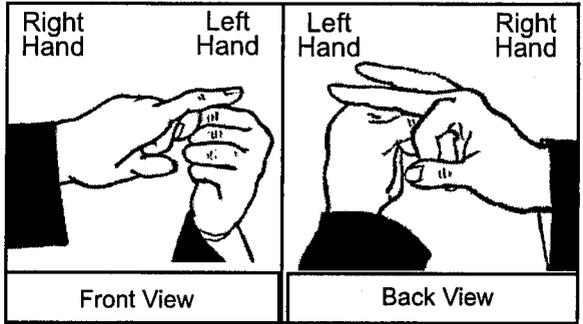


Figure 1.86. The Immortal Whirlwind Double Hand Seal

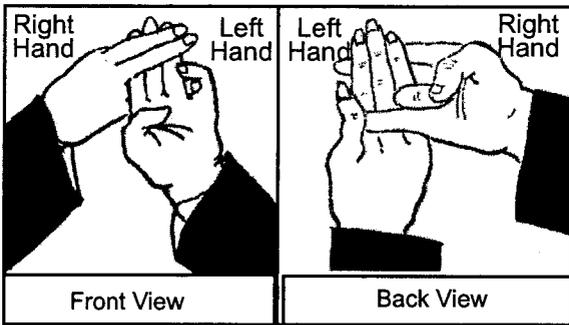


Figure 1.85. The Big Golden Command Block Double Hand Seal

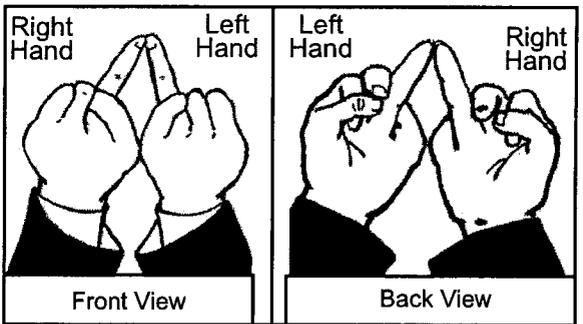


Figure 1.87. The Summoning Clouds Double Hand Seal

- **The He He (Gathering and Harmonizing) Double Hand Seal:** This Double Hand Seal is used for Summoning. It is energetically used for gathering celestial powers by Summoning and gathering the Immortal Martial Generals to the altar (Figure 1.84).
- **The Big Golden Command Block Double Hand Seal:** This Double Hand Seal is used for Summoning. It is energetically used to Summon the Immortal Martial Generals to the altar (Figure 1.85).
- **The Immortal Whirlwind Double Hand Seal (Front):** This Double Hand Seal is used for Summoning. It symbolizes the rolling of a magical whirlwind, spiraling in energetic circles like a wheel. It is energetically used for quickly sending messages to the celestial mansion (Figure 1.86).
- **The Summoning Clouds Double Hand Seal:** This Mao Shan Double Hand Seal is used for Summoning clouds in order to bring rain. It



Figure 1.88. The "An Da" Double Hand Seal

represents the image of a wild mountain and a field (Figure 1.87).

- **The "An Da" Double Hand Seal:** This Double Hand Seal is used for ending the Summoning Ritual. The left fist represents the celestial energy of the Sun, the right Immortal Sword represents the celestial energy of the Moon (Figure 1.88). The An Da Double Hand Seal is generally used before or after speaking magical incantations (i.e., the magical incantation is energetically shouted quickly followed immediately with the "An Da" Double Hand Seal to offer a form of energetic completion).

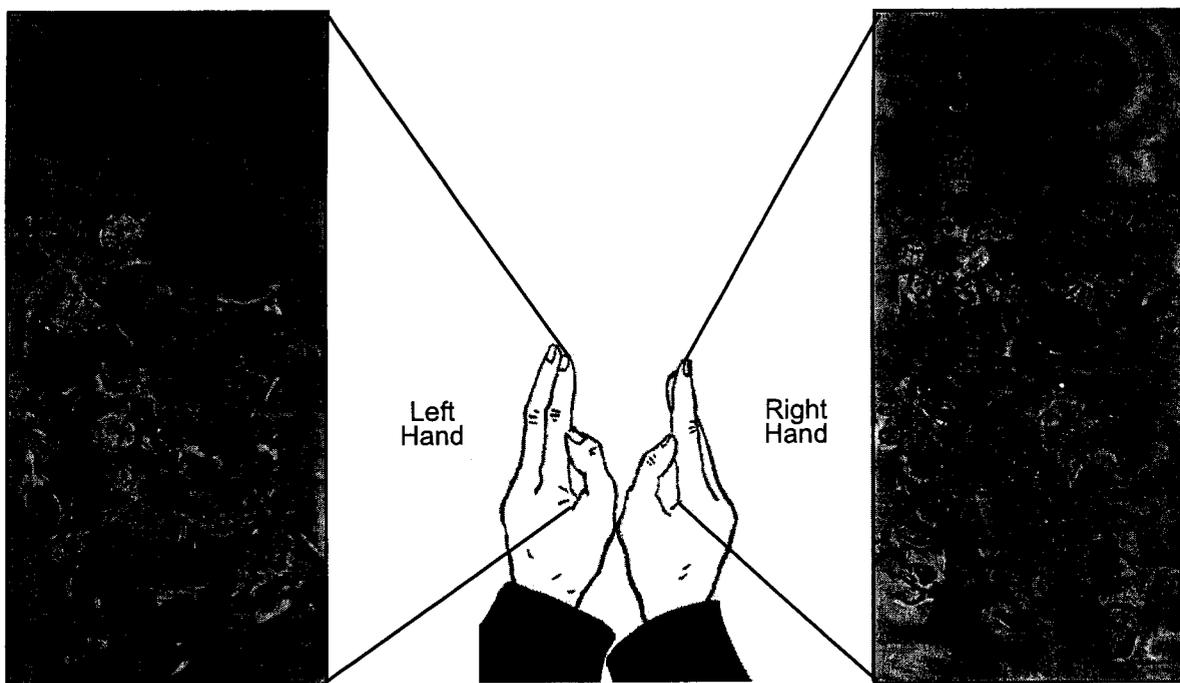


Figure 1.89. The Left and Right Eight Immortal Guards Double Hand Seal

HAND SEALS USED FOR ATTACKING AND DEFENDING

The following Double Hand Seals are used in Zheng Yi Daoist rituals for the energetic and spiritual purpose of Attacking and Defending. These skills are commonly incorporated in esoteric Daoist rituals used for exorcism (removing evil spirits from a person, place or thing).

The training involved in the energetic and spiritual art of Attacking and Defending is divided into six primary stages: Protection, Obstruction, Attacking, Binding, Imprisoning, and Sealing. These six stages are described as follows:

PROTECTION

The energetic goal of Protection Double Hand Seals is to create an energetic field strong enough to provide for the safety for the disciple's person (self, family, loved ones, etc.), place (house, worship area, etc.) or things (items of significance and importance).

- **The Left and Right Eight Immortal Guards Double Hand Seals:** This Double Hand Seal is used for Attacking and Defending. It sym-

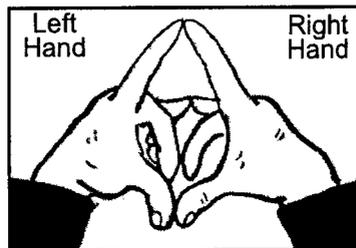


Figure 1.90. The Double Tiny Light Double Hand Seal

bolizes the eight Heavenly Martial Generals, and is energetically used for the protection of people, places and things (Figure 1.89).

- **The Double Tiny Light Double Hand Seal:** This Double Hand Seal is used for Attacking and Defending. It is used to represent 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 used for protection by creating a shining golden light that purifies, illuminates, and shines divine light over a person, place or thing (Figure 1.90).

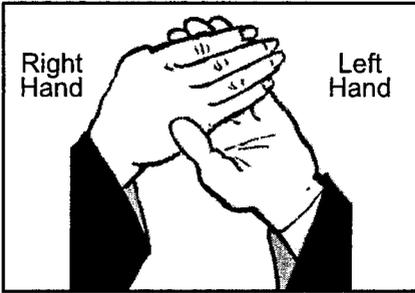


Figure 1.91. The Copper Tent Double Hand Seal

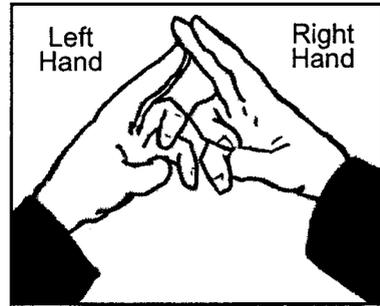


Figure 1.93. The Sword Trees Double Hand Seal

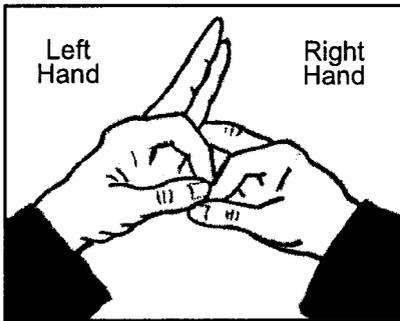


Figure 1.92. The Knife Mountain Double Hand Seal

OBSTRUCTION

The energetic goal of Obstruction Double Hand Seals is to create an energetic field strong enough to stop or inhibit a evil spirit or demonic entity from further antagonistic actions.

- **The Copper Tent Double Hand Seal:** This Double Hand Seal is used for Attacking and Defending. It symbolizes a tent, and is energetically used to create a protective covering over a person, place or thing (Figure 1.91).
- **The Knife Mountain Double Hand Seal:** This Double Hand Seal is used for Attacking and Defending. It represent a mountain covered with sharp knives and spears. It is used as an energetic barrier to block and stop (or cut off) the pathway of people, animals or evil spirits (Figure 1.92).
- **The Sword Trees Double Hand Seal:** This Double Hand Seal is used for Attacking and Defending. This double-handed Hand Seal represents 10,000 magical immortal swords.

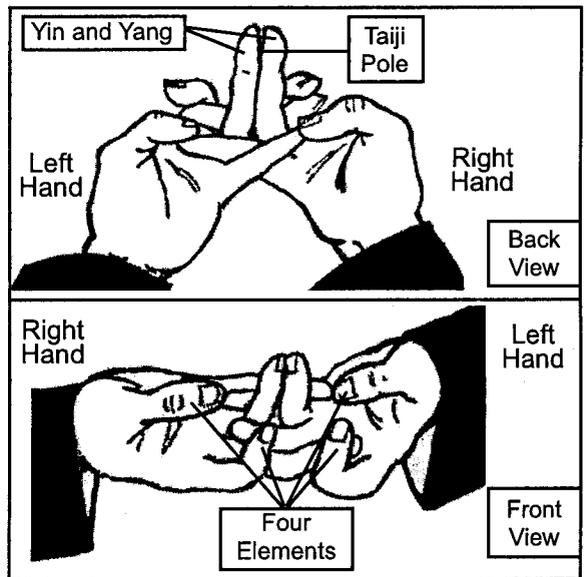


Figure 1.94. The Mount Tai Double Hand Seal

It is used as an energetic barrier to block and stop (or cut off) the pathway of people, animals or evil spirits (Figure 1.93).

- **The Mount Tai Double Hand Seal:** This Double 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 1.94).

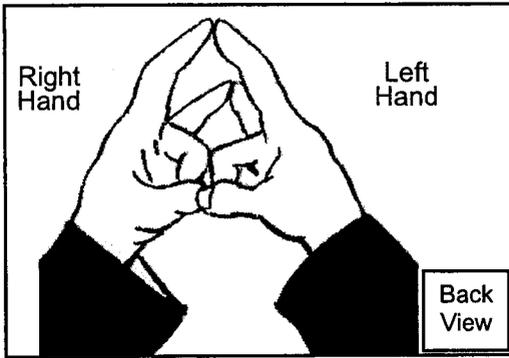


Figure 1.95. The Big Golden Light Double Hand Seal

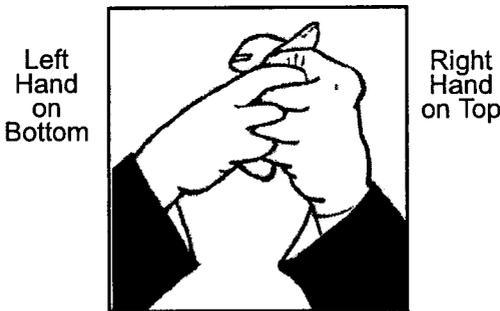


Figure 1.96. The Magical Gun Double Hand Seal

ATTACKING

The energetic goal of Attacking Double Hand Seals is to create an energetic field strong enough to initiate a direct attack onto the spirit entity, whereby its energetic form will be captured, defeated, or destroyed.

- **The Big Golden Light Double Hand Seal:** This Double Hand Seal is used for Attacking and Defending. Although this Double Hand Seal can also be used for Worship (see Figure 1.68), it can also be used for attacking and paralyzing (or freezing) spirit entities when combined with a specific Incantation (Figure 1.95).
- **The Magical Gun Double Hand Seal:** This Double Hand Seal is used for Attacking and Defending. It represents the blasting power of an ancient Chinese fire weapon (similar to that of a gun). It is energetically used as a fierce attack, and is similar to an energetic punch. It is usually energetically released by stomping the back foot, punching towards the intended en-

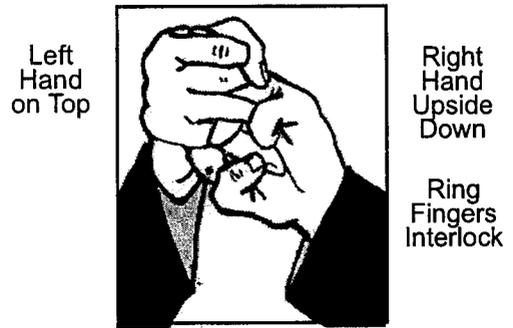


Figure 1.97. The Magical Cannon Double Hand Seal

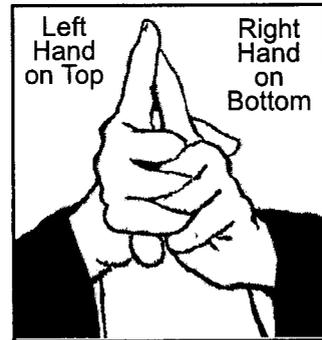


Figure 1.98. Two Dragons Pierce the Mountain Double Hand Seal

emy and shouting a specific incantation or mantra (Figure 1.96).

- **The Magical Cannon Double Hand Seal:** This Double Hand Seal is used for Attacking and Defending. It represents the explosive power of an ancient Chinese fire weapon. It is energetically used for a fierce attack, and is similar to an energetic bomb. It is usually energetically released by stomping the back foot, punching towards the intended enemy, and shouting a specific incantation or mantra (Figure 1.97).
- **Two Dragons Pierce the Mountain Double Hand Seal:** This Double Hand Seal is used for Attacking and Defending. It is used to energetically penetrate through mountains or into the depths of the Earth. It is used to energetically cut through, chase-after and catch evil spirits (Figure 1.98).

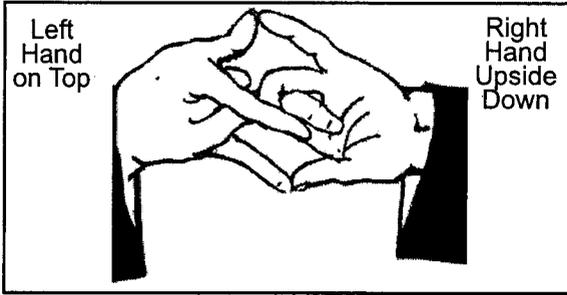


Figure 1.99. The Twisting and Binding Double Hand Seal

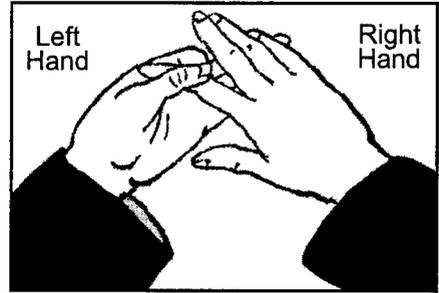


Figure 1.100. The Binding Collar Double Hand Seal

BINDING

The energetic goal of Binding Double Hand Seals is to create an energetic field strong enough to envelop, enclose, and restrain an evil spirit. "Binding" can also be used to keep someone from doing something - almost like putting an energetic wall between them and the chosen thing. This is a very restrictive form of magic, and is never to be taken lightly. A "Binding" spell can be very powerful and long lasting.

- **The Twisting and Binding Double Hand Seal:** This Double Hand Seal is used for Attacking and Defending. It causes the surrounding energetic fields to envelop and twist around the spirit entity like bamboo reeds, and is energetically used for binding people, places and things, especially spirit entities and ghosts (Figure 1.99).
- **The Binding Collar Double Hand Seal:** This Double Hand Seal is used for Attacking and Defending. It energetically represents the shackling of a secure steel collar around a prisoners neck, and is used for binding and restraining people, places, and things, especially evil spirits and ghosts (Figure 1.100).
- **The Heaven and Earth Net Double Hand Seal (Front):** This Double Hand Seal is used for Attacking and Defending. It energetically represents a huge net that is extended between the Yang of Heaven and the Yin of Earth, used to ensnare people, animals, or evil spirits (Figure 1.101).
- **The Stone Weighted Scale Double Hand Seal:** This Double Hand Seal is used for Attacking and Defending. It represents the stone

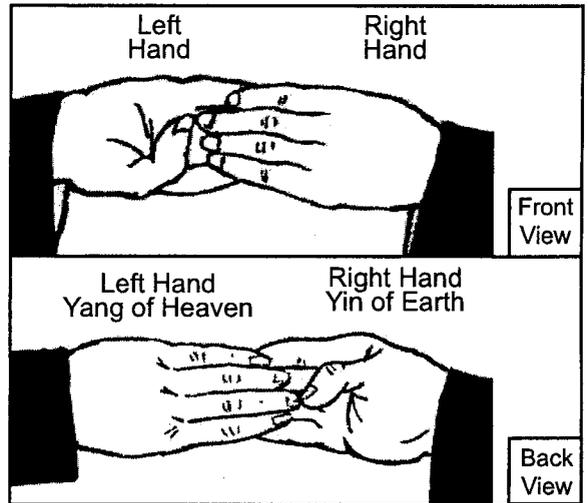


Figure 1.101. Heaven and Earth Net Double Hand Seal

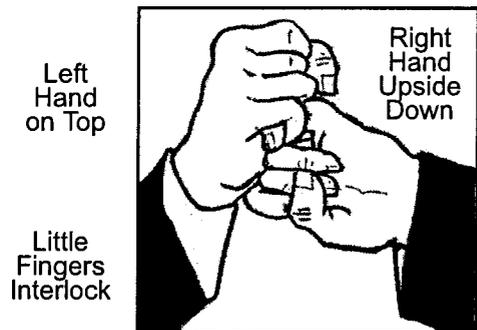


Figure 1.102. The Stone Weighted Scale Double Hand Seal

that is attached to the end of an ancient Chinese scale. It is energetically used to envelope, bind and block people, animals or evil spirits (Figure 1.102).



Figure 1.103. The Copper Fence Double Hand Seal

IMPRISONING

The energetic goal of Imprisoning Double Hand Seals is to create an energetic field strong enough to energetically detain and confine an evil spirit.

- **The Copper Fence Double Hand Seal:** This Double Hand Seal is used for Attacking and Defending. It symbolizes a prisoner's cage, and it is energetically used to detain and confine people, places, things, and evil spirits (Figure 1.103). The only difference between the Copper Tent and the Copper Fence Double Hand Seal is the extension of the thumb and angle of the fingers (see Figure 1.91).
- **The Pit Incantation Double Hand Seal:** This Double Hand Seal is used for Attacking and Defending. It symbolizes a pit used to capture defeated demons, and it is energetically used to incarcerate people, demons and evil spirits (Figure 1.104).

SEALING

The energetic goal of Sealing Double Hand Seals is to create an energetic field strong enough to provide the final energetic sealing needed after the incantation has imprisoned the evil spirit into a confined area.

- **The Magical Lock Double Hand Seal:** This Double Hand Seal is used for Attacking and Defending. It energetically represents the sealing and confining some person, place or thing with a magical lock (Figure 1.105). It is sometimes energetically used after binding an evil spirit in order to contain and imprison its energetic form (e.g., sealing after the incantation has imprisoned the evil spirit into a confined area).
- **The Magical Seal Double Hand Seal:** This Double Hand Seal is used for Attacking and

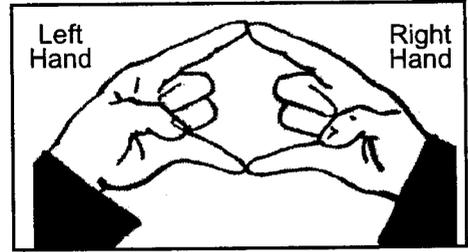


Figure 1.104. The Pit Incantation Double Hand Seal

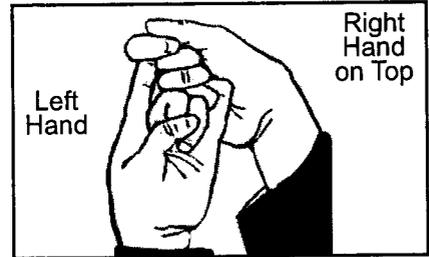


Figure 1.105. The Magical Lock Double Hand Seal

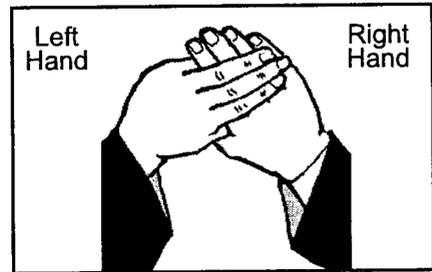


Figure 1.106. The Magical Seal Double Hand Seal

Defending (Figure 1.106). It represents the combined energies of Yin and Yang converging onto one specific item (e.g., a person, place, or thing). It is sometimes energetically used after binding an evil spirit in order to contain and imprison its energetic form (e.g., sealing after the incantation has imprisoned the evil spirit into a confined area).

When creating a powerful spiritual talisman or an energetic "tool," this Double Hand Seal can also be used for the construction of both the energetic "Opening" (before the initial imprinting) and the energetic "Closing" (e.g., sealing after the incantation is imprinted its function and purpose).

SINGLE HAND SEALS

Every specific Hand Seal has its own particular sound formula (incantation) that combines the use of ingesting specific types of Heaven Qi and Earth Qi powers. The Daoist mystic chants a specific incantation, employs a specific Hand Seal and then exhales to activate the supernatural powers.

Generally, Double Hand Seals were taught first in order to help the Daoist Mystic focus his or her concentration onto a specific object, deity, thought form or Eight Trigram power. After the individual became proficient in gathering and controlling the thought form or Trigram power with both hands, then Single Hand Seals were introduced. The purpose of Single Hand Seals being to use the left hand in order to summon spirits and gain control of specific powers, while the right hand was used to embody, command, task and dispatch the supernatural power.

The Daoist master's energetic hand seal can be used to force any member of the numerous demonic population to appear in visible form. With a seal in the left hand and a sword in the right the Daoist master is fully equipped to summon, question, and interrogate whatever demon he wishes.

DAOIST SINGLE-HAND SEALS

In Daoist magic, certain points on the left palm or specific areas on the joints of the fingers of the left hand are used in order to cultivate, gather and control specific energies and spiritual powers. Each of the finger joints symbolizes and corresponds to one of the specific energetic powers of The Five Elements, Five Planets, Five Directions, Five Yin Organ Spiritual Energies, Eight Trigrams, Seven Stars of the Big Dipper, Twelve Earthly Branches and Twelve Organ Channels. Therefore, when a Daoist mystic pinches a certain finger position, it symbolizes that he or she is accessing and controlling the energetic and spiritual powers through the utilization of one of the following Hand Seals:

- **The Five Element Hand Seals:** These Hand Seals allow the mystic to gather, cultivate and utilize the Qi contained within either the energetic realms of the infinite space of the Wuji, Air/Wind, Fire, Water, and Earth; or through

the energetic power and manifestations contained within the Elements of Wood, Fire, Earth, Metal and Water.

- **The Five Planet Hand Seals:** These Hand Seals allow the mystic to gather, cultivate and utilize the Qi contained within energetic celestial powers of Jupiter, Mars, Saturn, Venus and Mercury.
- **The Five Directions Hand Seals:** These Hand Seals allow the mystic to gather, cultivate and utilize the Qi contained within celestial and terrestrial energetic powers of the five directions (Front, Back, Left, Right and Center).
- **The Wu Jing Shen Hand Seals:** These Hand Seals allow the mystic to gather, cultivate and utilize the Qi contained within the Five Virtues of Compassion, Order, Integrity, Trust and Wisdom.
- **The Eight Trigram Hand Seals:** These Hand Seals allow the mystic to gather, cultivate and utilize the Qi contained within the eight powers of Heaven, Mist/Rain, Thunder, Mountain, Earth, Water, Fire and Wind/Air.
- **The Seven Stars of the Big Dipper Hand Seals:** These Hand Seals allow the mystic to gather, cultivate and utilize the Qi contained within the Big Dipper, manifesting through the seven star celestial powers of influence (Lusty Wolf, Giant Gate, Store of Wealth, Civil Chief, Pure and Chaste, Military Chief and Troop Destroyer).
- **The Twelve Earthly Branches Hand Seals:** These Hand Seals allow the mystic to gather, cultivate and utilize the Qi contained within the specific powers of the Twelve Earthly Branches (Yin, Wu, Xu, Hai, Mao, Wei, Shen, Zi, Chun, Si, You and Chou).
- **The Twelve Organ/Channel Hand Seals:** These Hand Seals allow the mystic to gather, cultivate and utilize the Qi contained within body's twelve primary internal organ channels (the Jing, Qi and Shen of the Liver - Gall Bladder, Heart - Small Intestine, Spleen - Stomach, Lungs - Large Intestine, Kidneys - Urinary Bladder, and Pericardium - Triple Burner Channels).

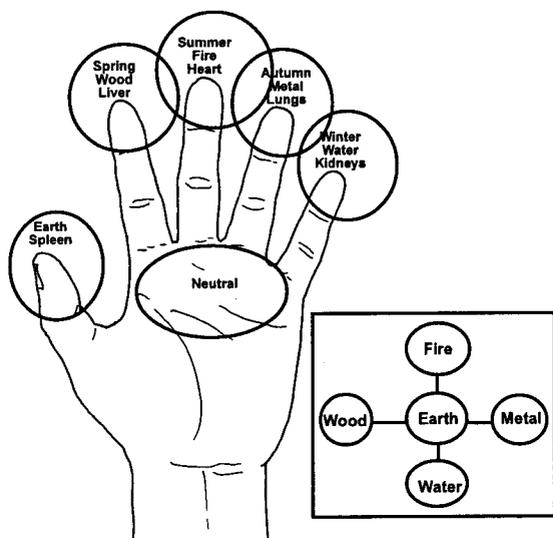


Figure 1.107. The Five Element Organ Energy Pattern was used to access the energy of the Wu Jing Shen (Five Essence Spirits) contained within the Five Yin Organs). The ancient Daoist would use his or her left hand in order to absorb the organ Qi and Shen into the Lower Dantian or body's energetic field. This arrangement was also used to control the Ancient Five Elements.

FIVE ELEMENT ORGAN PATTERN

In ancient China, the following hand chart of the Five Element Organ Pattern was used to access the energy of the Prenatal Wu Jing Shen (Original Five Essence Spirits) contained within the Five Yin Organs. This particular Daoist Hand Seal system was originally taught only to advanced disciples. When applying its energetic function to internal cultivation, the disciple would use his or her thumb to touch each individual finger in order to connect with the specific Element power. Likewise, the neutral position, located at the base of the fingers allowed the disciple to connect with the Earth Element (Figure 1.107).

The ancient Daoist would use the left hand in order to absorb the intended organ's Qi and Shen into the Lower Dantian or into the body's surrounding energetic field. The energy could then be released out the Daoist's body via the right palm. This energetic transformation was also used to control the Five Elements.

The left palm could also be used for gathering and absorbing the twelve channel energies of the Five Yin Organs. As the disciple's left thumb

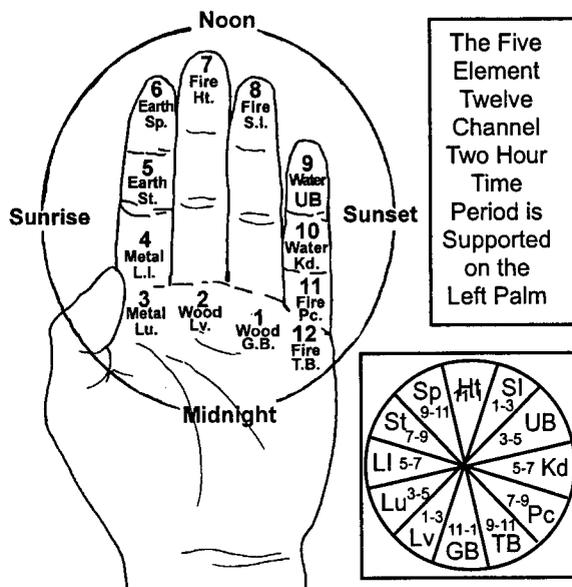


Figure 1.108. The Five Element - Twelve Channel Two Hour Time Period. The left palm is used for gathering and absorbing the 12 Channel energies of the Five Yin Organs. As the individual's thumb touches the specific areas on the fingers, the energy is gathered into the Lower Dantian and released out from the right palm.

touched the specific areas on the fingers or palm, the energy was gathered into the Lower Dantian and then released out of the body via the disciple's right palm (Figure 1.108).

DAOIST THREE DANTIANS SINGLE HAND SEALS

In ancient Daoism, the single Hand Seals were commonly used to access and command the body's internal Seas of Energy, or Dantian energies. The following descriptions are of Single Hand Seals used in two separate branches of Daoist Mysticism:

Mao Shan Hand Seals (Zheng Yi Branch)

In the Highest Purity sect of Daoism, from the Zheng Yi tradition, the thumb represents the celestial powers of the Heaven, while the little finger represents the terrestrial powers of the Earth (as explained in the Eight Trigram Double-Hand Seals for Gathering Power, Figure 1.109). When combined (the thumb touches the little finger), the body's energy is regulated within the center Taiji Pole and the Three Dantians are balanced.

Traditionally, the ancient Mao Shan Daoist used a left handed Hand Seal that portrayed the

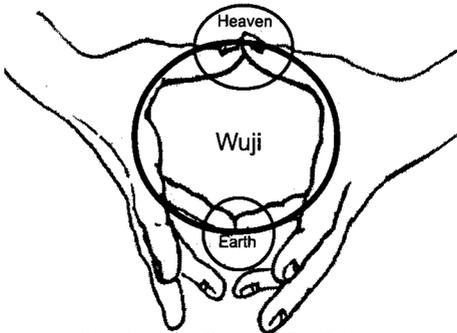


Figure 1.109. Bagua "Energy Ball" Hand Position

ideogram "Shan" (Figure 1.110). The magical image of the mountain was used in order to access and stimulate the internal Seas of Qi contained within the Three Dantians.

When cultivating internal power, the ancient Mao Shan sorcerers would train to access the magical powers of Heaven and Earth by blending these energies within their Three Dantians. This form of magical cultivation was initiated by energetically blending the Yang of Heaven (i.e., the descending celestial energy of the Green Dragon, represented by the sorcerer's "Imagination") and the Yin of Earth (i.e., the ascending terrestrial energy of the White Tiger, represented by the physical feelings of the energetic "Sensations"). The magical Hand Seals and their secret access points used by the ancient Mao Shan sorcerers to activate each Dantian is described as follows:

- **The Lower Dantian:** When training to transform Jing to Qi in the Lower Dantian, the Daoist sorcerer would press the second crease (down from the top) of the ring finger on his or her left hand. While pressing the Lower Dantian point, the sorcerer would also pull up on his or her lower perineum and the centers of both feet in order to draw Earth Qi (the energy of the Earthly White Tiger) up the legs and into the Lower Dantian. The sorcerer would place his or her tongue on the Fire position (this requires that the tongue be placed on the hard palate at the front of the upper palate behind the teeth and gum line - Figure 1.111) and inhale the energy of the Heavenly Green Dragon down the front of the body into

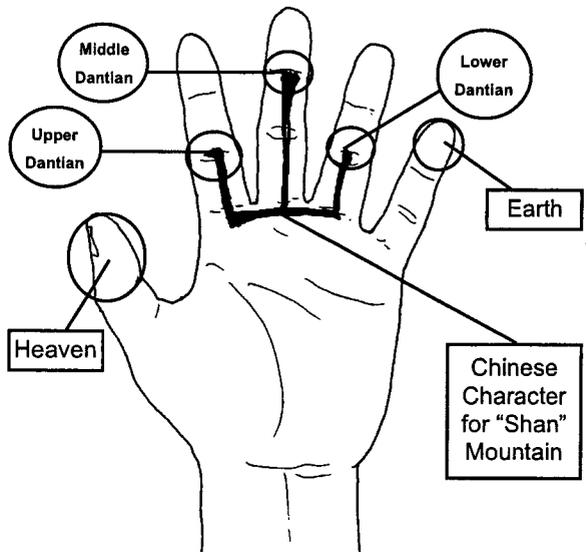


Figure 1.110. In ancient Daoism, the Single-handed Hand Seals were commonly used to access and command the body's internal Seas of Dantian Energy (an example of Mao-Shan Daoist training from the Zheng Yi tradition)

Fire
Element



Figure 1.111. The Fire tongue position used for activating the Lower Dantian

the Lower Dantian. As the Green Dragon (imagination) and White Tiger (sensation) began to "play," the energetic sensation of heat and vibration would be created within the Lower Dantian.

- **The Middle Dantian:** When transforming Qi to Shen in the Middle Dantian, the Daoist sorcerer would press the first crease (down from the top) of the middle finger on his or her left hand. While pressing the Middle Dantian point, the sorcerer would also pull up on his or her lower perineum and the centers of both feet in order to draw Earth Qi (the energy of the Earthly White Tiger) up the legs and spine into the back of the heart at the Middle Dantian area. The sorcerer would place his or

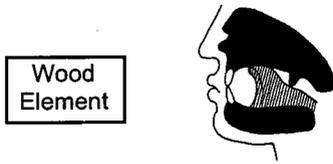


Figure 1.112. The Wood tongue position used for activating the Middle Dantian

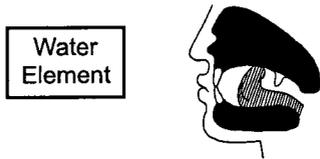


Figure 1.113. The Water tongue position used for activating the Upper Dantian

her tongue on the Wood position (this requires that the tongue be placed on the hard palate, at the middle of the upper palate at the center of the roof of the mouth - Figure 1.112) and inhale the energy of the Heavenly Green Dragon down the front of the body into the Middle Dantian. As the Green Dragon (imagination) and White Tiger (sensation) began to “play,” the energetic sensation of heat and vibration would be created within the Middle Dantian.

- **The Upper Dantian:** When transforming Shen to the infinite space of the Wuji via the Upper Dantian, the Daoist sorcerer would press the second crease (down from the top) of the first (index) finger on his or her left hand. While pressing the Upper Dantian point, the sorcerer would also pull up on his or her lower perineum and the centers of both feet in order to draw Earth Qi (the energy of the Earthly White Tiger) up the legs and spine into the back of the head at the base of the Upper Dantian. The sorcerer would place his or her tongue on the Water position (this requires that the tongue be placed on the soft palate at the back of the upper palate - Figure 1.113) and inhale the energy of the Heavenly Green Dragon down the top of the head into the Upper Dantian. As the Green Dragon (imagination) and White Tiger (sensation) began to “play,” the energetic sensation of heat and vibration would be created within the Upper Dantian.

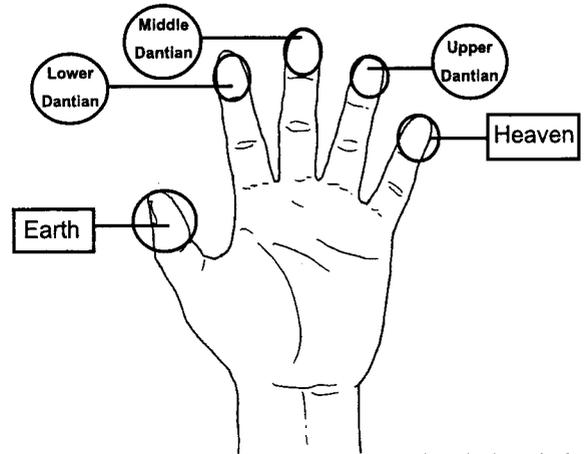


Figure 1.114. In ancient Daoism, the Single-handed Hand Seals were commonly used to access and command the body's internal Seas of Dantian Energy (an example of Wu Dang Shan Daoist training from the Quen Zhen tradition)

When performing these meditations, all the Daoist sorcerer needed to do was simply connect his or her thumb with each of the Dantian's access points, place the tongue in the secret Dantian position, and simultaneously draw the Qi of Heaven and Earth into the respected Dantian area in order begin energetic cultivation.

Wu Dang Shan Hand Seals (Quen Zhen Branch)

In the Pole Star sect of Daoism, from the Quen Zhen tradition, the thumb and little finger positions used to represent the power of the Heavens and Earth are reversed. In this particular Daoist system, the thumb represents the terrestrial powers of the Earth, while the little finger represents the celestial powers of the Heaven. When combined (the thumb touches the little finger), the body's energy is regulated within the center Taiji Pole and the Three Dantians are balanced.

When cultivating internal power, the ancient Wudang masters used the first (index) finger to represent the access point of the Lower Dantian; the middle finger to represent the access point of the Middle Dantian; and the ring finger to represent the access point of the Upper Dantian. When meditating, all the Daoist master needed to do was simply connect his or her thumb with each Dantian's access point in order to tap into its cultivated power (Figure 1.114).

BAGUA SINGLE HAND SEALS

In ancient China, after a Daoist Mystic learned how to control the energy of the Bagua through Double Handed Hand Seals, he or she would transfer the eight energetic powers of the Bagua to their left palm. The progression from using double hands to a single hand allowed the Daoist Mystics the ability to summon and gather the energetic and spiritual powers of the specific Bagua into their body with their left hand, while extending and emitting the Qi with the right hand.

Hidden within the construction of the Bagua Trigram formation are the energetic patterns of the Nine Palaces (also known as the Magic Square). The ancient Daoist would use his or her left palm as a medium for conjuring the energetic structure of the Magic Square formation and "opening the gate to the supernatural world." After the Spirit Gate was opened, the Daoist mystic would initiate a specific incantation for conjuring the supernatural powers released from the Celestial Elements or Eight Trigrams. This was initiated by placing either the thumb or fingers of the left hand onto the specific Trigram location. Combined with a specific incantation, the supernatural powers of the Trigram could then be activated and summoned.

As the ancient Daoist performed the specific ritual for spiritual incantation, pacing through positions of the Nine Palaces of Heaven, he or she could use the same numeral sequence on the left palm as the Magic Square patterns by tracing the "magic steps of Yu" with the left thumb (Figure 1.115).

The Nine Palaces are arranged in an eight direction box formation with an additional number in the center. Each palace position is assigned a number, a specific color and a star (one of the seven stars of the Big Dipper, the extra star and the North Star). Each star is associated with a specific Prenatal energy flow related to one of the original Extraordinary Vessels and one of the Nine Chambers located in each one of the Three Dantians. The numbers and their correspondences are described as follows:

1. **The Trigram Kan:** This point is located at the base of the middle finger. Kan is assigned to the number 1 and its color is white.

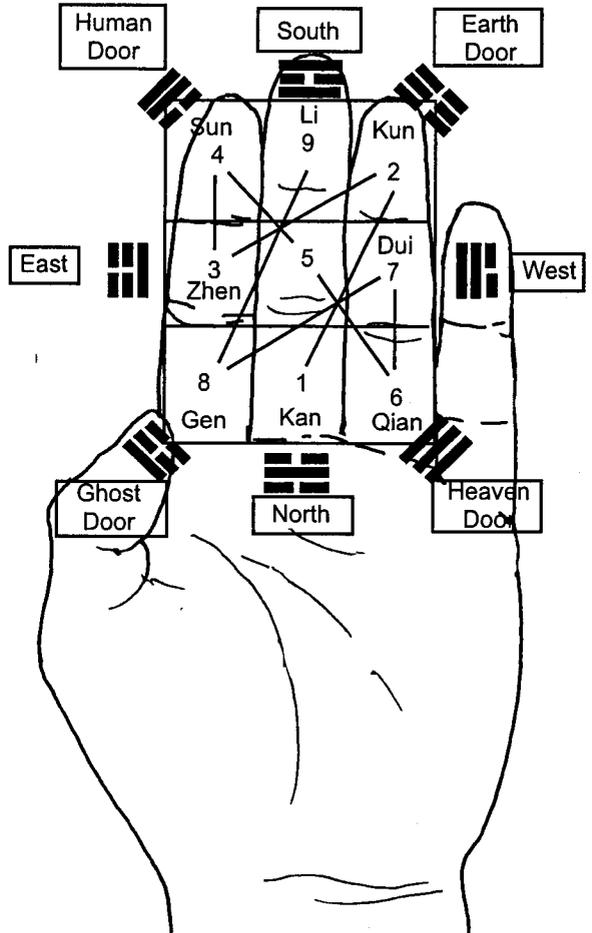


Figure 1.115. In ancient China, the Postnatal Heavenly Bagua pattern of the "Magic Square" was superimposed on the left palm allowing Daoist mystics the ability to summon and gather the energetic and spiritual powers of the Bagua into the body, while extending and emitting the gathered Qi with his or her right palm.

2. **The Trigram Kun:** This point is located on the first superior digit of the ring finger. Kun is assigned to the number 2 and its color is black.
3. **The Trigram Zhen:** This point is located on the second digit of the index finger. Zhen is assigned to the number 3 and its color green/blue.
4. **The Trigram Sun:** This point is located on the first superior digit of the index finger. Sun is assigned to the number 4 and its color is blue.
5. **The Bright Hall (Ming Tang):** This point is located on the center digit of the middle finger. The Ming Tang (Bright Hall) is associated

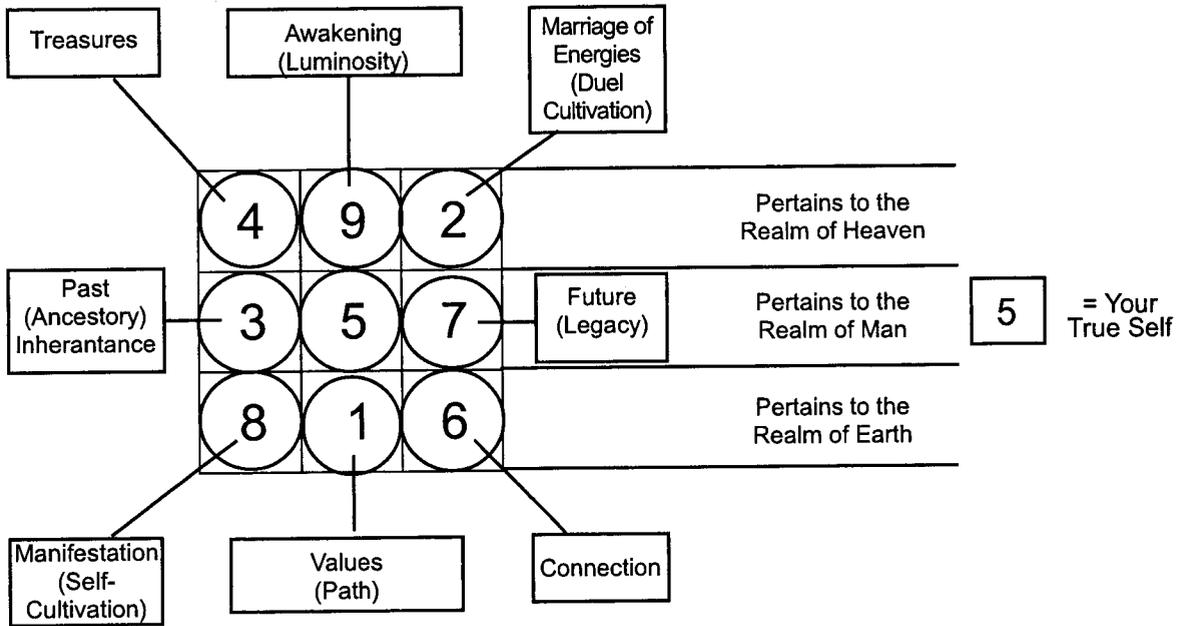


Figure 1.116. In Ancient China, the numbers of the Magic Square also related to the Three Realms of Heaven, Man, and Earth, and were used for Divination.

with the Taiji Pole and the middle space of the Magic Square; the Ming Tang is assigned to the number 5 and its color is yellow.

6. **The Trigram Qian:** This point is located at the base of the middle finger. Qian is assigned to the number 6 and its color is white.
 7. **The Trigram Dui:** This point is located on the second digit of the ring finger. Dui is assigned to the number 7 and its color is red.
 8. **The Trigram Gen:** This point is located at the base of the index finger. Gen is assigned to the number 8 and its color is white.
 9. **The Trigram Li:** This point is located on the first superior digit of the middle finger. Li is assigned to the number 9 and its color purple.
- It should be noted that the middle number "5" does not correspond to a Trigram because it is the unifying number placed in the center to represent balanced internal energy.

MAGIC SQUARE AND DIVINATION

In ancient China, the specific numbers of the Magic Square could also relate to the energetic manifestations that occur within the three realms of

Imagine a cord of divine light descending from the Heavens and penetrating the center of the left palm

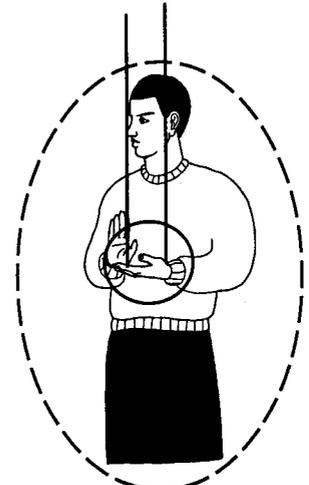


Figure 1.117. Heaven and Earth Posture

Heaven, Earth and Man. Because of this, the ancient Daoists sometimes used the Magic Square for Divination described as follows (Figure 1.116):

- While meditating, form a "Heaven and Earth" standing posture (Figure 1.117).
- Imagine a cord of divine light descending from the Heavens and penetrating the center

of the lower left palm creating the energetic pattern of the Magic Square previously described (refer back to Figure 1.116). The left palm (Magic Squares) should be placed horizontally in front of your Yellow Court (fingers pointing towards the right). This energetic position relates to the power of Earth.

- Next, with your right hand, form the Thunder Bolt Hand Seal (Figure 1.118) above the Magic Square, at the Heart and Middle Dantian area. This energetic position relates to the power of Heaven. The right hand's index finger should point towards the left direction, while the little finger should point downward into the numbers of the Magic Square positioned inside the left palm.
- Focus your mind's intention on a specific individual and perform magical Invocations over the Magic Square according to the specific intention of the divination. Begin to ask specific questions related to that individual's past, present or future while spiralling the Qi downward in a descending clockwise direction (moving from Heaven to Earth) using the tip of the Thunder Bolt Hand Seal (i.e. the little finger of the right hand).

EARTHLY BRANCHES AND DAOIST ALCHEMY

The ancient Daoists viewed the body as a small and complete universe unto itself and understood that the internal organs are influenced by the celestial movements of the sun, moon, planets and stars. The Governing and Conception Vessels in particular are influenced by these Heavenly cycles (Figure 1.119).

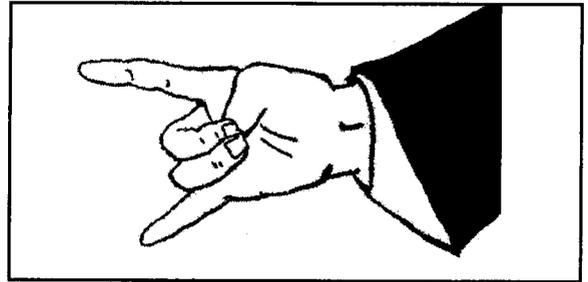


Figure 1.118. In this Thunder Fist Hand Seal, the thumb touches the base of the ring finger and roots the Lung Qi and the Po.

In ancient China, the day was divided into twelve separate time divisions. Each time division encompassed two hours of the day and was named after one of the Twelve Earthly Branches. The ancient Daoists discovered that the body's Qi and Blood mirror the Earth's seasonal ebb and flow, rising and falling like the lunar tides.

Each time period in the Twelve Earthly Branches system is regarded as having a specific influence on each of the twelve gates of the body's chakra system. The rhythmic variations of the waxing and waning of Qi and Blood are associated with the waxing and waning of Yin and Yang energy, and with the circulation of Qi along the Microcosmic Orbit (Fire) cycle.

Each of the Twelve Chakra Gates relates to one of the Twelve Earthly Branches following the Fire Cycle of the Microcosmic Orbit. These twelve chakra gates extend their energy outward.

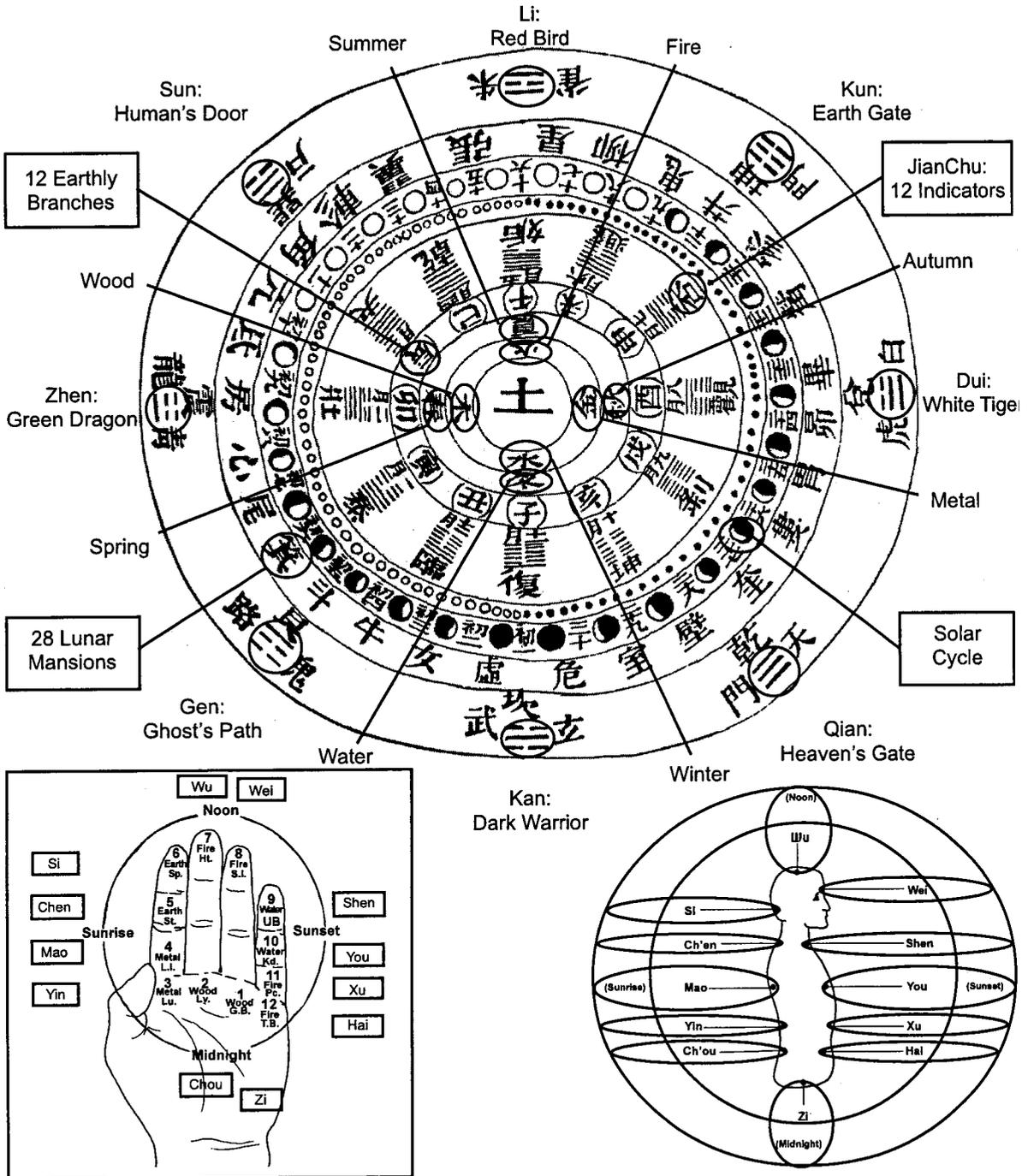


Figure 1.119. The Movement of the Body's Qi as Depicted by the Ancient Chinese "Bright Mirror of Physiological Alchemy" Chart. The Twelve Earthly Branch Relation with the Microcosmic Orbit: the main channels of the back and front of the body correspond to the ecliptic path of the sun. These twelve special energy points are associated with the Twelve Chakra Gates.

MAO SHAN HAND SEALS USED FOR HEALING OR PROTECTION

In the ancient Mao Shan Daoist monasteries, Hand Seals were used for bringing Qi from a specific internal organ or celestial direction into a vessel of water for healing (Figure 1.120). This Hand Seal technique is then followed with a specific Breath Incantation. If a Daoist mystic wishes to gather Heavenly Qi from which to strengthen the Liver, he or she will repeat the following Breath Incantation

**“Dong fang wuji fei tian shen
wang su jiang Gan Qi yu wu sui zhong.”**

Which translates as “Eastern Palace infinite flying heavenly god, quickly bring down the Liver Qi into my water - do this as it is law.”

The Incantation is then sealed by shouting “An Da” while simultaneously forming the An Da Double Hand Seal (Figure 1.121).

- **The “An Da” Double Hand Seal:** This Double Hand Seal is used for ending the Summoning Ritual. The left fist represents the celestial energy of the Sun, the right Immortal Sword represents the celestial energy of the Moon (Figure 1.105). The An Da Double hand Seal is generally used before or after speaking magical incantations (i.e., the magical incantation is energetically shouted quickly followed immediately with the “An Da” Double Hand Seal to offer a form of energetic completion).

The Breath Incantation is changed according to the Daoist Mystic’s needs, substituting the specific Palace and the specific internal organ Qi. Each of the palaces also has corresponding times, Ele-

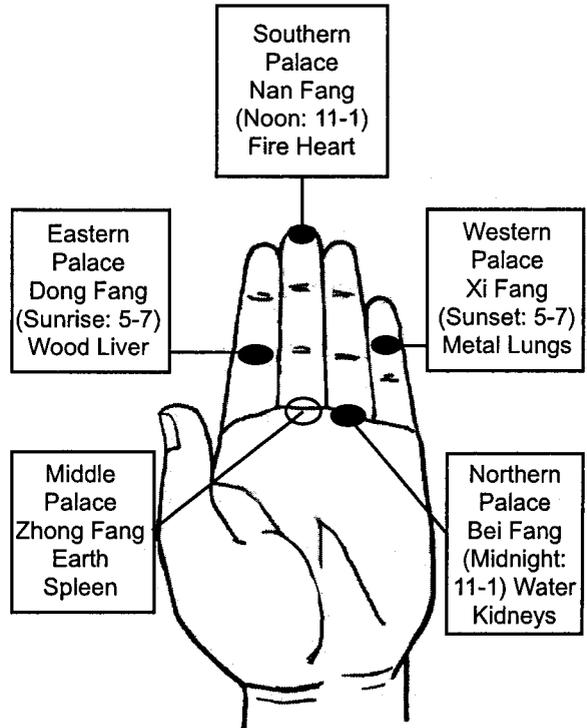


Figure 1.120. Hand Seal pattern used for bringing Qi from a specific Organ and direction into a glass of water for healing.

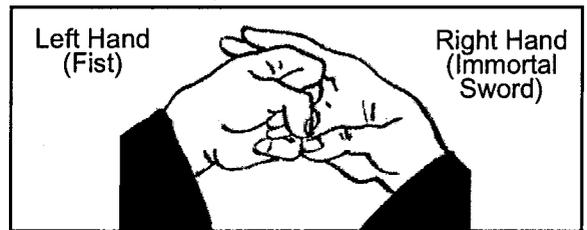


Figure 1.121. The “An Da” Double Hand Seal

Palace	Time	Element	Organ	Alter Gift	Immortal
Eastern Palace: <i>Dong Fang</i>	5-7 P.M. Sunrise	Wood Element	Liver <i>Gan</i>	Incense: <i>Xiang</i>	Green/Blue Immortal
Southern Palace: <i>Nan Fang</i>	11-1 Noon	Fire Element	Heart <i>Xin</i>	Light: <i>Deng</i> (Candles)	Red Immortal
Western Palace: <i>Xi Fang</i>	5-7 A.M. Sunset	Metal Element	Lungs <i>Fei</i>	Flowers: <i>Hua</i>	White Immortal
Northern Palace: <i>Bei Fang</i>	11-1 Midnight	Water Element	Kidneys <i>Shen</i>	Water: <i>Shui</i>	Black Immortal
Middle Palace: <i>Zhong Fang</i>		Earth Element	Spleen <i>Pi</i>	Fruit: <i>Gua</i>	Yellow Immortal

Figure 1.122. Chart of Daoist Five Palaces Correspondence

ments of control, organ energies, altar gifts, and governing immortals (Figure 1.122).

**SEVEN STARS OF THE BIG DIPPER #1
SINGLE HAND SEALS**

In ancient Daoism Mysticism, the advanced Single Hand Seals (Mudras) were sometimes used to access the power of one of the seven specific stars of the Big Dipper. The following is one esoteric version of accessing the hidden power of the Seven Big Dipper Stars (Figure 1.123):

1. **The Gui Star:** The access point for gathering and cultivating the magical energy of this star is located at the second segment of the index finger.
2. **The Gou Star:** The access point for gathering and cultivating the magical energy of this star is located on the first segment of the index finger.
3. **The Fan Star:** The access point for gathering and cultivating the magical energy of this star is located on the first segment of the middle finger.
4. **The Shou Star:** The access point for gathering and cultivating the magical energy of this star is located on the third digit of the middle finger.
5. **The Bi Star:** The access point for gathering and cultivating the magical energy of this star is located on the second digit of the ring finger.
6. **The Pu Star:** The access point for gathering and cultivating the magical energy of this star is located on the second digit of the little finger.
7. **The Piao Star:** The access point for gathering

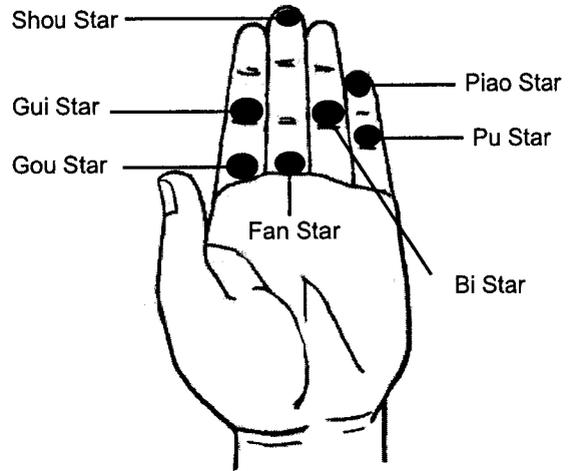


Figure 1.123. The Seven Stars of the Big Dipper can be accessed through the mystic's left hand.

and cultivating the magical energy of this star is located on the third digit of the little finger.

**SEVEN STARS PATTERN OF THE NORTHERN
DIPPER SINGLE HAND SEALS**

Certain advanced Single Hand Seals were sometimes used to access the combined power of the seven stars of the Northern Dipper by performing specific stepping rituals. In the advanced training, these esoteric stepping rituals could be performed on the Daoist mystic's left hand. The above is one version of a Northern Big Dipper

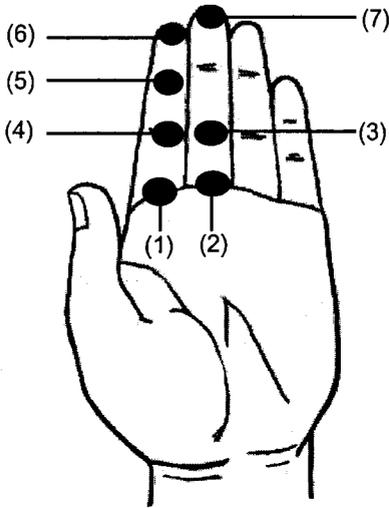


Figure 1.124. The Seven Stars of the Northern Dipper can be accessed through the mystic's left hand.

Seven Star Stepping Pattern initiated on the Daoist mystic's left hand (Figure 1.124).

SEVEN STARS PATTERN OF THE SOUTHERN DIPPER SINGLE HAND SEALS

Certain advanced Single Hand Seals (Mudras) were sometimes used to access the combined power of the seven stars of the Southern Dipper by performing stepping rituals. In advanced training, these esoteric stepping rituals could be performed on the left hand of the Daoist mystic. The above is one version of a Southern Dipper Seven Star Stepping Pattern initiated on the Daoist mystic's left hand (Figure 1.125).

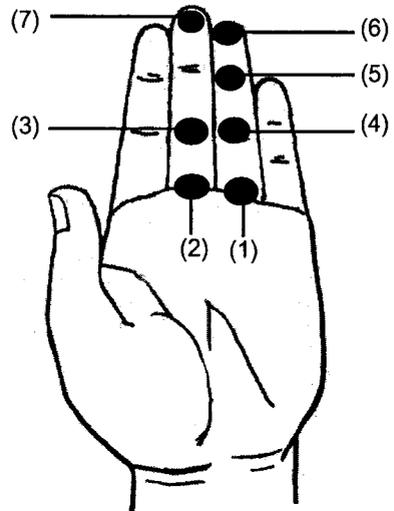


Figure 1.125. The Seven Stars of the Southern Dipper can be accessed through the mystic's left hand

THE "FIVE THUNDERS EXPLODE" HAND SEAL

When performing Thunder Magic, the Daoist sorcerer will draw the Five Thunder Mountains on the center of his or her left palm, while reciting a magical incantation used to gather the power of the guardians of the Five Sacred Mountains. The sorcerer will draw five circles around the center of a "Thunder" character and speak the following incantation to call and dispatch the Five Thunder Generals from the Five Thunder Mountains (Figure 1.126):

"Dong Qi Tai Shan Lei
(The Eastern Energy of the Tai Shan Thunder);
Nan Qi Heng Shan Lei
(The Southern Energy of the Heng Shan Thunder);

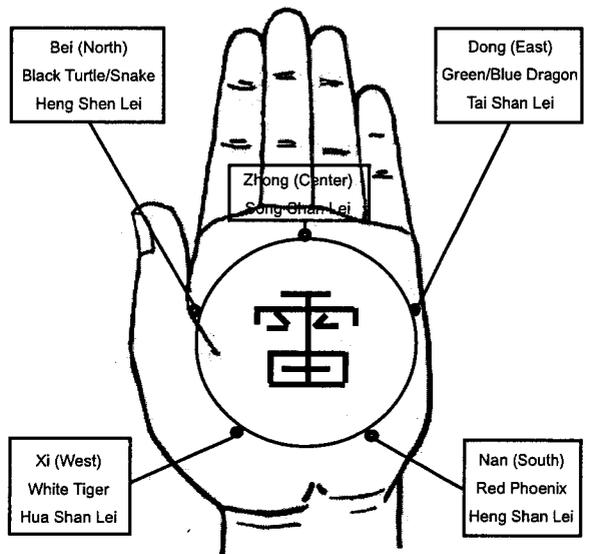


Figure 1.126. Draw the Chinese character for Thunder on the center of your palm with your Sword Fingers Hand Seal. Next, draw the Five Thunder Mountains and circle the mountains while reciting the Incantation.

Xi Qi Hua Shan Lei
(The Western Energy of the Hua Shan Thunder);
Bei Qi Heng Shan Lei
(The Northern Energy of the Heng Shan Thunder);
Zhong Qi Song Shan Lei
(The Center Energy of the Song Shan Thunder)"

DAOIST ESOTERIC SINGLE HAND SEALS

The following is a description of the most common Single Hand Seals used in the various Zheng Yi sects of Daoist mysticism. The Zheng Yi sect is composed of three main branches of ancient Daoist magic, which are energetically united in what is known as the "Three Mountains Drop of Blood Alliance." Each drop of blood represents one of the following Zheng Yi branches, each located in the South-Eastern part of China:

- Celestial Master Daoism (Tian Shi sect) from Long Hu Shan, located in the Jiangxi Province.
- Highest Purity Daoism (Shang Qing sect) from Mao Shan, located in the Jiangsu Province.
- Magical Treasure Daoism (Ling Bo sect) from Ge Zao Shan, located in the Jiangxi Province.

These particular Single Hand Seals can be divided into three main categories according to their magical uses: Hand Seals used for Worship, Hand Seals used for Summoning, and Hand Seals used for Attacking and Defending.

SINGLE HAND SEALS USED FOR WORSHIP

The following is a list of popular Single Hand Seals used in Zheng Yi Daoist rituals for the alchemy of Worship. The primary goal is one of energetic and spiritual transformation, brought about through prayer and meditation.

- **The White Crane Single Hand Seal:** This Single Hand Seal is used for Worship. It is energetically used to show respect to the celestial immortals. The last three fingers symbolize an offering of three incense to the celestial immortals (Figure 1.127). The first finger and thumb represent the eternal circle and the infinite space of the Wuji through which to access the Di (Divine or God).
- **The Willow Branch Single Hand Seal:** This Single Hand Seal is used for Worship. It symbolizes the Willow Branch and is energetically used in rituals to purify the water at the altar, or to dip into the altar cup to flick holy water onto specific items for purification (Figure 1.128).
- **The Tiny Light Single Hand Seal:** This Single Hand Seal is used for Worship. It is used to represent 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 (Figure 1.129).
- **The Trident Single Hand Seal:** This Single Hand Seal is used for Worship. It symbolizes three prongs and is energetically used to support the purified water cup on the altar during purification rituals, and is sometimes used

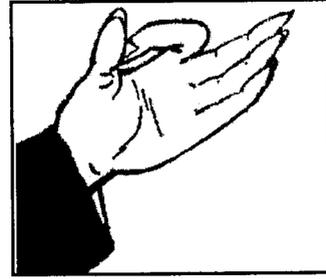


Figure 1.127. The White Crane Single Hand Seal

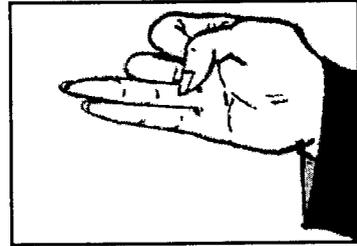


Figure 1.128. The Willow Branch Single Hand Seal



Figure 1.129. The Tiny Light Single Hand Seal

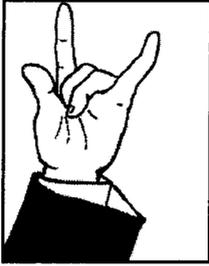


Figure 1.130. The Trident Single Hand Seal

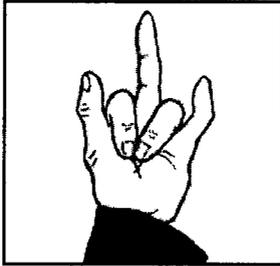


Figure 1.131. The Magical Toad Single Hand Seal

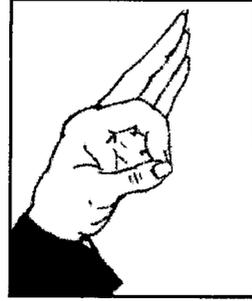


Figure 1.132. The Jade Ring Single Hand Seal

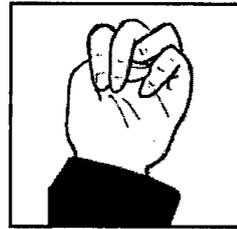


Figure 1.133. The Magical Root Single Hand Seal

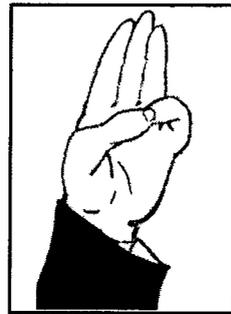


Figure 1.134. The Two Lotus Joining Single Hand Seal

for holding or support other altar tools (Figure 1.130).

- **The Magical Toad Single Hand Seal:** This Single Hand Seal is used for Worship. It represents an image of the immortal three legged toad from the Moon Palace, and is energetically used to bring about the fragrant smell of the celestial world into the realm of the human world (Figure 1.131).
- **The Jade Ring Single Hand Seal:** This Single Hand Seal is used for Worship. It is used to energetically represent a magical bracelet of the Celestial Mother Dou Mu, and used to show respect to the Palace of Dou Mu (the Mother of the seven stars of the Big Dipper). She is generally depicted as having three eyes in each of her four faces (one facing each of the four major direction). She has eight arms (four arms on each side of her body). Two of her hands are held together, palm to palm, while the other six hold a Sun, Moon, bell, golden seal, bow and halberd. Dou Mu is regarded as a senior Daoist immortal and is credited with the ability to save people from many types of evil and trouble (Figure 1.132).

- **The Magical Root Single Hand Seal:** This Single Hand Seal is used for Worship. It represents the fusion of Qi and Shen, and is the energetic and spiritual foundation used to send reports to Mother Dou Mu in order to request for auspicious times (Figure 1.133).
- **The Two Lotus Joining Single Hand Seal:** This Single Hand Seal is used for Worship. It is energetically used to invite Wang Mu Niang Niang (Mother of the Heavenly Emperor), welcome her to the altar and offer her respect as she appears (Figure 1.134).

SINGLE HAND SEALS USED FOR SUMMONING

The following is a description of popular Single Hand Seals used in Zheng Yi Daoist rituals for the energetic and spiritual purpose of Summoning. The primary goal of Summoning is that of demanding or requesting the presence or service of one of the five types of Immortals (Ghost Immortals, Human Immortals, Earth Immortals, Spiritual Immortals and Celestial Immortals).

- **The Gathering The Hun Single Hand Seal:** This Single Hand Seal is used for Summoning. It is used in rituals to energetically gather the soul of the dead (Hun) to the altar (Figure 1.135).
- **The Flying Hun Crosses the Sea Single Hand Seal:** This Single Hand Seal is used for Summoning. It symbolizes flying over the ocean, and is energetically used for gathering the soul of the dead and bringing it back to the altar area (Figure 1.136).
- **The Golden Lotus Single Hand Seal:** This Single Hand Seal is used for Summoning. It energetically represents the Golden Lotus Flower where the Great Ancestral Master will show his appearance (Figure 1.137).
- **The Small Gold Metal Single Hand Seal:** This Single Hand Seal is used for Summoning. It is energetically used as a "Grand Order" (or command) for the Great Ancestral Master to come and protect you by terrifying and defeating evil spirits (Figure 1.138).
- **The Single Star Single Hand Seal:** This Single Hand Seal for Summoning. It energetically represents the Dan Dou (Single Star) and is used to request that Mother Dou Mu command or Summon the Heavenly Court to dispatch the Celestial Generals (Figure 1.139).
- **The Small Pig's Head Single Hand Seal:** This Single Hand Seal is used for Summoning. It resembles a small pig's head and is energetically used in small ceremonies to summon the "Horned Pig" of Mother Dou Mu down into the human world (Figure 1.140).
- **The Jade Left Single Hand Seal:** This Single Hand Seal is used for Summoning. It symbol-



Figure 1.135. The Gathering The Hun Single Hand Seal

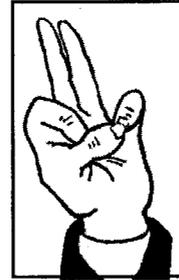


Figure 1.136. The Flying Hun Crosses the Sea Single Hand Seal



Figure 1.137. The Golden Lotus Single Hand Seal

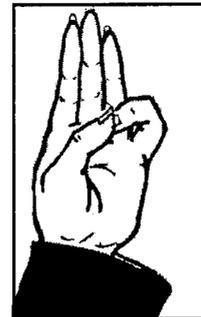


Figure 1.138. The Small Gold Metal Single Hand Seal



Figure 1.139. The Single Star Single Hand Seal



Figure 1.142. The Four Heavenly Immortal Generals Single Hand Seal



Figure 1.140. The Small Pig's Head Single Hand Seal



Figure 1.143. The Magic Tiger Single Hand Seal

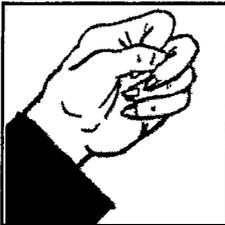


Figure 1.141. The Jade Left Single Hand Seal

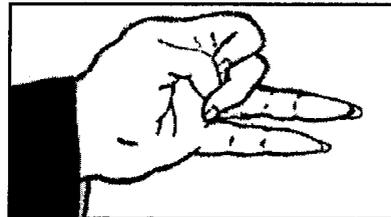


Figure 1.144. The Blue Green Spirit Single Hand Seal

izes the celestial Jade Palace and is energetically used to gather the celestial immortals to the altar (Figure 1.141).

- **The Four Heavenly Immortal Generals Single Hand Seal:** This Single Hand Seal is used for Summoning. It symbolizes the bringing the four Thunder Martial Generals to your side and is energetically used for protection (Figure 1.142).
- **The Magic Tiger Single Hand Seal:** This Single

Hand Seal is used for Summoning. It represents the Martial Generals' Magical Tiger and is energetically used to summon the General's Magical Tiger to the altar (Figure 1.143).

- **The Blue-Green Spirit Single Hand Seal:** This Single Hand Seal is used for Summoning. It is energetically used to represent the celestial post from which Martial General Wen Qiong will rein in his Celestial Horse (Figure 1.144).

SINGLE HAND SEALS USED FOR ATTACKING AND DEFENDING

The following is a list of popular Single Hand Seals used in Zheng Yi Daoist rituals for the energetic and spiritual purpose of Attacking and Defending. These skills are commonly incorporated in esoteric Daoist rituals used for exorcism (removing evil spirits from a person, place, or thing).

The training involved in the energetic and spiritual art of Attacking and Defending is divided into six primary stages: Protection, Obstruction, Attacking, Catching, Imprisoning and Sealing. These six stages are described as follows:

- **Protection:** The energetic goal of Protection Single Hand Seals is to create an energetic field strong enough to provide for the safety of the disciple's person (self, family, loved ones, etc.), place (house, worship area, etc.) or things (items of significance and importance).
- **Obstruction:** The energetic goal of Obstruction Single Hand Seals is to create an energetic field strong enough to stop or inhibit a evil spirit or demonic entity from further antagonistic actions.
- **Attacking:** The energetic goal of Attacking Single Hand Seals is to create an energetic field strong enough to initiate a direct attack onto the spirit entity, whereby its energetic form will be captured, defeated, or destroyed.
- **Binding:** The energetic goal of Binding Single Hand Seals is to create an energetic field strong enough to envelop, bind, and restrain an evil spirit.
- **Imprisoning:** The energetic goal of Imprisoning Single Hand Seals is to create an energetic field strong enough to energetically detain and confine an evil spirit.
- **Sealing:** The energetic goal of Sealing Single Hand Seals is to create an energetic field strong enough to provide the final energetic sealing needed after the incantation has imprisoned the evil spirit into a confined area.

PROTECTION

- **The Magic Scissors Single Hand Seal:** This Single Hand Seal is used for Attacking and Defending. It represents the celestial scissors



Figure 1.145. The Magic Scissors Single Hand Seal

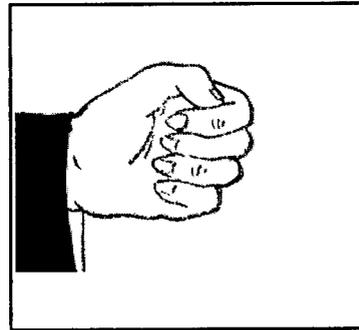


Figure 1.146. The "Sai Nian" Single Hand Seal

of the eternal law of the Dao and is energetically used to cut and separate the good from the energetic "cords" attached to the body via evil (dark) people, places or things (Figure 1.145).

OBSTRUCTION

- **The "Sai Nian" Single Hand Seal:** This Single Hand Seal is used for Attacking and Defending. It symbolizes a cork or stopper and is energetically used to block or stop the energetic leakages that occur from holes in an individual's Wei Qi (Aura) field. These energetic holes cause the individual life-force to become vulnerable to being stolen via people, places or things (energetic parasites). The Sai Nian Hand Seal is also used for obstructing psychic attacks and chasing away evil spirits (Figure 1.146).

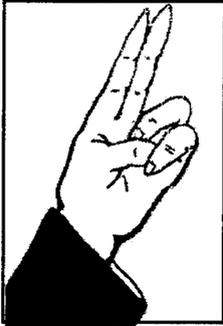


Figure 1.147. The Immortal Sword Single Hand Seal

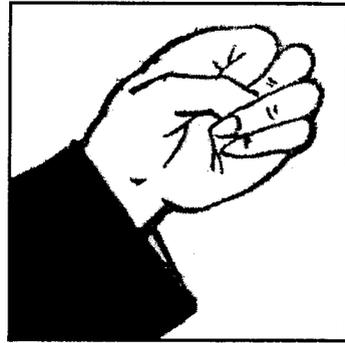


Figure 1.148. The Left Thunder Block Single Hand Seal

ATTACKING

- **The Immortal Sword Single Hand Seal:** This Single Hand Seal is used for Attacking and Defending. It is used to energetically represent the magical power of the Immortal Sword. The magical power released from this Single Hand Seal is energetically used to draw talismans and esoteric characters for protection, defence or attack. It is also commonly used for cutting and defeating evil spirits and demons (Figure 1.147).
- **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 1.148).

When forming the Left Thunder Block fist, the left thumb touches the base of the second (ring) finger before the last two fingers lock and seal the energy of the palm. The thumb is placed on the Gall Bladder Channel (Wood Element) access point (see Figure 1.108), and the Qian (Heaven) Trigram (see Figure 1.115) which allows the Daoist priest's Hun the ability to access the celestial energetic power of the lightning bolts that have been stored within the priest's Gall Bladder during the Thunder Magic rituals (used for gathering the celestial energy of thunder during the first storms of Spring).

When using both the Left and Right Thunder Blocks (Lei Jue) to "attack and bind the evil

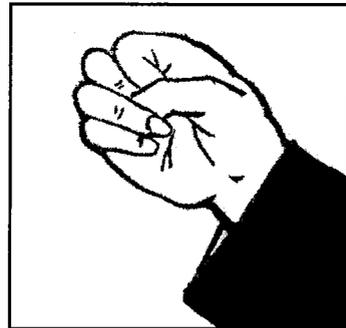


Figure 1.149. The Right Thunder Block Single Hand Seal

with the sound of Thunder" the ancient Daoist teachings state that the disciples "eyes become like lightning and the voice becomes like thunder" when he or she stomps, shouts and releases the power of the celestial thunder.

- **The Right 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 1.149).

When forming the Right Thunder Block fist, certain Daoist schools will place the right thumb onto the base of the first (little) finger before the last two fingers lock and seal the energy of the palm. The thumb is placed on the Triple Burner Channel (Fire Element) access point (see Figure 1.114), which allows the Daoist priest the ability to access the energetic

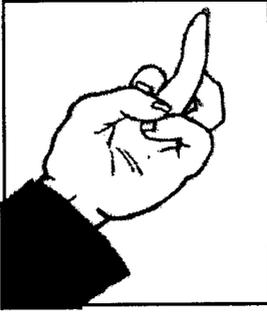


Figure 1.150. The Mount Tai Single Hand Seal

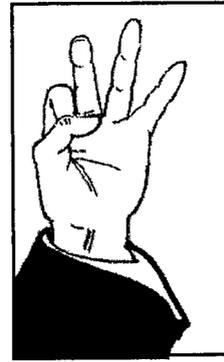


Figure 1.151. The Purple Star Single Hand Seal

power of the fire and light that have been stored within the priest's Taiji Pole during the Thunder Magic rituals (used for gathering the celestial energy of thunder during the first storms of Spring).

- **The Mount Tai Single 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 (Figure 1.150).
- **The Purple Star Single Hand Seal:** This Single Hand Seal is used for Attacking and Defending. It energetically represents the Shi Wei (Purple Star) of the Heavens. Energetically, its power is so immense that is used to place on top of fierce ghosts and evil spirits in order to dissolve them like acid (Figure 1.151).
- **The Demanding Knife Single Hand Seal:** This Single Hand Seal is used for Attacking and Defending. It represents the magical knife (Dao Tao) and is energetically used for chopping demons, cutting evil and destroying ghosts (Figure 1.152).
- **The Ghost Beating Stick Single Hand Seal:** This Single Hand Seal is used for Attacking and Defending. It represents the immortal stick used for beating demons and is energetically used to beat the evil spirits into submission (Figure 1.153).



Figure 1.152. The Demanding Knife Single Hand Seal



Figure 1.153. The Ghost Beating Stick Single Hand Seal



Figure 1.154. The Medical Fork Single Hand Seal



Figure 1.155. The Magic Needle Single Hand Seal

CATCHING

- **The Medical Fork Single Hand Seal:** This Single Hand Seal is used for Attacking and Defending. It energetically symbolizes a fatal poisonous weapon that is used to stop and kill evil things. This hand seal is commonly used in order to entice and bring spirit entities out of hiding into the "light," to then be paralyzed (or frozen) before beginning an exorcistic inquisition (Figure 1.154).
- **The Magic Needle Single Hand Seal:** This Single Hand Seal is used for Attacking and Defending. It represents an immortal's needle, which has magical powers, and it is energetically used to chase, search and penetrate evil spirits and ghosts (Figure 1.155).
- **The Single Dragon that Pierces the Mountain Single Hand Seal:** This Single Hand Seal is used for Attacking and Defending. It is used to energetically penetrate through mountains and into the depths of the Earth. It is used to energetically cut through, chase-after and catch evil spirits (Figure 1.156).



Figure 1.156. The Single Dragon that Pierces the Mountain Single Hand Seal

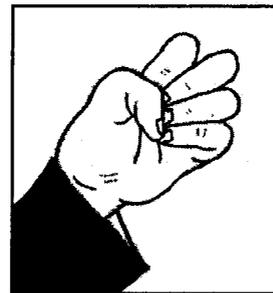


Figure 1.157. The Five Blacks Single Hand Seal

SEALING

- **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 (Figure 1.157). It is energetically used as the final or finishing technique for binding of an evil spirit inside a pit or cave (as in the final imprisoning of a demonic entity).

DAOIST MAGICAL STAR STEPPING PATTERNS

CYCLES OF THE STARS

To the ancient Daoists, the days of greatest importance (according to their calendar of magical events) was not assigned to a traditional month and day, but the specific day and hour on which a certain astronomical event took place. This knowledge of the Heavens required the sorcerer to be completely aware of the most subtle energetic movements that transpire within his or her environment, completely in tuned with the energetic movements of the Sun, Moon, Planets, and Stars.

The ancient Chinese divided Heavenly energy into different classes of Yin and Yang; the Sun was seen as being the essence of Yang, the Moon as being the essence of Yin, and the Stars as being a combination of both Yin and Yang. The Stars were believed to have a great influence upon the energetic matrices of Earth and Man. The term "Stars" in ancient China, referred to the visible stars in the Northern Hemisphere; namely the Big Dipper, Polaris, the five planets, and the twenty-eight star constellations.

The Chinese ideograph for star, "Xing," is composed of two characters (Figure 1.158). On the top is the character "Ri" meaning "Sun;" on the bottom is the character "Sheng" meaning "to give birth to." It depicts the purest embodiment of refined matter which ascended into the Heavens and crystallized into Stars.

The ancient Chinese believed that stars and planets were energetically Yang, born from the Original (Yuan) Qi of Heaven and were considered to be the condensation of Fire, while the Milky Way was considered to be the condensation of Water. The ancient Chinese name for Milky Way is "Tianchong," meaning "Highway of Heaven."

The pure aspects of these stars were believed to form the universal patterns that are responsible for the manifestation of form and matter. Thus, the ancient Chinese also believed that everyone was born under the guardianship of the stars. Certain stars would have a great influence over an individual's life, determining whether he or she



Figure 1.158. In Ancient Chinese Ideograph for the word "Star"

would be born as a human or animal, live long or die young, be rich or poor, etc.

The ancient Daoists believed that the energetic matrix of the Spirit Body was composed of certain energetic substances that were common with, and peculiar to, the stars. These energetic substances constantly created and activated stellar manifestations within the body's energetic fields. These stellar manifestations expressed themselves within the spiritual sheath that enveloped an individual's spiritual, energetic, and physical bodies. Once an individual had awakened to the esoteric stellar power that was contained within their energetic field, they could successfully accelerate the formation of their Spirit Body, and free themselves from the realm of matter.

In an individual's everyday life, it was believed that all actions under Heaven would unavoidably incur consequences. How an individual thinks and acts was reported by the man's or woman's Yuan Shen to the stars that govern longevity and destiny, and years of life were subtracted for bad deeds performed. If the celestial vapor was eventually taken from the individual (i.e., due to misuse of life-force energy), then the terrestrial vapor contained within the individual's Spirit Body would slowly suffocate his or her life-force energy and death would follow.

HISTORY OF DAOIST STAR STEPPING

The ancient Daoist discovered that performing a ritual or speaking an incantation in a natural power spot (i.e., a place in the Earth where energy naturally accumulates) would tremendously enhance the magical power of the ritual and dramatically increase its energetic potency. This was one of the primary reasons why the skill of Feng Shui was so important to the ancient Daoists.

These energetic centers of the Earth were considered to be areas where matter intersects with spirit. They represented “cracks” in visible matter, that allowed the hidden spiritual energy to shine through. Once the power spot was discovered, the sorcerer could then use the energetic field of his or her own body to additionally increase the magical power of that area. This was initiated during a magical ritual by performing esoteric dance, chanting, or Star Stepping.

Daoist Star Stepping began in ancient China, when the shaman sorcerers would dance certain ritualistic steps in order to open the Celestial Gate and contact the various immortals living within the spirit world. These stepping patterns allowed the ancient Daoists to summon a spiritual entity from another plane of existence, causing it to manifest as a visible entity in either the energetic plane or the physical plane. These shuffling trance-like movements are variously known as “the Dance of the Wu,” “the Steps of Yu,” “Steps of the Big Dipper,” or “Daoist Star Stepping.”

In modern times, the ritual master (Fa Shi), wearing cloud shoes, imagines the diagram of the Big Dipper on ground, in front of the central altar, covering about ten square feet. The magical diagram of the Big Dipper symbolizes the nine levels of Heaven (sometimes called the “Nine Heavens”).

Generally accompanied by Daoist music, the ritual master continues to visualize the Nine Heavens while performing the “Steps of the Big Dipper.” This star stepping pattern is performed to correspond with the positions of the Dipper Stars and the 28 Constellations, and is utilized in conjunction with the magical diagrams of the Nine Palaces and the Eight Trigrams. The ancient Daoists believed that through the various stepping rituals, the spirit soul (Hun) of the priest could accomplish the following:

- **Spirit Travel:** To the ancient Daoists, the Northern Dipper was a celestial bridge that existed between Heaven and Earth. It was the path of celestial travel, the gateway to the Underworld, and the field of creative transformation. The sorcerer could therefore ascend into the Nine Heavens and deliver petitions (“reports”) to the Celestial Immortals.

- **Controlling:** The Big Dipper was also used as a form of protective power, keeping the sorcerer safe from all manner of demonic influence that were sure to become attracted to the sorcerer’s occult studies and rituals. The sorcerer could therefore receive various powers to control the energetic realms of nature, as well as to control the various actions of evil spirits and demons.
- **Destroying:** The sorcerer could invoke the magical power of Thunder in order to destroy the energetic and physical realms of people, places and things (specifically an evil spirit or demon).

THE GATE OF HEAVEN

In ancient China, it was traditionally believed that the Celestial Gate (or Gate of Heaven) was the energetic portal that an individual’s soul entered into at the time of death, thus leading the deceased into another dimension. This magical gate could also be accessed and opened by an experienced Daoist sorcerer.

The Gate of Heaven is believed to be an actual spiritual “place,” that exists as a physical location, and as a magical event. It can be accessed through the tail of the Big Dipper which serves as a “pointer,” informing the sorcerer of the exact location from which to orient his or her magical rituals.

For example, during the evenings of the winter months (i.e. November), the Big Dipper seems to hanging “upside down” from its tail. It is during this time period, when the magical powers Heaven naturally descend upon the Earth, that the “Lu” Ordination is performed for the Zheng Yi Daoist priesthood, held in the Celestial Master’s Mansion of Lung Hu Shan.

The ancient Daoist sorcerers would perform the magical Steps of Yu (also known as the “Steps of the Big Dipper”) in order to open the Gate of Heaven. This magical ritual is based on the esoteric concept that “in order to create an invisible phenomenon, a sorcerer must first create its visible counterpart (i.e., constructing a magical circle and altar); and in order to create a visible phenomenon, a sorcerer must first create its invisible counterpart (i.e., casting the spell and reciting the incantations needed to open the energetic gate).”

THE THREE GODS OF THE GATE OF HEAVEN

When performing the Steps of Yu, and attempting to enter into the Gates of Heaven, there are three Celestial Gods that preside over the Gate of the Northern Dipper in Mao Shan Daoism. These three gods are collectively known as the "Three-in-One," and are sometimes describes as the Male (the White Tiger), the Female, and the Great One (the Primordial King Ying Er, Ruler of the Gate of Life). The Great One is also sometimes known as "the King of the Yellow Court."

In certain Daoist sects, the Three-in-One gods are sometimes represented as the manifestations of Jing (Essence), Qi (Energy), and Shen (Spirit). Other Daoist sects equate them to the psychic energies of the subconscious, conscious, and superconscious mind. Still other Daoists express the Three-in-One as the gods of the Three Dantians ("Three Cinnabar Fields").

These three separate, yet related powers are susceptible to the prayers and invocations of the Daoist sorcerers. They are viewed as the primordial gods of creation, representing the subtle forces and influences that modern society has all but forgotten.

INCANTATION USED FOR CAUSING THE SPIRIT TO LEAVE THE PHYSICAL BODY

Before beginning the Steps of Yu, the Daoist sorcerer would normally say the "Chu Shen Zhou" ("Bring the Spirit Out of the Body") magical incantation. This magical incantation was recited when offering prayers and supplications to the Jade Emperor. This incantation was not only used to receive permission to enter the celestial realm, but it also prepared the sorcerer's Spirit for the long journey into the stars. The "Chu Shen Zhou" magical incantation is described 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 - As this is Law"**

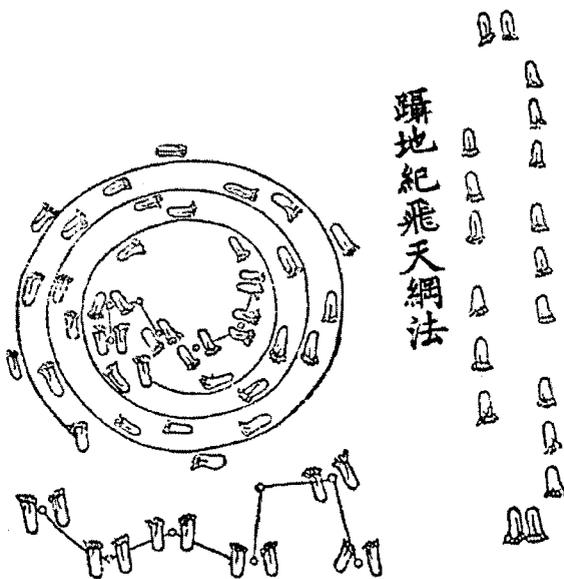


Figure 1.159. The "Steps of Wu," is used for invocation. This pattern, originally used to demonstrate the energetic and spiritual union of Heaven and Earth, shows the combined circular "Tread" pattern of "Terrestrial Regulation" and the Big Dipper "Flight" pattern of "Celestial Rules."

INCANTATION USED FOR RETURNING THE SPIRIT BACK INTO THE PHYSICAL BODY

After completing the Steps of Yu, the Daoist sorcerer would normally say 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 deities. The "Ru Shen Zhou" magical incantation is described 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.
As this is the command
of General Sheng Qi Jun."**

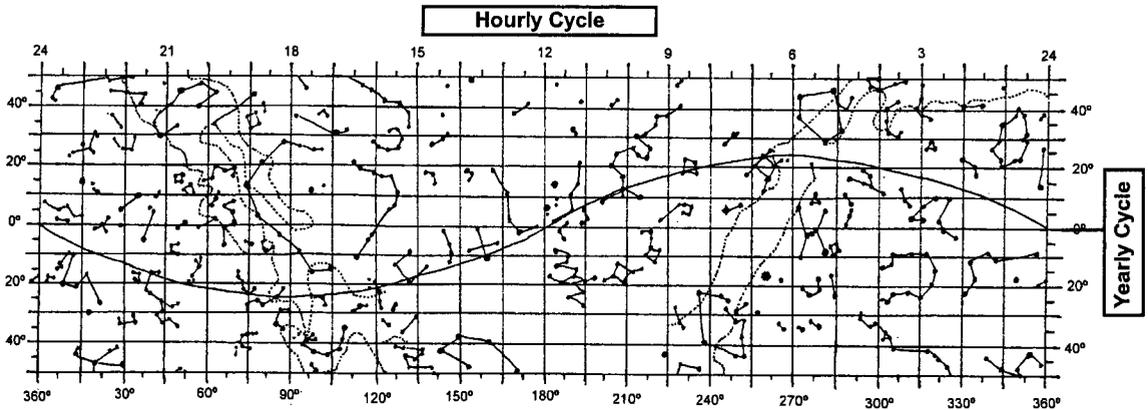


Figure 1.160. The Pathway of the Earth Through the Twenty-Eight Constellations. The positioning of the stars is considered to be the spiritual and energetic matrix (celestial diagram) of certain areas of the Heavens

THE STEPS OF YU

To the ancient Chinese, the Steps of Yu (also known as the “Paces of Yu”) represented access to a magical “star gate.” In ancient China, each of the seven stars of the Big Dipper related to one of seven magical gates, and also corresponded to one of the seven planets (Sun, Moon, Mercury, Venus, Mars, Jupiter, and Saturn).

It is generally believed that the “Steps of the Big Dipper” stepping pattern was originally developed from the “Steps of Yu” (Figure 1.159). According to the *Magical Utterances* written by Yang Xiong of the Han Dynasty (206 B.C.-220A.D.), “Because he often scaled high mountains and forded deep streams, when Emperor Yu had finished harnessing the water and the land, he suffered from a foot disease and would therefore walk with a limp.” According to this source, the “Steps of the Big Dipper” are a result of the imitation of Emperor Yu’s way of walking.

However, the actual “Steps of Yu” appeared quite early in China’s ancient history and also incorporated the ancient art of Breath Incantation. According to the *Inner Book of the Master Who Embraces Simplicity* and the *Book of Original Changes of the Pervasive Divine Eight Emperors*, “After Emperor Yu had harnessed the water and the land, he observed a huge bird along the ocean that had mastered Breath Incantations. The bird walked in

	Jupiter	Mercury	Saturn	Sun	Moon	Mars	Mercury
East							
	Jiao	Gang	Di	Feng	Xin	Wei	Qi
North							
	Dou	Niu	Nu	Zu	Wei	Shi	Bi
West							
	Kui	Lou	Wei	Mao	Bi	Zu	Shen
South							
	Jing	Gui	Liu	Xing	Zhang	Yi	Zhen
	Thursday	Friday	Saturday	Sunday	Monday	Tuesday	Wednesday

Figure 1.161. The Twenty-Eight Star Constellations

a strange manner, and its steps could turn huge stones upside down. Emperor Yu studied the bird’s stepping pattern and transformed the bird’s strange way of walking into an effective method of acquiring magical skill.” Therefore, the stepping pattern was called the “Steps of Yu,” after its founder.

It is also said that Yu spent three years learning Breath Incantations and later used the magical power of Breath Incantations to match the star stepping patterns. The positioning of the stars is considered to be the spiritual and energetic matrix (celestial diagram) of certain areas of the Heavens (Figure 1.160 and Figure 1.161). Therefore, as his feet stepped within the celestial patterns of the Nine Dipper stars, Emperor Yu used Hand Seals and Breath Incantations to absorb the energetic and spiritual powers of the various stars.

ANCIENT STAR STEPPING RITUALS

When practicing the Steps of Yu or any star stepping pattern, the sorcerer will follow certain magical protocols used for preparation and application. Each Daoist school will vary in its unique approach to performing the magical star stepping patterns.

Because some Daoist priests have reportedly been “instantly struck dead” by inadvertently “miss-stepping” during magical star stepping rituals, it is advised to adhere to the following list of precautions and advice used by many Daoist sorcerers when performing the ancient star stepping rituals. These esoteric practices were designed to assist the sorcerer in developing a powerful Spirit Body, capable of safely making the celestial voyage into the stars:

- Before beginning, the sorcerer must first prepare him or herself by performing “cleansing and purifying” rituals (bathing and fasting). These preparation rituals generally last three days, and sometimes require sexual abstinence, fasting, and the consumption of magical elixirs or Holy Waters (depending on the specific needs and functions of the magical ceremony).
- It is advised to first double-lock the ritual or meditation room before performing the magical rite. This helps insure complete privacy and avoids distractions.
- Certain rituals must take place at midnight, the hour when the Yang Qi begins to rise (11:00 pm - 1:00 am). Therefore, be aware of the specific time of year, month, day, and hour that the magical rite must take place (e.g., magical

Wood
Element
Tongue
Position

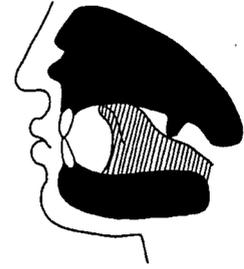


Figure 1.162. The Wood Element Tongue position is related to the spiritual energy of sorcerer's Hun.

rituals are regularly performed during the solstices and equinoxes).

- The sorcerer will make sure that statues of a male and female celestial immortal has been placed in plain view on the altar. Any pair of deities representing the dual energies of Yang and Yin is suitable, however, they should represent a combination of Power and Spirituality (i.e., your greatest spiritual strength, combined with your most noblest aspirations). Care must be taken to invoke the celestial powers of both of these deities when performing this specific magical Star Stepping magical.
- Begin by creating a three ring Magical Circle for protection.
- Then, after the red altar candles and incense has been lit, the sorcerer should immediately grind and knock his or her teeth 36 times. This particular teeth knocking practice is used in order to stimulate the Kidneys, awaken the Yang Qi, and protect the sorcerer's body from ingesting Hou Qi (turbid or toxic energy).
- After knocking the teeth, the sorcerer will place his or her tongue in the Wood Element position. The Wood Element Tongue position is related to the spiritual energy of sorcerer's Hun. Connecting the tongue in this manner is a popular technique used by the ancient Daoist sorcerers for connecting with the Taiji Pole and releasing the spirit. It requires that the tongue be placed on the middle of the upper hard palate, at the center of the roof of the mouth (Figure 1.162).

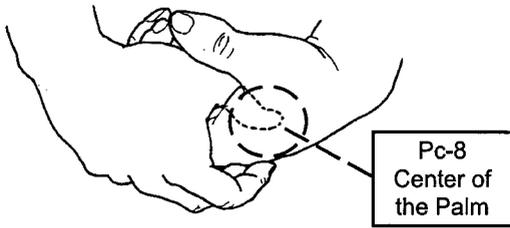


Figure 1.163. The Proper Hand Position

- After gathering Earth Qi into the Lower Dantian, the sorcerer will form the Yin and Yang Hand Seal. This particular Hand Seal is used to develop a strong electromagnetic charge in the sorcerer's Lower and Middle Dantians, and is naturally utilized by the mystic's body to balance the Yin and Yang currents (Figure 1.163).
- Next, the sorcerer will inhale, and with a slow concentrated breath, lead the Qi from the Lower Dantian to the Middle Dantian and heart area. It is important to keep the energy gathered and focused in the heart area, while the hands continue to rise upward towards the Yin Tang (Third Eye) area.
- The sorcerer will now imagine the Celestial God Tai Shang Lao Jun (Figure 1.164) hovering above his or her head, as a Divine ball of illuminating light, radiating powerful celestial light into his or her body (from the crown). Once the sorcerer experiences the illuminating light sensation, he or she will say the following "Mantra of Intention" three to seven times. Once the Mantra is completed, the sorcerer'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 sorcerer will slowly lower his or her hands. While the hands are descending from the Yin Tang (Third Eye) area, the sorcerer will con-



Figure 1.164. The Celestial God Tai Shang Lao Jun (also known as Lord Lao or Laozi)

tinue to imagine the energy from the Celestial Deity Tai Shang Lao Jun descending into his or her 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 body, along with the hands, until it reaches the Lower Dantian. When the combined energies reach the Lower Dantian, imagine and feel the energy immediately transform into steam, and fill the extremities with energy and power.

- After completing the Mantra of Intention, the sorcerer will then summon the magical powers of the Celestial Yin and Yang, as well as the Four Celestial Animals of the Four Directions and offer burnt incense to these deities.
- Then, while facing East (i.e., the Green Dragon), the sorcerer will close his or her eyes and visualize the seven stars of the Big Dipper descending on top of his or her body (with the celestial handle of the Big Dipper pointing towards the Eastern direction). Daoist star stepping rituals require the sorcerer to protect his or her body by arranging the magical power of the seven stars in specific configurations in or around the body (see The Stars of the Big Dipper).
- The sorcerer will now turn his or her eyes "inward," and begin to visualize and experience surrounding and transforming the entire cen-

ter core (i.e., energetic area surrounding the Taiji Pole) into the reflective image of a magic mirror.

- Next, the eight magical powers of the Bagua are then invoked and visualized surrounding each of the sorcerer's Three Dantians. Each of the three realms (spirit, energy, and matter) of the eight magical powers represent the Twenty-Four Perfected Immortals. The celestial powers of the Twenty-Four Perfected Immortals will energetically combine and begin to illuminate the sorcerer's three bodies (physical, energetic, and spiritual).
- The powerful illumination created from the eight magical powers of the Bagua is then reflected outward via the image of the Magic Mirror surrounding the sorcerer's center core. At this point, the locked meditation room will now become completely filled with the radiating celestial light emanating from the sorcerer's body.
- The Five Pure Lights that surround the sorcerer's Eternal Soul will now emerge from his or her Taiji Pole and heart area as five "Illuminating Pearls." These five magical orbs will additionally shine their powerful lights and further illuminate the four corners of the meditation room and the central space of the Magic Circle.
- At this moment, the radiating spiritual light poring from the sorcerer's center core begins to lift the sorcerer's spirit body out of his or her physical body, towards the Heavens.
- In the incense smoke above the altar, the sorcerer will eventually see the First Gate open. After the password is presented, the sorcerer's spirit body can begin to enter into the celestial realm and begin its journey among the stars.
- Now is the time when the sorcerer will perform the magical Star Stepping patterns required in the ritual. This experience should feel like rising on a ladder of light, and strolling among the seven stars of the Northern Dipper.

ANCIENT STEPPING PATTERNS

The following are examples of the primary magical stepping patterns used in the various Zheng Yi sects of Daoist mysticism. The Zheng Yi sect is composed of three main branches of ancient Daoist magic, which are energetically united in what is known as the "Three Mountains Drop of Blood Alliance." Each drop of blood represents one of the following Zheng Yi branches, each located in the South-Eastern part of China:

- **Celestial Master Daoism (Tian Shi Sect):** This Zheng Yi system is located in Long Hu Shan (Dragon Tiger Mountain), in the Jiangxi Province.
- **Highest Purity Daoism (Shang Qing Sect):** This Zheng Yi system is located in Mao Shan (Mao Mountain), in the Jiangsu Province.
- **Magical Treasure Daoism (Ling Bo Sect):** This Zheng Yi system is located in Ge Zao Shan, in the Jiangxi Province.

Daoist Stepping patterns can be divided into several categories according to their magical uses. The most popular are: Big Dipper Stepping, Seven Star Stepping, Nine Palace Stepping, Twenty-Eight Star Constellation Stepping, Bagua (Eight Trigram) Stepping, Five Element Stepping, Three Stepping Patterns, and the Magical Esoteric Star Stepping Patterns, are described as follows.

INTRODUCTION TO THE BIG DIPPER

Much of what has been written in ancient China about the magical powers of the Big Dipper was preserved in the classic Daoist works on alchemy originating from the Mao Shan (Shang Qing) Daoist school during the Jin Dynasty period (265 - 420 A.D.). Shang Qing translates as "Highest Clarity," and refers to the "Nine Heavens" of ancient Daoist cosmology. The term "Nine Heavens" refers to the seven stars of the Big Dipper plus the two invisible stars, Fu and Bi. The Nine Heavens was sometimes called the "Abode of the Great One," who was believed to be the "Father of the Dao," and was older than the Heavens and Earth.

The Big Dipper (also known as The Emperor's Chariot or The Celestial Gate) was considered to be the "place of origin and of return." It was accepted as a magical gate by the ancient Daoists and was

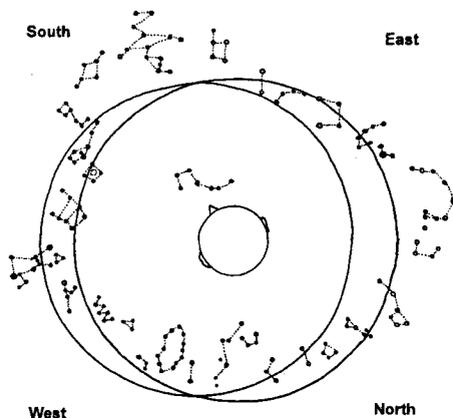


Figure 1.165. Facing the direction of the North Star and Big Dipper at night allowed the ancient Daoists the ability to accurately tell time.

used as the passageway into Heaven. According to the ancient Daoists, the Northern Ladle (Big Dipper) was the Chariot of the Celestial Emperor, who was believed to ride around the Celestial Pole Star continually overseeing his earthly kingdom. According to Mao Shan Daoist tradition, the Celestial Pole Star can only be approached through Seven Gates of the Big Dipper, which represents the highest attainment possible for earthly beings, hence the name Shang Qing, "Highest Clarity."

Since they associated it with Death, Enlightenment, Soul Travel, and the worship of the Celestial Immortals, the ancient Mao Shan Daoists continually worshipped and invoked the magical powers of the Big Dipper. While the Sun, Moon, and Five Planets were used as a kind of "cosmic timetable," effective as a means of foretelling the Macrocosmic changes within the Heavens and Earth or for predicting future events, the Big Dipper served another purpose entirely. It was used as a means through which the Daoist sorcerer could enter into the supernatural realm.

In ancient times, it was believed that the Heavens revolved around the Earth. This is one reason why the ancient Daoists believed the Big Dipper to be circumpolar (i.e., constantly circulating the North Star and never appearing below the horizon). Because it appears to rotate once around the North Star every twenty-four hours, the ancient



Figure 1.166. Dou Mu, The Immortal Mother of the Big Dipper

Chinese were able to tell time from the position of the Dipper at night, give or take a few (four) minutes (Figure 1.165).

In Daoist cosmology, the Sun corresponds to the Middle Dantian, the Heart and the Element of Fire, the Moon corresponds to the Lower Dantian, the Kidneys and the Element of Water, and the Big Dipper corresponds to the Yellow Court, the Spleen, and the Element of Earth.

In some ancient Daoist sects, the Big Dipper is viewed as a female deity Dou Mu (the Immortal Mother of the Stars of The Dipper), and she is considered to be the "Governor of the Pavilion of Heavenly Treasure." She is said to have the most "brilliant eyes of all the Heavens." She, along with the Stars of the Dipper as her terrestrial spirit, and water celestial spirit, is in charge of life (Figure 1.166).

In the ancient Chinese Daoist book of the *Fundamental Destiny, Life-Prolonging Heart Scripture of the Great Sagely Primordial Sovereign of the Supreme Mysterious and Numinous Big Dipper*, it is written that, "with her great merit of medicine and healing, the Big Dipper manages and harmonizes the Five Elements, regulates the Yin and Yang Vital Breaths, dissolves stagnations and eliminates dark and Evil Qi. Under her mercy, those individuals who miss their time of salvation may redeem themselves. She is also in charge of the safety of

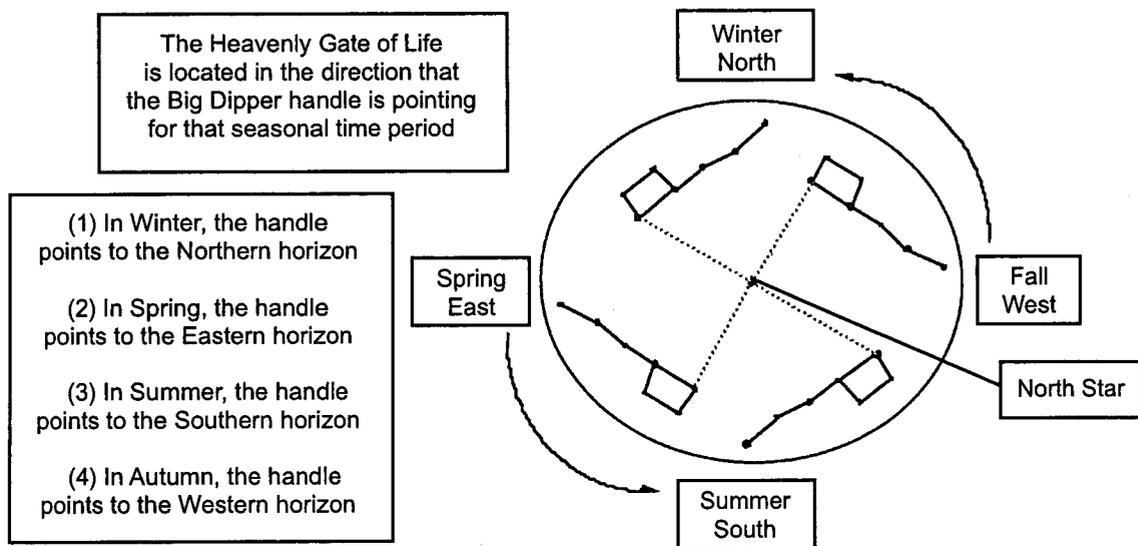


Figure 1.167. In Ancient China, the Handle of the Big Dipper was used to Determine the Season (The North Star was always positioned in the center of the diagram).

pregnancy and birth, as well as the healing of diseases. Seated on her throne, the Immortal Mother of the Big Dipper peacefully cultivates divine perfection, refines celestial and terrestrial spirits, concentrates the Vital Breath with an empty mind and enters the Mystery of Mysteries. Breathing the numinous Wind, gathering the purple Wuji energy, she has attained the mysterious and numinous Sublime Dao, and releases infinite subtle rays, penetrating the Pool of Essence."

ANGLE OF THE BIG DIPPER

In ancient Chinese mysticism, the Big Dipper represents the foundational base for the "Gate of Access," which is considered the spiritual passageway between life and death. Through this gate the individual may obtain knowledge and insight concerning past, present, and future events. The ancient Daoists believed that the Heavenly Gate of Destiny or Life (Mingmen of Heaven) is located in the direction that the handle of the Big Dipper is pointing. In ancient China, the tip of the Big Dipper handle was sometimes called the "horse," because it leads the novice (the rider) to the Heavenly Gate of Destiny. The location of the Heavenly Gate of Destiny indicates the directions from which prayers and blessings are to be initiated,

and exorcisms performed. It is also considered the place from which the soul of a deceased person can escape from the underworld.

As the Earth orbits the Sun, the angle at which the Big Dipper can be viewed changes on a daily, monthly, and yearly basis (Figure 1.167). These changing angles correspond to the different cycles of the Moon as they are arranged in the Twelve Earthly Branches, and repeat themselves after completing an orbit (360° rotation of twelve Moon cycles). These twelve lunar cycles determine the twelve seasonal periods (Figure 1.168). The beginning part of each month marks the beginning of the seasonal periods of the Twelve Earthly Branches and the beginning of the energy cycle of that month.

When the Big Dipper points to a specific direction in accordance to the "lunar month," a practitioner can face the direction that the handle is pointing to invigorate internal energy. The Big Dipper is related to the energetic transformations of germinating, beginning, and growing.

SPIRITUAL POWER OF THE BIG DIPPER

The ancient Daoists believed that the Gate of Life/Destiny indicates the directions from which prayer is to be initiated and is also the place through

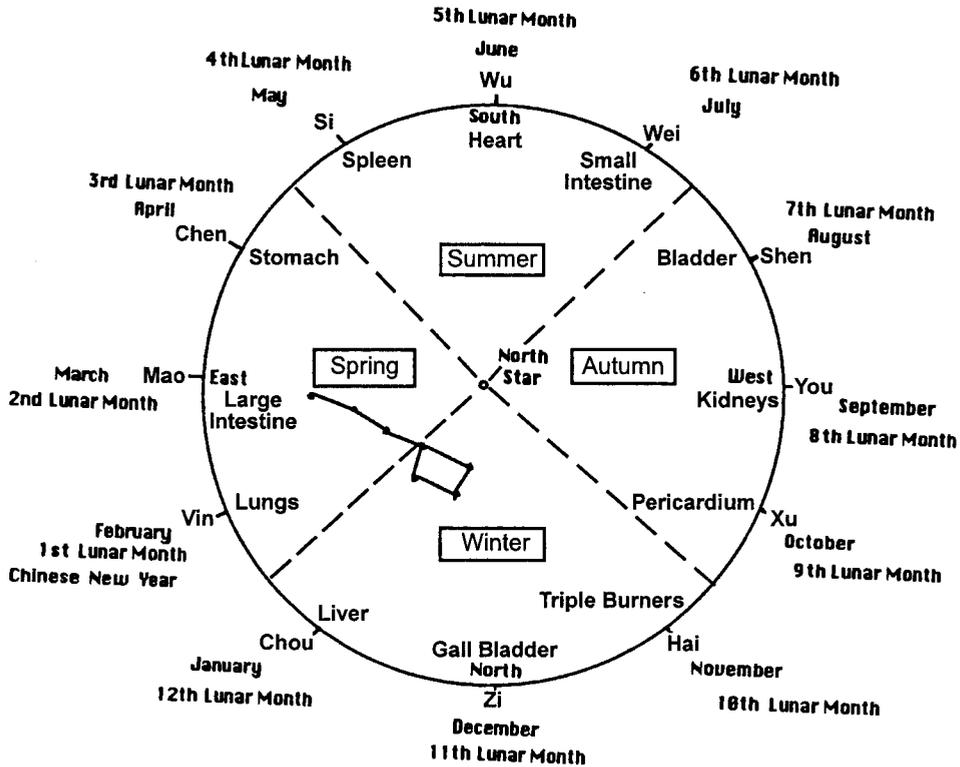


Figure 1.168. The beginning of the seasonal periods of the Twelve Earthly Branches and the twelve Moon cycles is determined by the angle of the Big Dipper.

which the soul of a deceased individual could escape the underworld. The Gate of Life/Destiny is found in different locations during the various times of the year (Figure 1.169 through Figure 1.172).

Because the Gate of Life/Destiny is located at the exact point of the tip of the handle of the Pole Star constellation, it also indicates the precise directions from which the Daoist Mystic would gather his or her celestial energy in the form of Thunder Magic cultivation.

Furthermore, the ancient Daoists also believed that the Stars of the Big Dipper move in the center of the Heavens and look down to control the four directions, four seasons and Five Elements. In ancient times, there were three specific kinds of spiritual practice centered around the Stars of the Big Dipper, described as follows:

1. The first consists of invoking its power for protection by having the celestial stars surround and cover the body with divine light.

2. The second consists of ascending into it in order to access the infinite knowledge contained within the realm of Big Dipper.

3. The third involves gathering the star's essence or star cream into the body to energize the Nine Chambers of the Three Dantians.

In ancient China, the Big Dipper was considered the bridge between the energies of the Sun, the Moon, and the source of "10,000 things." According to the *Seven Slips of a Cloudy Satchel*, "the Nine Stars are the luminous root of the Nine Heavens, the bright bridge of the Sun and Moon, and the ancestral abyss of all things." The Sun and Moon are together considered to create a bipolar energy field, whereas the Big Dipper is considered unipolar. The Sun corresponds to the Heart and Fire energy, which is related to the front area of the body. The Moon corresponds to the Kidneys and Water energy, which is related to the back area of the body. The Big Dipper corresponds to

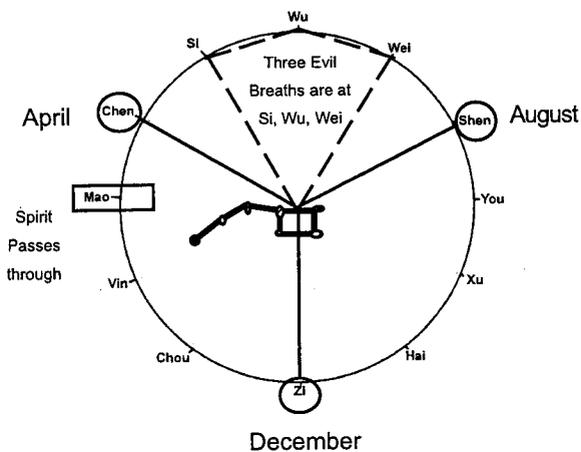


Figure 1.169. In the Shen, Zi, and Chen months (known in Daoist Mysticism as the months of the Middle Original) the tip of the Big Dipper handle points to Yin and the Spirit passes through the Gate of Life/Destiny through Mao. The Three Evil Breaths located at the open top of the Dipper are at Si, Wu, and Wei.

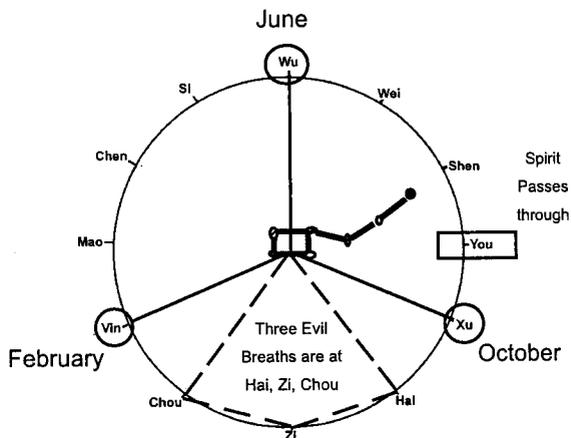


Figure 1.170. In the Yin, Wu, and Xu months (known in Daoist Mysticism as the months of the Supreme Original) the tip of the Big Dipper handle points to Shen and the Spirit passes through the Gate of Life/Destiny through You. The Three Evil Breaths located at the open top of the Dipper are at Hai, Zi, and Chou.

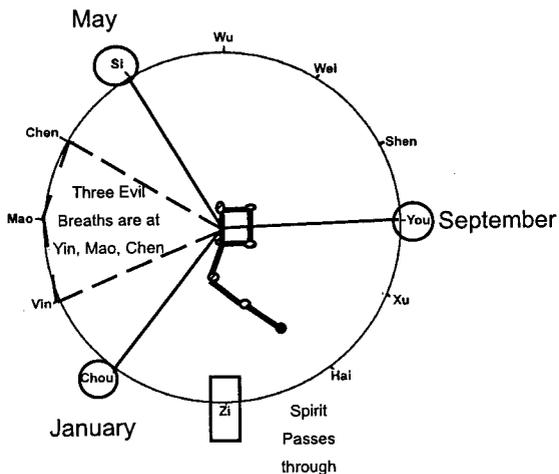


Figure 1.171. In the Si, You, and Chou months (known in Daoist Mysticism as the months of the Lower Original) the tip of the Big Dipper handle points to Hai and the Spirit passes through the Gate of Life/Destiny through Zi. The Three Evil Breaths located at the open top of the Dipper are at Yin, Mao, and Chen.

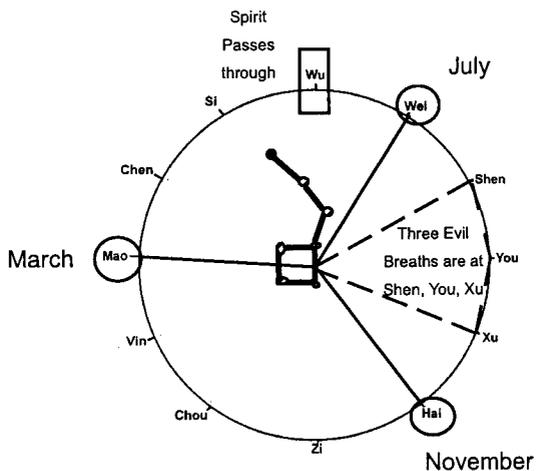


Figure 1.172. In the Hai, Mao, and Wei months (known in Daoist Mysticism as the months of the Upper Original) the tip of the Big Dipper handle points to Si and the Spirit passes through the Gate of Life/Destiny through Wu. The Three Evil Breaths located at the open top of the Dipper are at Shen, You, and Xu.

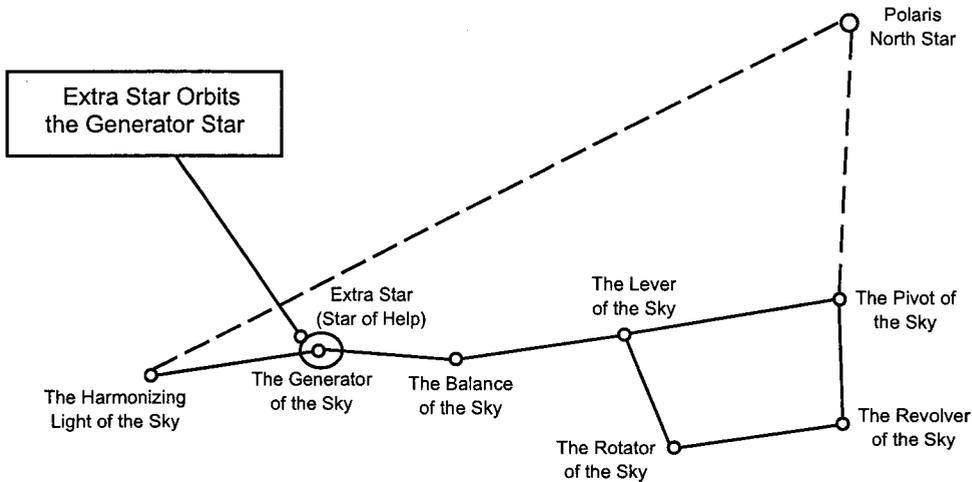


Figure 1.173. The Big Dipper is considered a reservoir of heavenly energy, collecting Qi from all of the other stars and constellations as it moves through the sky.

the Spleen and the center Earth Element, which is related to the Taiji Pole.

The energy from the Stars of the Big Dipper can also be used to balance the body's Five Agents (stored within the body's Five Yin Organs) and can be arranged internally to enhance perception of space and time. The Seven Po are also said to relate to the seven Stars of the Big Dipper.

THE STARS OF THE BIG DIPPER

The "Steps of Yu" enacted a Daoist sorcerer's magical journey from star to star through the various realms of the Northern Dipper. This sacred journey began with the "First Star" (located on the outer lip of the bowl of the Dipper), and continued to the last star, ending at the Celestial Gate (located on the very end of the handle).

The ancient Chinese believed that each person was born under the protection of one of the spirits who reside in each star of the Big Dipper. When pacing the "Steps of Yu," the sorcerer would therefore stop at each star and invoke the spirit's magical name, using the appropriate Words of Power in order to open each magical Seal. The ancient Daoists believed that there was a energetic memory encoded and contained within this magical ritual, allowing the Words of Power to automatically trigger and open the energetic portal of each star's celestial Gate.

As this encoded memory begins to awaken the deepest layers of the sorcerer's unconscious mind, it eventually works its way upward into his or her consciousness. Once the conscious mind experiences this spiritual awakening, the sorcerer's Spirit Body begins to conform itself around this encoded memory. At that moment of recognition, the sorcerer's Yang Body begins to absorb and envelop itself in the energetic material of the stars. Then, the sorcerer's Yang Body along with his or her consciousness begins to separate itself from its attachment to the dense energetic form of the Yin Body, and Soul Travel is manifested.

The names of the Big Dipper stars and their planetary correspondences are described as follows (Figure 1.173):

- **The First Star in known as the "Clarity of Yang:"** It is the star located at the lip of the Dipper's bowl, and it is sometimes called "The Pivot of the Sky." In the ritual of "Walking the Dipper," the sorcerer begins at the midnight hour, starting at the "Clarity of Yang," when the Yang energy begins to rise.

This star is also known as "The Gate of the Moon," and it represents entry into the spirit realm. When working specifically with just the "Clarity of Yang" star as a magical portal, the altar should face the North. It is also important

that the magical Seal used to open the celestial gate be engraved onto a silver talisman, during one of the three days of the Full Moon, and that no sunlight ever be permitted to shine onto this Seal. The incense used to access the spirit realm of the First Star is Camphor.

- **The Second Star** is known as the “Essence of Yin:” It is the star located at the outer bottom edge of the Dipper’s bowl, and it is sometimes called “The Revolver of the Sky.” This star is also known as the “Gate of Mercury.”
- **The Third Star** is known as the “True One:” It is the star located directly on the “floor” of the Dipper’s bowl, just before the star known as the Underworld, and it is sometimes called “The Rotator of the Sky.” This star is also known as the “Gate of Venus.”
- **The Fourth Star** is known as the “Underworld:” It is the star located at the outer edge of the Dipper’s bowl, and it is sometimes called “The Lever of the Sky.” This star is also known as the “Gate of the Sun.” It is considered to be the energetic portal to the “land of the Midnight Sun,” and was sometimes known by the name “Mysterious Darkness” and “Black Obscurity.”
- **The Fifth Star** is known as the “Red One:” It is the star located on the Dipper’s panhandle, and it is sometimes called “The Balance of the Sky.” This star is also known as the “Gate of Mars.”
- **The Sixth Star** is known as the “Northern Bridge:” It is the star located on the Dipper’s panhandle, and it is sometimes called “The Generator of the Sky.” This star is also known as the “Gate of Jupiter.” The Northern Bridge leads directly to the Celestial Gate. It also contains an “invisible” star that orbits the Northern Bridge.
- **The Seventh Star** is known as the “Celestial Gate:” It is the star located on the tip of the Dipper’s panhandle, and it is sometimes called “The Harmonizing Light of the Sky.” The Celestial Gate provides the Daoist sorcerer with the final entrance to the celestial realms. This star is also known as the “Gate of Saturn.”

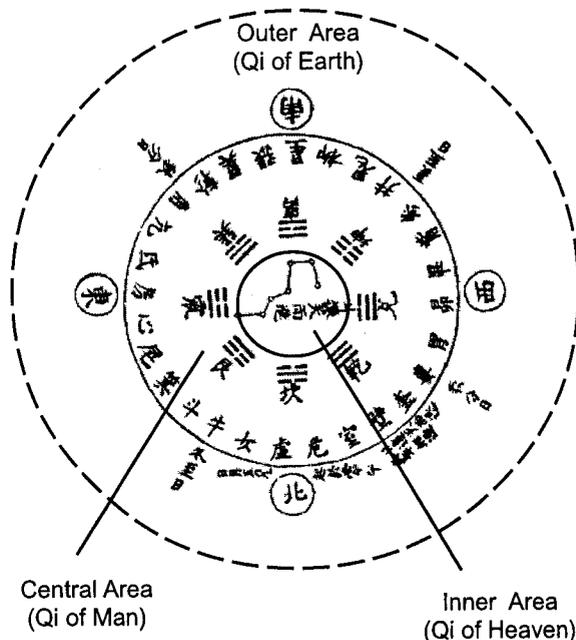


Figure 1.174. The ancient Daoists would sometimes use the energy of the Big Dipper for invoking its powerful protection.

USING THE DIPPER STARS FOR PROTECTION

One method used in ancient China for invoking the powerful protection of the Big Dipper energy is for the individual to cover him or herself with the Stars of the Big Dipper. This was accomplished by first surrounding the body’s outer energetic field with the four primary directions of the Earth Qi, then surrounding the central internal organs and energetic fields with the energy of the Postnatal Eight Trigrams.

Next, visualize the Big Dipper Stars descending from the Heavens and arranging themselves in a specific order around the center Taiji Pole of the body’s core (Figure 1.174). After the inner core has been filled with the celestial power emanating from the Big Dipper Stars, the individual can be further protected by arranging the Stars in four specific ways:

- Shining above the individual’s head, saturating through his or her entire body
- In front of or behind the doctor’s body and radiating through his or her tissues

- Vibrating the nine chambers within the individual's Three Dantians
- As a celestial receptacle, with the bowl of the Dipper in the Lower Dantian in order to receive celestial light and the handle along the spine to strengthen one's destiny and virtue

The doctor imagines placing the stars of the Big Dipper into the center of his or her body. The Stars' energetic function is to govern the front, back, right, and left of the body, thus regulating the individual's Yin and Yang energy. The Stars' energetic function can also be used for absorbing energy from the four seasons into the individual's body.

Usually, meditations dealing with gathering energy from the Sun and Moon are followed by meditations involving the Big Dipper to further stimulate and energize the body's energetic fields. The Stars of the Big Dipper are also considered to be responsible for opening the seven orifices of the embryo's body, and for giving the embryo life. These stars also correspond to the Nine Chambers in the Three Dantians and the seven primary chakras.

The ancient Zheng Yi Daoists also believed that the Nine Emperors of the Dao Body (Heavenly Emperor, Purple Subtlety, Lusty Wolf, Giant Gate, Store of Wealth, Civil Chief, Pure and Chaste, Military Chief, and Troop Destroyer) were connected to the Nine Stellar Sovereigns of the Big Dipper.

THE NINE DARK STARS OF THE BIG DIPPER

The ancient Daoists also believed in the existence of certain "anti-stars," stars that could not be seen with the eyes but existed as counterparts to the visible stars. They therefore positioned the existence of these invisible Dipper stars around the location of the visible stars.

Just as there were invisible stars forming and invisible Dipper, so are there invisible planets forming an invisible solar system. The magical rituals employed by the ancient Daoists to summon the forces of these stars also work to summon the invisible forces into the sorcerer's own body.

According to ancient Daoist texts, the nine stars of the Big Dipper constellations are doubled in number by virtue of their association with a

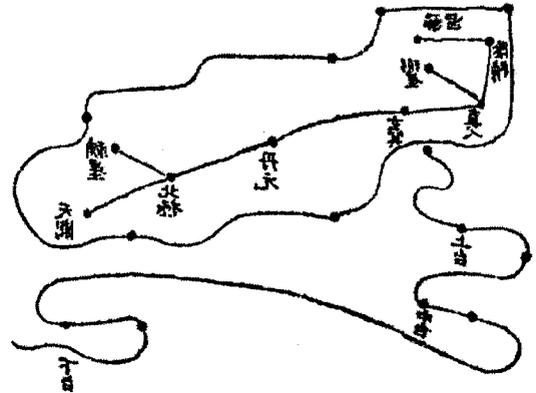


Figure 1.175. The Big Dipper, surrounded by the Dark Stars and Preceded by the Three Terraces

group of nine dark stars, which cast a "black light," or "light that does not shine." This is a type of sacred darkness floating around the North Pole. The black light is also associated with the "floating darkness" where nothing external or internal can be seen.

These nine dark stars are actually the stars of the celestial Hun and Po, or Ling Ming (Magical Light) wherein female deities known as the "Nine Empresses of the Great Yin" dwell (Figure 1.175). The Nine Empresses of the Great Yin are associated with the condition of *Wu Wei*, in which the forces of nature are gathered and hidden. They were also believed to assist the Daoist adept in the art of advanced physical, energetic, and spiritual transformation.

In ancient times, the Daoist adepts would direct the focus of their prayers and meditations toward these nine female deities in order to acquire the power of invisibility. Some of their names include, "She Who Hides by Transformation and Escapes into the Origin," "She Who Hides Her Traces and Disperses Her True Form," and "She Who Changes Her Body and Transforms Her Brilliance."

Within the physical body, these nine dark stars correspond and dwell within the Ming Tang of the Upper Dantian, while the nine visible stars of the Big Dipper correspond and dwell within the Heart and Middle Dantian.

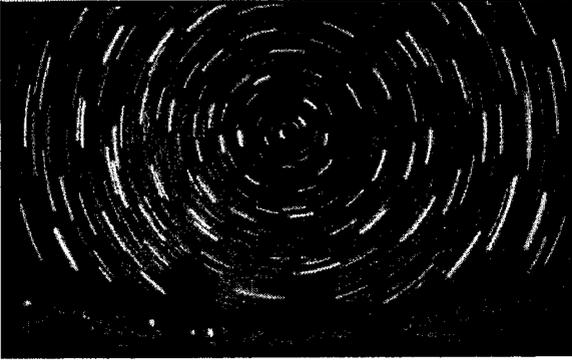


Figure 1.176. The ancient Daoist believed that the Pole Star was the absolute center of the Heavens. Pictured here (through time-lapse photography) the stars seem to trace concentric circles around the Pole Star.

THE POLE STAR AND THE BIG DIPPER

In 3000 B.C., the Celestial North Pole pointed to the star Thuban, in the constellation known as “Draco,” or the Dragon. Draconis was considered to be the most important constellation at that time, and it seemed to pivot around the Heavens via one of its own stars, Thuban (also known as Alpha Draconis). Over time, the gradual change from Draconis to the Great Bear (Big Dipper) signified a energetic shift that occurred on the planet many centuries ago.

Currently, the Celestial North Pole corresponds to an area in space very close to the star known as Polaris (the North Star). According to ancient Daoist texts, the Pole Star (North Star) is the absolute center of the Heavens (Figure 1.176). It was further believed that the Pole Star axis, stemming from the North Star, traveled downward from the center of Heaven to connect with the Earth’s center core through the North and South poles. The North pole was regarded as the peak (or Baihui) of the Earth, and was believed to be comprised of seven Stars, composing a fifth realm (differentiated from the Four Directions of Heaven).

The energies of each of the four directional animals and their seven constellations moved around the Earth’s central Pole to create the Five Element changes in weather. If the weather changes progressed in their expected order, they

were considered normal; however, if the weather transition occurred either earlier, later, stronger, or weaker than expected, it was considered to be an environmental Evil Qi.

Therefore, the ancient Chinese believed that one could predict the changes of weather by studying the interrelationships between the Five Elements and the cycles of the Sun, Moon, the Pole Star, the Five Planets, and the Twenty-Eight Constellations.

BIG DIPPER STEPPING PATTERNS

The Big Dipper is also called the “Celestial Matrix” and the “Earthly Pattern.” Therefore, the basic function of Pacing the Dippers is to symbolize leaving the Earth and crossing over the “Nine Quarters” of the Nine Heavens, patrolling the universe, and flying over the realm of the Immortals. Once the priest has entered into the celestial realm, he or she can receive assistance in prohibiting evil things, and controlling evil spirits. The Steps of Yu and the Pacing of the Big Dippers also had the additional function of creating supernatural powers, and enhancing the ability to prohibit and control spirit entities.

Within the course of their development, the specific functions of the stepping patterns became specialized. Some of the stepping patterns were mainly practiced in order to allow the mystic the ability to fly over the Nine Heavens, others were specifically used to control the spirits. For example:

- The pacing of the Dipper for “Destroying Hell and Invoking Thunder,” was used as a skill in Thunder Magic. The stepping pattern was believed to be able to remove the Yin Vital Breath from the body and allow the disciple to be able to discharge Yang spiritual power (causing the frightening sound of thunder to be heard).
- Pacing the “Dipper of Spirit Possession” as a exorcistic skill for “Summoning and Interrogating Spirits” caused the spirit to attach itself to a specified children medium or other designated individual.
- The “Pacing The Numinous Dipper of the Divine Tiger of the Life-invoking Roar” was

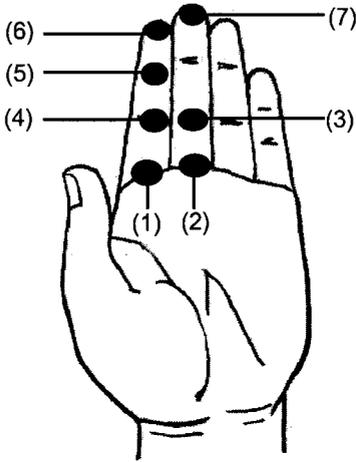


Figure 1.177. The Seven Stars of the Northern Dipper can be accessed through the mystic's left hand.

used in order to invoke the Divine Tiger General, who pursued and controlled souls lost in the darkness. This stepping pattern was commonly used when performing the ritual of "Refinement and Salvation for Destroying the Darkness."

- Dipper pacing can also be performed in order to access the Nine Quarters (Nine Continents) of the Earth. In ancient times, the Nine Quarters referred to the nine distinct regions of Earth: Yong, Liang, Yan, Yang, Qing, Xu, Yu, and Ji, which surrounded the "center" kingdom of ancient China. By symbolizing the entire country while pacing the Nine Quarters, the ancient Daoist mystic was able to spiritually travel and energetically patrol all the land on the Earth.

The foundation of Daoist magic lies in the ability to transform and use supernatural powers while controlling the resulting energetic changes with the aid of supernatural forces (via the Celestial Immortals who live within the Heavens or within the Immortal Mountains). A Daoist mystic must also develop powerful supernatural abilities if he or she desires to enter the supernatural world. Pacing the Dipper was thought to be an effective "tool" in helping the Daoist priest enter into the realm of the Immortals.

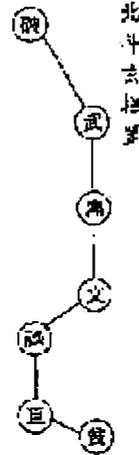


Figure 1.178. The Pacing of the "Big Dipper of the Mysterious Pivot"

PACING THE BIG DIPPER AND HAND SEALS

The Pacing the Big Dipper is usually practiced together with specific Hand Seals (refer to Figure 1.177). It is said that during the Tang Dynasty (618-907 A.D.) and the Song Dynasty (960-1279 A.D.), there were over 700 kinds of Steps of the Big Dipper and Hand Seal patterns.

In spite of the huge variety of stepping patterns, there are only a few types of magical skills conjured from the Pacing the Big Dipper that are commonly used in Daoist mysticism. The most common stepping pattern used when Pacing the Big Dippers is called the "Big Dipper of the Mysterious Pivot" (Figure 1.178). In this particular stepping pattern, there are only seven Dipper stars used. The names of these stars are used as the names of each steps while pacing forward, and the names of the stars' Rulers (the controller over the stars' specific power) are used as the names of each steps while pacing back.

In the Eastern Han Dynasty (25-220 A.D.), the *Tradition of the Mighty Commonwealth of Orthodox Oneness* taught the "Three-Five Big Dipper Register," which describes the skills of the Pacing of the Dippers of the East, South, West, North and Center. Later the "Skills of Pacing the Dippers of the Twenty-Eight Constellations" (Figure 1.179) and the "Five Big Dippers of the Sun and the Moon" were commonly used in the Zheng Yi traditions.

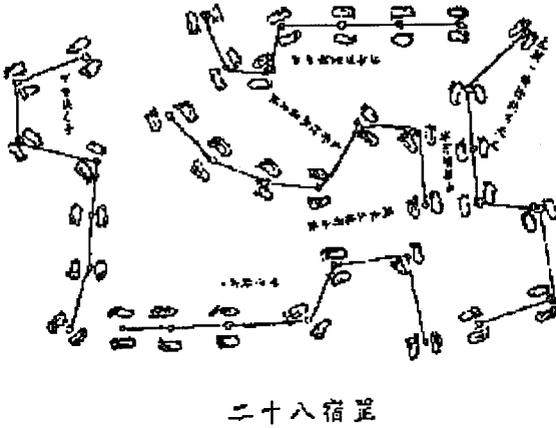


Figure 1.179. The Three-Five Big Dipper Stepping Patterns of the Twenty-Eight Star Constellations

SEVEN STAR STEPPING PATTERNS

The ancient Chinese divided the Heavenly energy of the cosmos into different classes of Yin and Yang: the Sun was seen as being the essence of Yang, the Moon as being the essence of Yin, and the Stars as being a combination of both Yin and Yang. The Stars were believed to have a great influence upon the energetic matrices of Earth and Man. The term "Stars" in ancient China referred to the visible stars in the Northern Hemisphere; namely the Big Dipper, Polaris, the five planets and the twenty-eight star constellations.

The pure aspects of these Stars were believed to form the universal patterns that are responsible for the manifestation of form and matter. Thus, the ancient Chinese also believed that everyone was born under the guardianship of the Stars. Certain Stars would have a great influence over an individual's life, determining whether he or she would be born as a human or animal, live long or die young, be rich or poor, etc.

The following stepping patterns are based on the placement of the various star constellations.

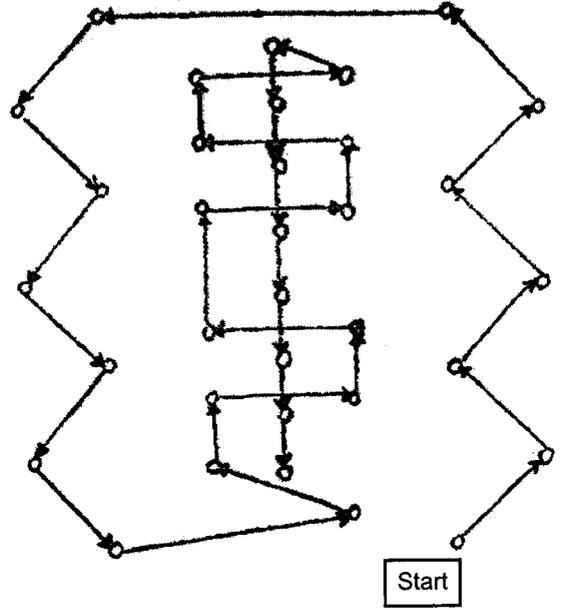


Figure 1.180. The "Big Star Stepping"

These various stepping patterns are attributed to the "star powers" of the twenty-eight celestial mansions and their movements within the Heavens.

"BIG STAR STEPPING"

This Stepping Pattern uses the stars to summon the magical help of Celestial Immortal Ne Zha (The Fire Wheel Child). 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 (Figure 1.180).

The Jade Emperor honored him and conferred upon him the title "First Leader of the 36 Immortal Warriors, the Heavenly Marshal who guards the Gates of Heaven."

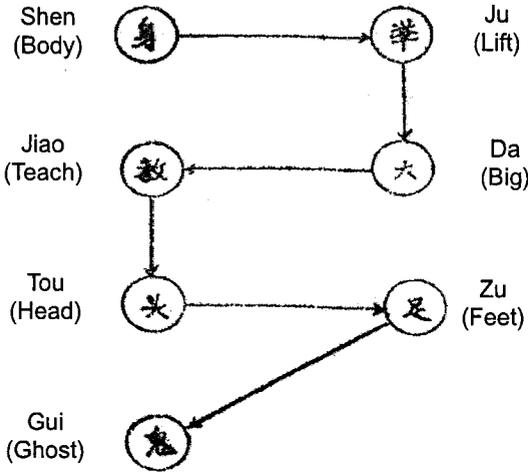


Figure 1.181. Seven Star Stepping #1: "Summoning the Immortal Ne Zha" Stepping

**SEVEN STAR STEPPING #1:
"SUMMONING THE IMMORTAL NE ZHA" STEPPING**

This Stepping Pattern uses the stars to summon the magical help of Celestial Immortal Ne Zha (The Fire Wheel Child). 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 (Figure 1.181).

This stepping pattern is performed while reciting the following incantation:

**"My body raises up
to offer respect to
the Big Master Teacher
Who Leads the Ghosts"**

**SEVEN STAR STEPPING #2:
"REMOVING THE EVILS" STEPPING PATTERN**

This Stepping Pattern is used to capture and remove demons and evil spirits (Figure 1.182).

This stepping pattern is performed while reciting the following incantation:

**"I summon
the White Yi
of the Great Heaven
to capture and remove
the demon hoards"**

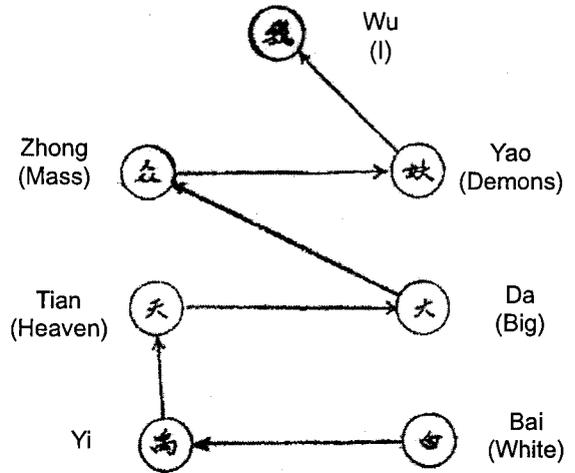


Figure 1.182. Seven Star Stepping #2: "Removing The Evils" Stepping

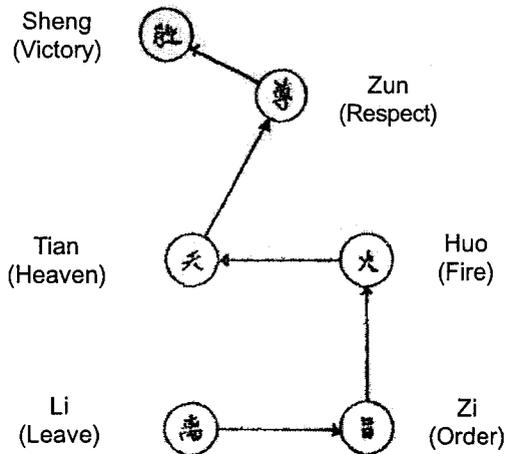


Figure 1.183. Seven Star Stepping #3: "Summoning the Magical Officers" (First Version)

**SEVEN STAR STEPPING #3:
"SUMMONING THE MAGICAL OFFICERS" (#1)**

This Stepping Pattern is used for the purpose of summoning the magical help of the Celestial Marshal Generals and their Celestial Soldiers (Figure 1.183).

This stepping pattern is performed while reciting the following incantation:

**"Dispatch the order
and summon the Heavenly Fire
that Demands Respect
and Commands Victory"**

SEVEN STAR STEPPING #4:

“SUMMONING THE MAGICAL OFFICERS” (#2)

This Stepping Pattern is used for the purpose of summoning the magical help of the Celestial Marshal Generals and their Celestial Soldiers (Figure 1.184).

This stepping pattern is performed while reciting the following incantation:

**“With the Fire of Thunder
and My Penetrating Shout
I cause the Heavens and Earth to Move”**

SEVEN STAR STEPPING #5:

“SUMMONING MARSHAL YIN” STEPPING

One example of a general ritual used for summoning Celestial Marshal General Yin to Bind Evil Spirits and Demons is described as follows:

- First, the Daoist disciple transforms his body into that of a Hua Shen (“Immortal Deity”). Next the disciple gathers the energy of his Prenatal Wu Jing Shen (i.e., the spiritual energy of his Five Yin Organs) to merge with his original soul energy (Ling Shen). Both energies are combined in order to form the “true spirit body” (also known as the “Golden Luminosity” body).
- The disciple begins to circulate the spiritual energy by transforming his tissues through the alchemy of mind and respiration. As this circular process continues, the disciple will imagine the exteriorizing of the deities within (by breathing out) and the interiorizing of the Golden Luminosity (by breathing in). The disciple will continue in this manner until he transforms the his body and mind into the spiritual state of an immortal, known as the “Mysterious Lord” (Xuan Di). As the Mysterious Lord, the disciple now has the spiritual status and power to communicate with and summon Celestial Marshal General Yin (or any other celestial deity).
- Next, the disciple purifies the brush used for writing talismans and focuses his attention onto the celestial name of the deity he wishes to summon (Marshal General Yin). The disciple then performs the Seven Star Stepping Pattern for “Summoning Marshal Yin” (Figure 1.185), while saying the following incantation:

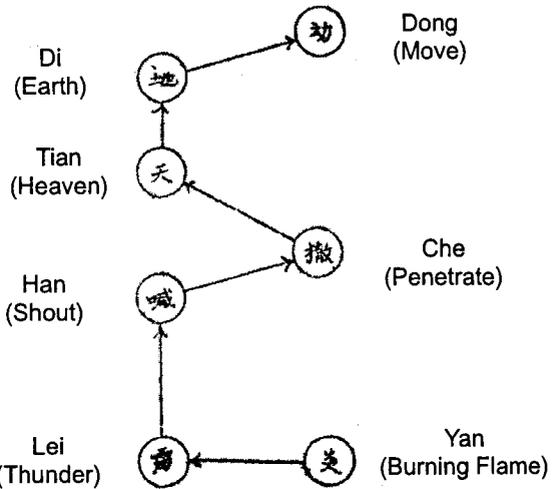


Figure 1.184. Seven Star Stepping #4: “Summoning the Magical Officers” (Second Version)

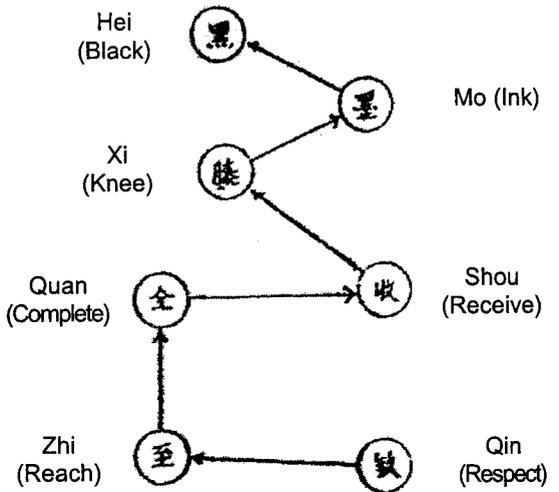


Figure 1.185. Seven Star Stepping #5: “Summoning Martial Yin” Stepping

**“With deep respect I reach
and completely receive
the Magical Power of the Black Ink”**

- On a three and one-half meter blue banner (whose bottom end has been cut into five pennant-shaped ribbons and weighted with small stones), the disciple will draw a large talisman associated with Celestial Marshal Gen-

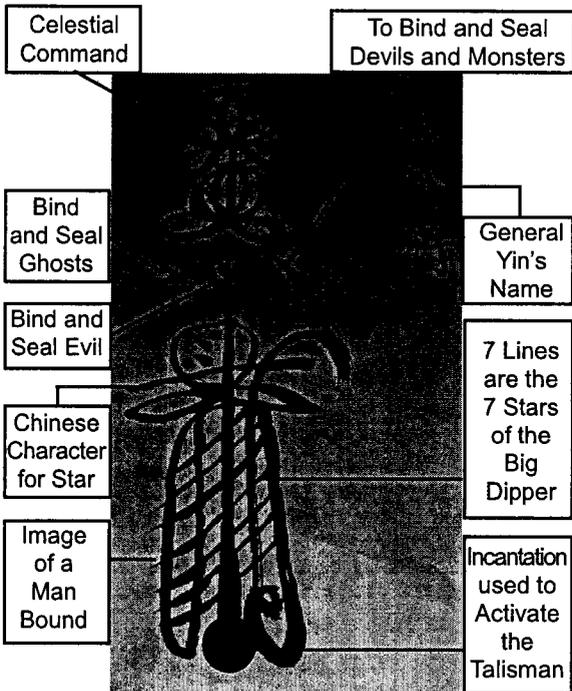


Figure 1.186. General Yin's Talisman: Used for Binding Evil Spirits and Demons

eral Yin (Figure 1.186). Marshal General Yin is considered to be the "Star God of the Center Sky," and is summoned from the "Earthly Palace of Supreme Age."

- On the bottom of the large talisman, the disciple then writes in smaller characters the specific talismans associated with several dozen deities and tens of dozens of celestial names in an effort to summon all these celestial deities to attend the ritual.
- The disciple will write each name, one after the other, on top of one another (so as to form a dense circle of black ink at the bottom of the large talisman).
- After writing these names, the disciple then writes a talisman on the ends of each of the five pennants on the bottom of the banner.
- The ceremonial master and his acolytes will then hoist the banner on the end of a 10-meter bamboo pole.
- Charged with talismans and celestial names that have been written by a disciple with spiritual power, the banner waves in the wind, and

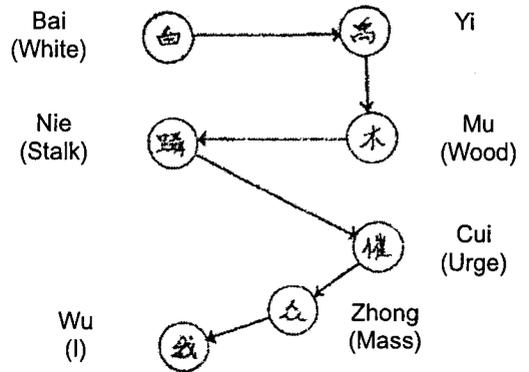


Figure 1.187. Seven Star Stepping #6: "Southern Star" Stepping

summons Celestial Marshal General Yin and the rest of the celestial deities to the altar space.

- When Celestial Marshal General Yin arrives, he ties into knots the pennants at the end of the banner. This energetically symbolizes that he has responded to the summons.
- After all five pennants are securely knotted, the banner is taken down and placed in the center of the main altar.
- Through the use of the Talismanic Brush, Breath, Hand Seal, Star Stepping, Incantation and Banner, the disciple (having become a deity) is now able to summon the celestial Marshal Generals and other deities.

**SEVEN STAR STEPPING #6:
"SOUTHERN STAR" STEPPING**

This Stepping Pattern is used to capture evil spirits or demons (Figure 1.187). The ancient Chinese believed that the energy of the Southern Dipper was in charge of life, while the energy of the Northern (Big) Dipper was in charge of death. While the Northern Dipper represents the realm of the Underworld, the Southern Dipper leads the skillful practitioner to eternal life. Therefore, the celestial deities of the Northern Dipper are invoked in order to help the disciple pass for registration in the Southern Dipper, where the true registers of immortality are kept.

This stepping pattern is performed while reciting the following incantation:

**"I Summon the White Yi
of the Wood Element
to secretly persuade the masses"**

**SEVEN STAR STEPPING #7:
"NORTH STAR" STEPPING**

The Northern Dipper (also known as the Northern Bushel, Big Dipper, and Ursa Major) was and is the central object of important visualization techniques in Daoist mysticism (as well as being one of the main celestial divinities). It is the center and source of all things, establishing the inherent order of the universe and foundation of the world. The Dipper is seen as the pivot of all creative transformations. It is the vertical axis of the universe that is aligned with the Spleen and Yellow Court in the human body. It establishes the rhythms of the seasons, distinguishes good and evil and controls good fortune and disaster.

Most importantly, the Northern Dipper is seen as the "Gate of Access" to the Heavens. Believers must invoke its divinities to pass from death into life. The ancient Daoists believed that in order to live longer, an individual needed to pray to the Immortal of the Big Dipper to take one's name off the Death Registration.

The Dipper is the symbol and home of the Great Unity, the Daoist god "Taiyi," and is part of a triad formed between the Sun, Moon and Stars. The Northern Dipper is made up of 9 stars (2 of which are visible only to skillful practitioners), each star inhabited by a particular male divinity. In addition, each star in the Dipper has a corresponding location in the human body. For example, the first star is located in the Heart.

Moreover, the Northern Dipper has beside it a corresponding counterpart/mirror image made up of "Black stars." The spouses of the male divinities of the Northern Dipper live in these stars. This "black" constellation forms the material and spiritual soul of the Northern Dipper (Figure 1.188). In the *Bu Tiangang Jing* (Scripture on Pacing the Heavenly Guideline), stars of the Dipper are known by the following names: Yangming (Yang Brilliance), Yinjing (Yin Quintessence), Xuanming (Mysterious and Dark), Danyuan (Cinnabar Origin), Beiji (Northern Culmen), Tianguan (Heavenly Gate), and are joined by two "dark" stars that serve as the Hun and Po souls of Dipper (Fuxing and Bixing) which help form an esoteric "outer" Bushel.

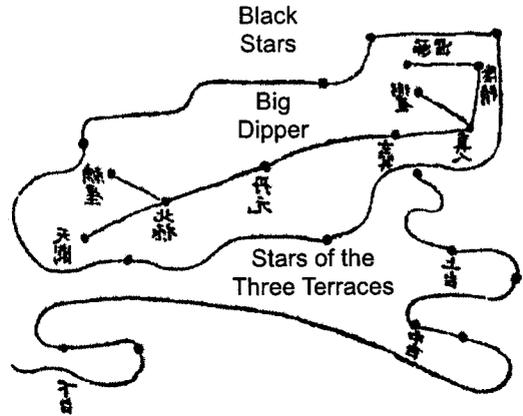


Figure 1.188. The Big Dipper, surrounded by the "Black Stars" and preceded by the "Stars of the Three Terraces"

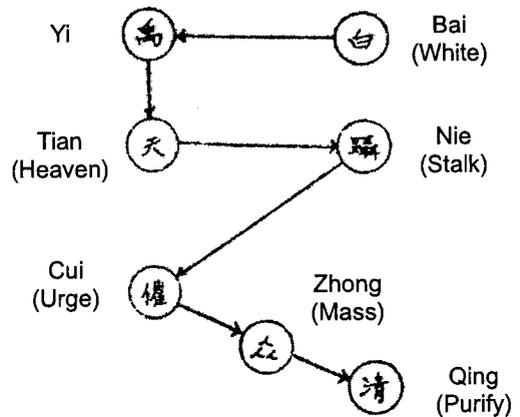


Figure 1.189. Seven Star Stepping #7: "Northern Star" Stepping

This Stepping Pattern is used to remove, evict, and capture evil spirits and demons (Figure 1.189). This stepping pattern is performed while reciting the following incantation:

**"The White Yi of Heaven
Secretly Persuades the Masses
to Purify their Spirit"**

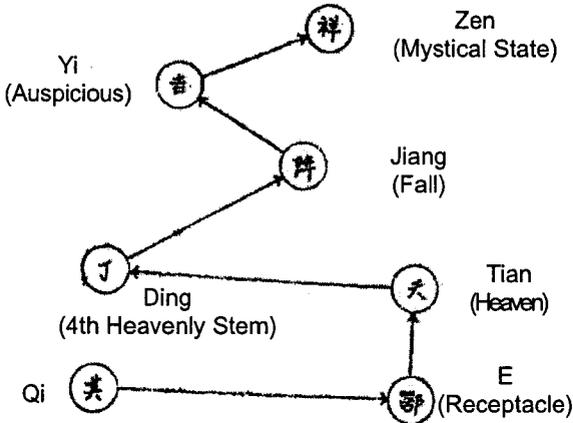


Figure 1.190. Seven Star Stepping #8: "Escorting and Sending" Stepping

**SEVEN STAR STEPPING #8:
"ESCORTING AND ASCENDING" STEPPING**

This Stepping Pattern is used for escorting and sending the official reports to the Heavens (Figure 1.190).

This stepping pattern is performed while reciting the following incantation:

"The Receptacle of the Heavenly Ding Falls Auspiciously onto those in the Divine State of Mysticism"

**SEVEN STAR STEPPING #9:
SUMMONING THE MAGIC TIGER STEPPING**

This Stepping Pattern is used to summon the Celestial General's Magic Tiger (Figure 1.191).

The ancient Chinese considered the Tiger to be the prince of the wild mountain beasts (the four stripes on his forehead form the character "Wang," or Prince), believing that "its powerful roar stirs up the wind in the valley." It is the magical animal which signifies the Yin that calls forth the actions of the Yang, therefore tiger talismans are used to keep away disease and evil, and its images are painted on the walls of homes and temples to keep away evil spirits.

The tiger is also associated with autumn, when it comes down from the mountains into villages, and is personified by the constellation Orion, which is prominent in autumn. Immortal deities who ride on the back of tigers include:

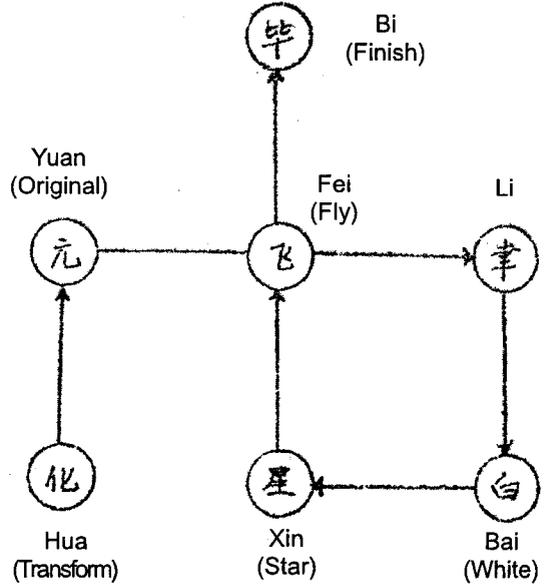


Figure 1.191. Seven Star Stepping #9: "Summoning the Magic Tiger Stepping"



Figure 1.192. Zhang Daoling, the First Celestial Master of the Zheng Yi Daoist Sect

- **Zhang Daoling:** Zhang Daoling (the First Celestial Master of the Zheng Yi Daoist sect), is depicted as riding a tiger and carrying a demon-dispelling sword as he escorts the dead to their final destination (Figure 1.192).
- **The God of Wealth:** The God of Wealth, Marshal Chao Gongming, is depicted as riding a black tiger while holding a silver ingot.
- **The Goddess of the Wind:** The Goddess of the Wind, Feng Po-po, symbolizes the elements of air and water, storms, precipitation and moisture. She is depicted as an old, wrinkled woman, sitting on the back of a tiger, riding on a path made of clouds.

The tiger represents the greatest earthly power as well as protection over human life. It chases away the "Three Disasters" (fire, thieves and ghosts). As the enemies of evil spirits, especially those who torment the dead, tigers are carved on tombs and monuments.

This stepping pattern is performed while reciting the following incantation:

**"Transform the Original Flying Li
of the Heavenly White Star
and fly to the finish"**

NINE TRACES OF THE BIG DIPPER

The Daoist Book of the *Flowing Drops of the Golden Lock* states that the Big Dipper was the Middle Dipper (which was a star). As the Middle Dipper descended, it became the Nine Souls (which inhabit the Nine Palaces). In order to fuse the spiritual powers of these Nine Souls, the nine traces are performed when Pacing the Dipper (these are demonstrated by following the nine patterns of the Big Dipper stars). It is important to note that the nine traces are represented by the seven stars of the Big Dipper, plus the two extra Dipper stars "Fu" and "Bi."

It is also believed that the original Steps of Yu and the pacing of the Big Dipper corresponded to the energetic and spiritual powers contained within the Nine Palaces and Eight Trigrams. In ancient China, this was called "the three steps and the nine traces which construct the Kan (Water) Trigram and the Li (Fire) Trigram."

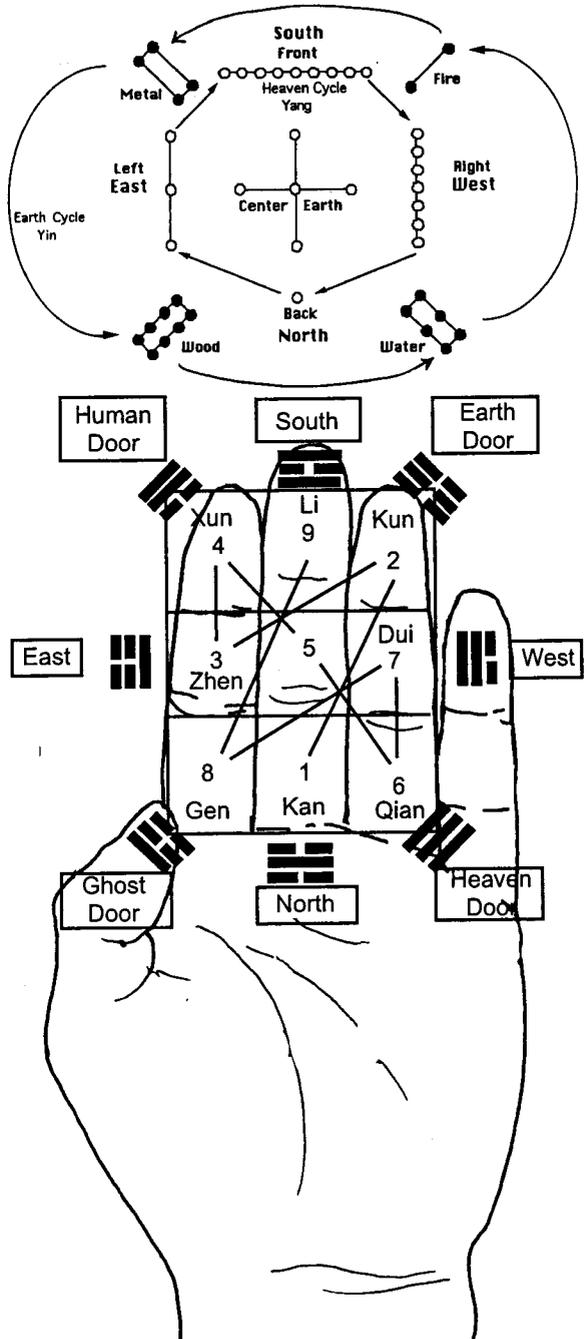


Figure 1.193. In ancient China, the Post-Heaven Bagua pattern of the "Magic Square" was superimposed on the left palm allowing the Daoist mystic the ability to summon and gather the energetic and spiritual powers of the Bagua into his or her body.

A common diagram used as a template for stepping in the Nine Palaces and Eight Trigrams, is the "Great River Chart Dipper of the Open Valley" diagram, which was originally used as the stepping pattern diagram of the Big Dipper. The seven stars of the Dippers and the two stars Fu and Bi compose this Big Dipper Diagram, and are regulated by the Post-Heaven positions of the Bagua (Eight Trigrams) listed on the "River Chart" (Figure 1.193). There are two specific types of stepping patterns displayed:

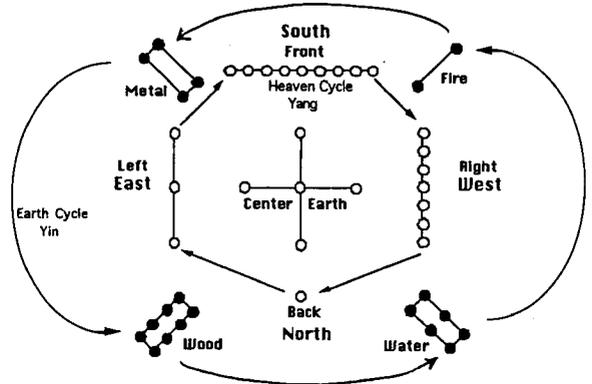


Figure 1.194. The "River Chart"

- **Kan (Water) Trigram Stepping Pattern:** This pattern is used after the Winter Solstice. At the time of the Winter Solstice, Yang energy is born, and subsequently increases its power each day. During this time period, the ritual master starts from the Kan (Water) Trigram and moves to the Li (Fire) Trigram.
- **Li (Fire) Trigram Stepping Pattern:** This pattern is used after the Summer Solstice. At the time of the Summer Solstice, Yin energy is born, and subsequently increases its power each day. During this time period, the ritual master moves from the Li (Fire) Trigram to the Kan (Water) Trigram.

Because the original three steps and nine traces of the Steps of Yu were thought to have the shape of the Big Dipper, they were associated with Pacing the Big Dipper. Later, the original "Steps of Yu" was diversified into different types of stepping patterns (i.e., the "Twelve Traces" and the "Three-Five Traces"). Since there are so many kinds of Big Dipper diagrams and patterns, new Dipper steps were constantly created and compiled based on specific ritual contents, needs and functions. In modern times, there are now many names given to these star stepping patterns

THE NINE PALACES OF HEAVEN

Each of the nine numbers listed on the "River Chart" represent one of the nine areas of the Heavens or the Nine Palace Constellations (Figure 1.194). The following is an explanation of the energetic natures of the Nine Stars, as well as their specific Elements and divinational forecasts:

1. **Tian Peng (Water Element):** This star corresponds to Kan Trigram. It energetically has a

close connection to the occurrence of theft, and it is therefore considered to be an inauspicious star. When the Tian Peng star falls in one palace, people should construct dams, defence facilities, or strengthen the stronghold in order to prevent calamity from happening. It is also not a good time to travel far or conduct business (due to the potential of theft).

2. **Tian Rui (Earth Element):** This star is Yin, and it has a close connection with epidemic. It is sometimes called the disease star. When the Tian Rui star stays in one palace, people should receive teachings or admonishment, make friends, stay in the original place, abstain from the deployment of armed forces, not marry, and avoid quarreling, traveling, new construction, etc.
3. **Tian Cong (Wood Element):** This star is Yang, and it has a close connection with kind donations, doing kind deeds, and agricultural activities. It is considered to be an auspicious star. When Tian Cong dwells in one palace, it is considered to be a good time for military action, battle or fighting.
4. **Tian Fu (Wood Element):** This star is Yang, and it has a close connection with cultural education. It is considered to be a very auspicious star. When Tian Fu dwells in one palace, it is auspicious for traveling, business, marriage, construction, studying, and elevating one's social status, as well as for cultural and educational development.

5. **Tian Qin (Earth Element):** This star is Yang, and it is considered to be auspicious for all things because it dwells in the "Central Earth Palace" which can give rise to all.
6. **Tian Xin (Metal Element):** This star is Yin, and it has a close connection with leadership capability, scheming, treatment of disease, and military deployment. It is considered to be an auspicious star.
7. **Tian Zhu (Metal Element):** This star is Yin, and it has close connection with killings, strange things, mysterious matters, damage and destruction. It is considered to be an inauspicious star. When Tian Zhu falls in one palace, people should strengthen their garrison, train their forces, and prepare for the bad times. It is not a good time for traveling far or doing business, otherwise loss, injury and unfortunate things will happen.
8. **Tian Ren (Earth Element):** This star is Yang, and it is considered to be an auspicious star. When Tian Ren dwells in one palace, it is a good time for offering teaching to the general public, pacifying individuals, and cracking down on rebellious individuals or gangsters. It is also an auspicious time for business, marriage and social status.
9. **Tian Ying (Fire Element):** This star is Yin, and it has a close connection with outrageous behavior, heated situations, fire, and blood. It is considered to be a neutral star. When Tian Ying dwells in one palace it is good for planning and visiting high officials. However, it is not an auspicious time for making fortunes, social status possession, marriage or travel.

INCANTATIONS FOR THE NINE PALACES OF HEAVEN

In ancient China, the ritual master would recite specific incantations while pacing any one of the nine magical stars, pointing out the direction in which he is moving, reciting the symbolic meaning of the specific Dipper and manifesting the power of his magic skill. For example, the incantation used when pacing the Dipper after the Winter Solstice says:

**"The Dipper is sublime
at the 12 two-hour periods,
Therefore I take the Big Dipper
flying over to exhibit mighty power
with Vital Breath like the clouds.**

**The seven stars move
to interact with the Heavens,
so that we know the changes
of good or ill luck.**

**Pacing the Dipper by its rhythms,
I move into the Dipper,
and through the 28 Constellations,
through the Heavenly Pass
with the changing of time.**

**Moving from Tianying up to Tianren,
I feel cold as if the land
has sunk down into a deep valley.**

**Leaning by Tianzhu and bracing Tianxin,
I ascend to Tianqin from Tianxin.
I pass by Tianfu and look at Tianchong,
going into Tianrui and out of Tianfeng.**

**The passage of the Dippers is open,
and the strong and weak
mutually assist each other.
Happiness and good fortune are increased
and are passed on to the descendants.**

**I have stayed in the darkness
for hundreds of years.
I follow your steps after the Yang.**

**The Dipper of the Open Valley is divine,
so that it can dispel the devils.
As a result, one can avoid the evils
at the mouth of the Dipper.**

**Quickly, quickly,
In accordance with
the statues and ordinances!
Act as this is my command!"**

Through understanding this ancient Daoist incantation, we may see that Pacing the Big Dipper mainly symbolizes flying in the Heavens, with the supernatural function of dispelling disasters and avoiding evils. The Dipper of the Twenty-

Eight Constellations and the Five Big Dippers of the Sun and the Moon represent certain mystical areas of Heavens. The ritual master visualizes these celestial scenes while pacing the Dipper steps.

OFFERING INCENSE WITH "THE DIPPER OF BRIGHT STARS AND PEARLS" INCANTATION

Each time the Daoist priest offers incense at the Central Altar, he or she will perform the "Dipper of Bright Stars and Pearls" stepping patterns. These stepping patterns can be paced in either of two ways; through the "Eight Stepping Patterns" or through the "Three Stepping Patterns."

As the Daoist paces through these steps, and offers the incense, he or she will recite the following incantation:

**"The imperial order of Jade Clarity is simple,
with the separate images
of the Great Divine.**

**The original Dippers
are flowing and changing with the stars
and pearls over and around them.**

**Quickly, Quickly,
In accordance with the statues and
ordinances as the imperial order"**

While reciting the incantation, the ritual master visualizes the three magical realms of the Jade Clarity, Supreme Clarity, and Highest Clarity, where the Immortal Gods of the Three Pure Ones reside.

The incantation of "Pacing the Big Dipper" mentions that by burning the incense, the Daoist priest transforms the energy of normal starlight into spiritual power within the realm of the mortal world (the World of the Dead). The ancient Daoists believed that the priest could succeed in accomplishing such a supernatural task with the aid of speaking such an incantation.

NINE PALACE STEPPING PATTERNS

When the Eight Trigrams were arranged into a nine-chambered square pattern, with the center representing the magical "Bright Palace," it was commonly known as the "Magic Square." The

ancient Chinese attached great significance to this magical pattern, as it involved manifesting endless variations of mathematical calculations that could be used to explain the energetic flows of Heaven and Earth. So influential was this magical pattern that the Imperial Palace in China was divided into a Magic Square containing nine chambers. In each appropriate chamber, sacrifices were performed in accordance with the times and seasons of nature.

The "Nine Chambers of the Emperor's Palace," (or Nine Palaces) was first introduced publicly in ancient China in the *Book of Rites*. This ancient book described each celestial palace, with its unique color and time of season. The ancient system of "Nine House Divination" (based on the celestial patterns of the Nine Palaces) and the unique patterns of energetic interactions stemming from the "Magic Square" were also introduced to the public during this time period.

Nine Palace Stepping Pattern, also known as the "Walk of Taiyi Through the Nine Palaces," is represented by eight trigrams positioned around the center of the Luo Diagram. The esoteric rituals pertaining to this "Magic Square" configuration may be seen in the Celestial Masters *Shangqing Huangshu Guodu Yi* (Initiation Rite of the Yellow Writings), which consists of twenty ritual units to be performed by a male-female pair, literally pacing the Earthly Branches, the Five Elements, and the Nine Palaces on the cosmicized body of each of the partners.

During the Spring and Autumn Period (770-476 B.C.), the famous Daoist poet Lu Buwei wrote, "Heaven has nine fields, Earth has nine regions, the country has nine mountains, the mountains have nine passes." The ancient Daoist Star Stepping patterns follow these nine passes, allowing the sorcerer the ability to access the most subtle realms of Heaven and Earth.

According to the ancient writings on the *Xu Zhen Tu* (the Chart of True Cultivation), Heaven, Earth and Man are energetically joined in a continuous interaction of correspondences. These subtle correspondences relate to the esoteric patterns hidden within matter, energy, and spirit. For example, the "Nine Palaces" correspond to the

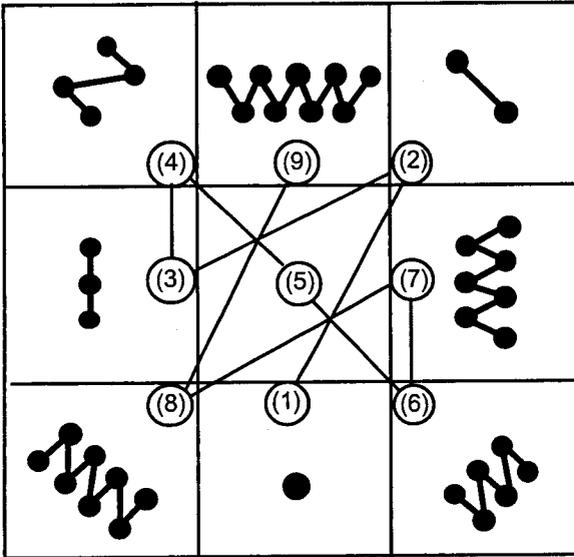


Figure 1.195. Nine Palace Stepping #1: "Magic Square Stepping"

nine energetic influences of Heaven, the "Nine Continents" correspond to the nine energetic influence of the Earth, and the "Nine Orifices" correspond to the nine energetic influences of Man.

The following Nine Palace Stepping Patterns are arranged according to specific energetic patterns unique to the Magic Square and are practiced in order to allow the Daoist disciple access into the energetic realms of the Jade Emperor's "Nine Celestial Palaces."

**NINE PALACE STEPPING PATTERN #1:
"MAGIC SQUARE STEPPING"**

This stepping pattern is traditionally used in Daoist rituals for the purpose of conjuring and summoning the specific powers of celestial Immortals, Planetary Immortals, Spirit Soldiers, etc. By following the Nine Palace stepping patterns, the disciple can progress into the most subtle realm of the celestial world (Figure 1.195).

As with all of the other stepping patterns, when using the Magic Square for attacking, defending, summoning, or dispatching, the disciple will eventually transfer the energetic pattern onto his or her left hand, in order to use the right hand to hold Daoist magical "tools."

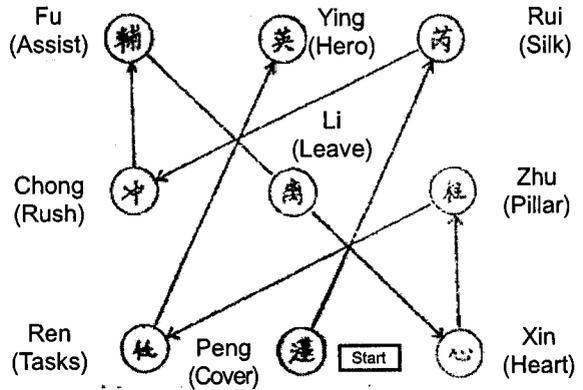


Figure 1.196. Nine Palace Stepping #2: "Hero Stepping (Nine Purple Stepping)"

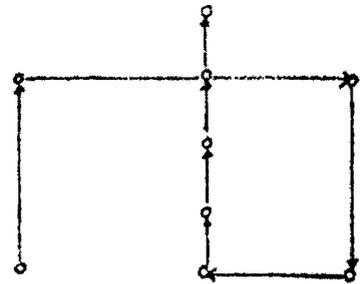


Figure 1.197. "Nine Palace Stepping"

**NINE PALACE STEPPING PATTERN #2:
"HERO STEPPING (NINE PURPLE STEPPING)"**

This stepping pattern is traditionally used in Daoist rituals for the specific purpose of sending a "Report" back to the Heaven. By following the Nine Palace stepping patterns, the disciple can progress into the most subtle realm of the celestial world (Figure 1.196).

This stepping pattern is performed while reciting the following incantation:

**"My hidden energy
flows like silk
It rushes to assist me
It leaves my stable heart and mind
allowing me to complete
a hero's task"**

**NINE PALACE STEPPING PATTERN #3:
"SENDING THE REPORT"**

This stepping pattern is used in rituals in order to send reports back to Heaven (Figure 1.197).

TWENTY-EIGHT STAR CONSTELLATIONS

In China, manuscripts uncovered from the cave monasteries of Tun Huang have included some of the oldest star maps in existence. Since the year 2000 B.C., the ancient Chinese Qigong Masters have observed and used the energetic movements of the Twenty-eight Star Constellations, flowing in 24 hour cycles and yearly cycles. The ancient Chinese also placed careful attention on the Sun and Moon, and the Five Planets with the Chinese zodiac to forecast auspicious times for matters of state and war, and to predict weather and natural disasters. Each of these energetic systems has its own cyclic pattern, as well as a direct and indirect influence on human life.

The Chinese practiced gathering energy from the Heavenly Stars, believing that the study of astrology, like alchemy, united the body's inner world with that of the outer. According to ancient divination practices, the celestial bodies exert forces and exhibit personalities that influence people and events on Earth. A person's character and destiny throughout life is based upon the positions of the planets and constellations at the exact time and place of conception and birth. These influences can be determined by mapping the positions of the twenty-eight constellations in the sky at various times.

In ancient China, the Emperor was considered to be the high priest of the Heavens, and he frequently made sacrifices to the Stars to maintain harmony with the universe. The four corners of the Emperor's palace represented the cardinal points in space (the equinoxes and solstices). To be in harmony, the Emperor and his family would move from one corner to another as the seasons changed.

In ancient China, the Heavens were divided into 28 areas matched with 28 corresponding signs, which are called the constellations as the symbols of Heaven (7 constellations in each direction). The pacing of the Twenty-Eight Star Constellations therefore represents stepping within the 28 constellations, throughout the four directions of the Heavens.

STARS OF THE TWENTY-EIGHT CONSTELLATIONS

In ancient China, the Twenty-Eight Star Constellations (Xiu) were commonly observed as "Star Patterns" (Xingxiang), and were considered to be the eter-

	Jupiter	Mercury	Saturn	Sun	Moon	Mars	Mercury
East							
	Jiao	Gang	Di	Feng	Xin	Wei	Qi
North							
	Dou	Niu	Nu	Zu	Wei	Shi	Bi
West							
	Kui	Lou	Wei	Mao	Bi	Zu	Shen
South							
	Jing	Gui	Liu	Xing	Zhang	Yi	Zhen
	Thursday	Friday	Saturday	Sunday	Monday	Tuesday	Wednesday

Figure 1.198. The Seven Divisions of the Twenty-Eight Star Constellations Arranged According to Celestial Energies of the Five Elements and the Sun and Moon

nal abode of immortals and gods. Specifically, the gods of Prior Heaven were believed to live within the Twenty-Eight Star Constellations, at one with the eternal Dao. These gods were divided into three groups corresponding to Heaven, Earth and Man.

The ancient Chinese Daoists would thus use the Twenty-eight star constellations for summoning specific gods, immortals, and spirits. Generally, the Twenty-Eight Star Constellations were categorized by Heavenly divisions, each division containing several constellations associated with one of the Five Element phases, a ruling color, and one of the Four Palaces with its associated celestial animal spirit.

Each of the Twenty-Eight Star Constellation spirits has his or her own post, unit, and garrison name. The ancient Daoists would construct a Bagua circle consisting of twenty-eight "standards" from which to conjure the spirits from the Twenty-Eight Star Constellations. A "standard" is a list drawn on silk of each of the twenty-eight star constellations' energetic Elements, colors, and animals. A description of the "Seven Celestial Divisions" of the Twenty-Eight Star Constellations

arranged according to Celestial Energies of the Five Elements and the Sun and Moon is described as follows (Figure 1.198):

1. **These star constellation spirits are subservient to the Wood Element;** they are drawn on standards constructed of green/blue silk:
 - **The Jiao Constellation:** with the spiritual animal form of a Rain Dragon
 - **The Dou Constellation:** with the spiritual animal form of a Unicorn
 - **The Kui Constellation:** with the spiritual animal form of a Wolf
 - **The Jing Constellation:** with the spiritual animal form of a Wild Dog
2. **These star constellation spirits are subservient to the Metal Element;** they are drawn on standards constructed of white silk:
 - **The Gang Constellation:** with the spiritual animal form of a Dragon
 - **The Nui Constellation:** with the spiritual animal form of an Ox
 - **The Lou Constellation:** with the spiritual animal form of a Domestic Dog
 - **The Gui Constellation:** with the spiritual animal form of a Sheep (Goat)
3. **These star constellation spirits are subservient to the Earth Element;** they are drawn on standards constructed of golden-yellow silk:
 - **The Di Constellation:** with the spiritual animal form of a Badger
 - **The Nu Constellation:** with the spiritual animal form of a Bat
 - **The Wei Constellation:** with the spiritual animal form of a Ring-Neck Pheasant
 - **The Liu Constellation:** with the spiritual animal form of a Roebuck
4. **These star constellation spirits are subservient to the Sun;** they are drawn on standards constructed of dark, ruby-red silk:
 - **The Feng Constellation:** with the spiritual animal form of a Rabbit
 - **The Zu Constellation:** with the spiritual animal form of a Rat
 - **The Mao Constellation:** with the spiritual animal form of a Rooster
 - **The Xing Constellation:** with the spiritual animal form of a Horse
5. **These star constellation spirits are subservient to the Moon;** they are drawn on standards constructed of deep-blue silk:
 - **The Xin Constellation:** with the spiritual animal form of a Fox
 - **The Wei Constellation:** with the spiritual animal form of a Swallow
 - **The Bi Constellation:** with the spiritual animal form of a Crow
 - **The Zhang Constellation:** with the spiritual animal form of a Stag
6. **These star constellation spirits are subservient to the Fire Element;** they are drawn on standards constructed of purplish-red silk:
 - **The Wei Constellation:** with the spiritual animal form of a Tiger
 - **The Shi Constellation:** with the spiritual animal form of a Pig
 - **The Zu Constellation:** with the spiritual animal form of a Monkey
 - **The Yi Constellation:** with the spiritual animal form of a Snake
7. **These star constellation spirits are subservient to the Water Element;** they are drawn on standards constructed of black silk:
 - **The Qi Constellation:** with the spiritual animal form of a Leopard
 - **The Bi Constellation:** with the spiritual animal form of a Snail
 - **The Shen Constellation:** with the spiritual animal form of an Ape
 - **The Zhen Constellation:** with the spiritual animal form of an Earthworm

After constructing the Bagua circle and arranging the constellations in their proper places, the Daoist would then position him or herself in the center of the circle, acting as the coordinating general for all of the spirits summoned. It was important for the ancient Daoist to place the "great standard" (a talismanic charm needed to control the twenty-eight constellation spirits) in the center of the circle in order to command the spirit soldiers. To command and dispatch the spirit soldiers, the Daoist would use specific Hand Seals formed on his or her left hand, combined with the recitation of specific incantations and the drawing of talismanic charms.

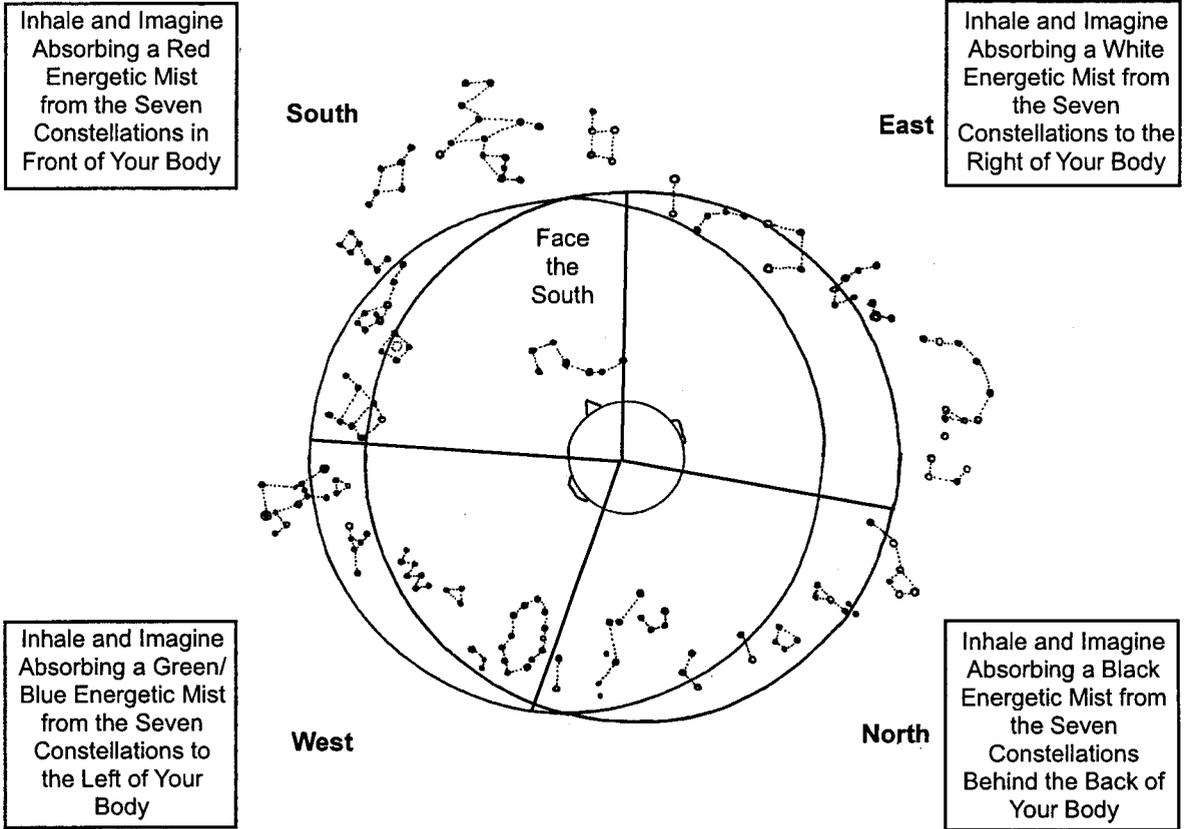


Figure 1.199. Face the direction of the North Star and Big Dipper, and try to feel the energetic nature of each of the four quadrants of Stars.

GATHERING ENERGY FROM THE TWENTY-EIGHT STAR CONSTELLATIONS

At nighttime, when the Moon is not suitable for absorbing Qi (i.e., during the new Moon), the Daoist mystic can focus on absorbing the energy of the twenty-eight star constellations into his or her body (Figure 1.199). The absorption of the star energy is used in order to strengthen the Yuan Qi of mystic's internal organs and tissues.

In ancient China, the energy of all Five Planets and Twenty-eight star constellations was traditionally drawn into a Daoist master's body via the Tian Wu Zang meditation. The Tian Wu Zang meditation allowed the master to absorb celestial

energy through the five Thrusting Channels. These Channels flow through the center of the body, connecting the top of the head to the perineum, enveloping and supporting the center Taiji Pole.

The twenty-eight day star constellation cycle was also arranged externally on the Daoist master's body along the Governing and Conception Vessels. The "ecliptical" path of the Sun follows the Fire Cycle of the Microcosmic Orbit, which influences an individual's emotional, mental, and physical health.

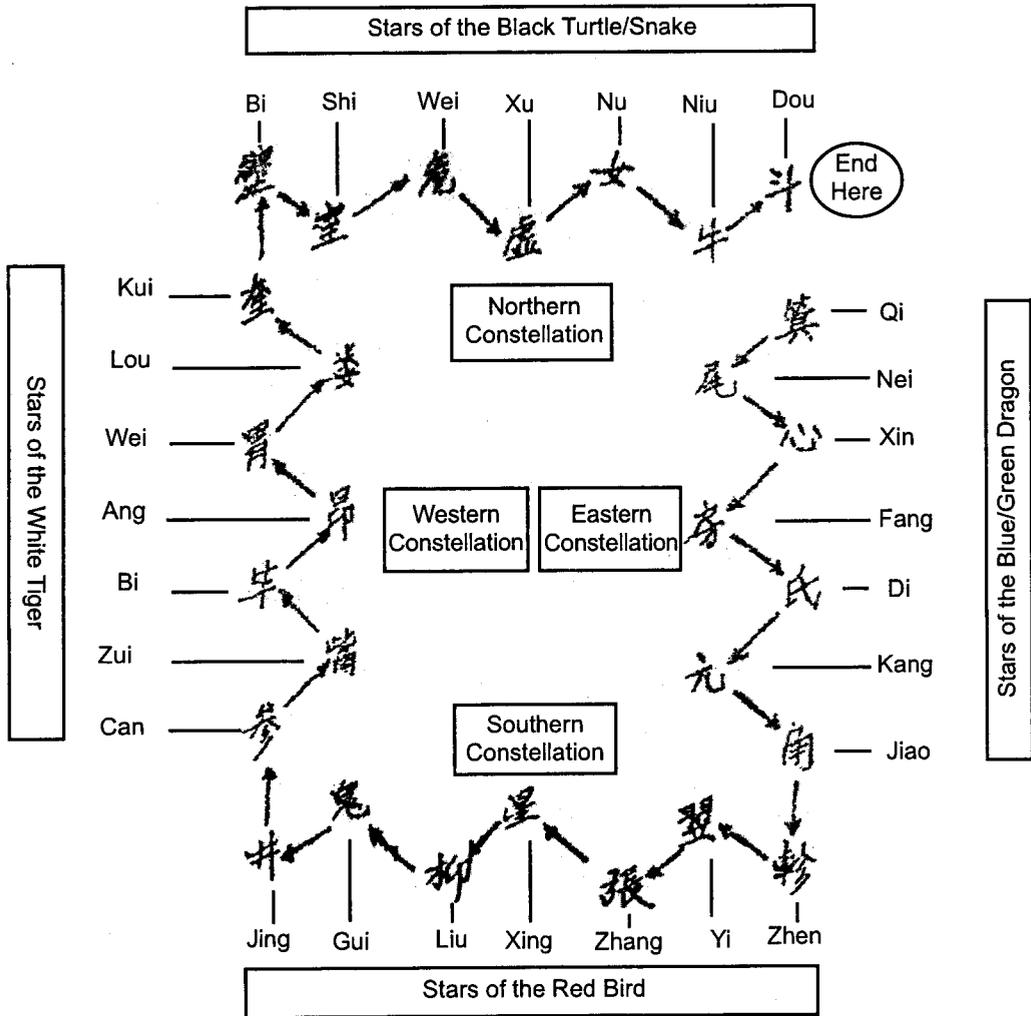


Figure 1.200. The Pacing of the “Twenty-Eight Star Constellations”

**“PACING THE 28 CONSTELLATIONS”
STEPPING PATTERN**

The pacing of the Twenty-Eight Star Constellations also symbolizes the rotation of the Dipper turning around and crossing the Ji Constellation, as it moves around the Heavens (Figure 1.200).

**“DIPPERS OF THE 28 CONSTELLATIONS”
STEPPING PATTERN**

On the outside of this star stepping pattern are the Twenty-Eight Constellation Stars, on the inside right is the Southern Star, and on the inside left the North Dipper Star. This stepping pattern is used in ancient rituals to show respect to the Celestial Immortals and the Celestial Palace (Figure 1.201).

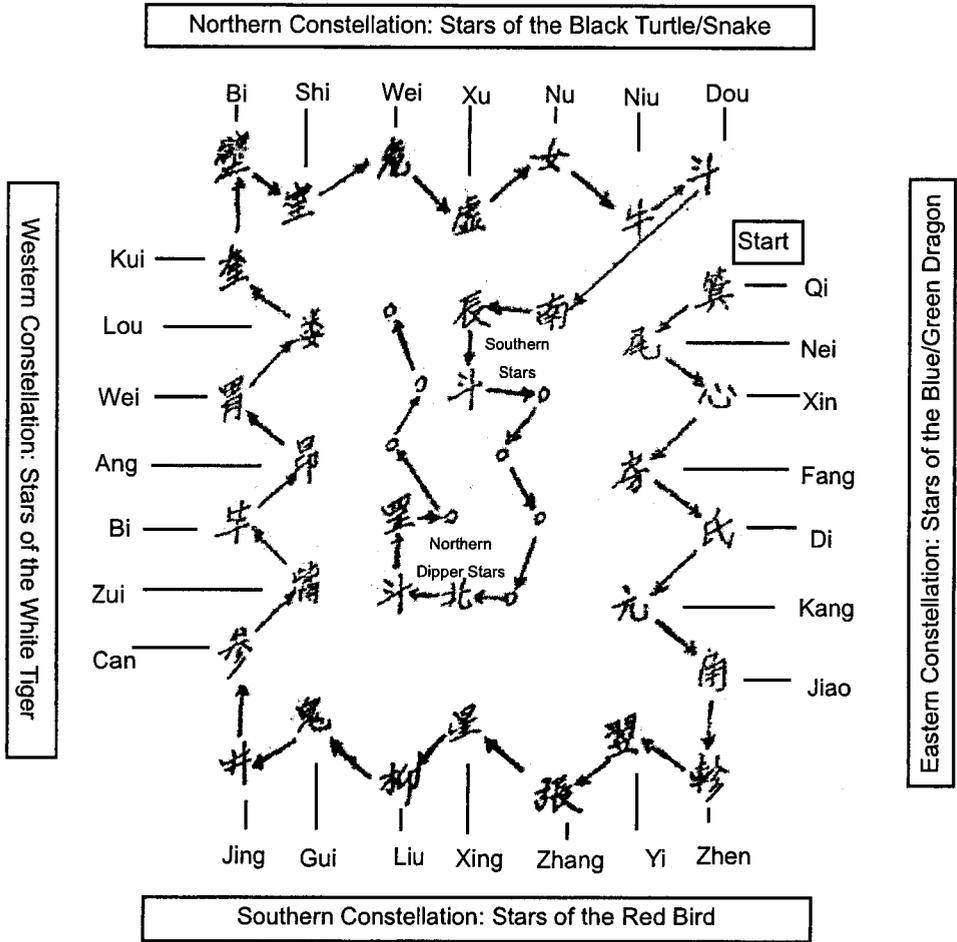


Figure 1.201. The Pacing of the "Dippers of the Twenty-Eight Star Constellations"

BAGUA: EIGHT TRIGRAMS

In ancient times, the Bagua (Eight Trigrams) was the symbol originally used for observing the movements of the sun and moon. In the ancient Chinese characters for Bagua (the eight ancient Daoist energetic structures of life), the character "Ba" translates as "eight," and the character "Gua" translates as "trigram" (Figure 1.202). 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 (the ancient Chinese form of a sundial). Together, the term "Bagua" can be translated as

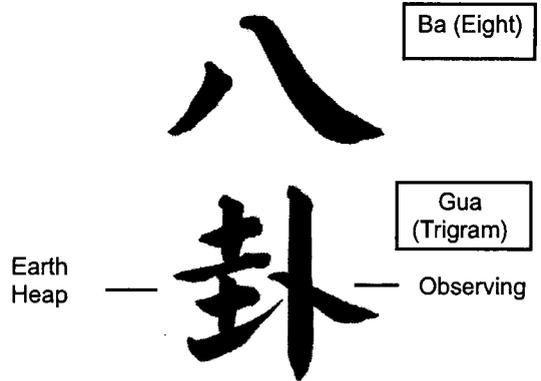


Figure 1.202. The Chinese Characters for "Bagua," The Eight Trigrams

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 1.203. The Prenatal Bagua Trigram Powers According to the Universal Forces of Yin and Yang (System of Fu Xi)

“Eight Trigrams,” and is considered a template for the basic laws of all energetic movements and transformations (Figure 1.203).

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.

PRENATAL AND POSTNATAL TRIGRAMS

The unique powers of the Bagua can be divided into two separate schools or systems of thought: The Prenatal Bagua of Fu Xi, and the Postnatal Bagua of King Wen.

The Prenatal Bagua of Fu Xi

Fu Xi is believed to have lived a thousand years before King Wen, during the Age of the Five Rulers (2852 B.C.). The Bagua system of Fu Xi focuses on the fundamental principles of light and darkness, which revealed to him the polar nature of the universe (Figure 1.204). The Heavenly prin-

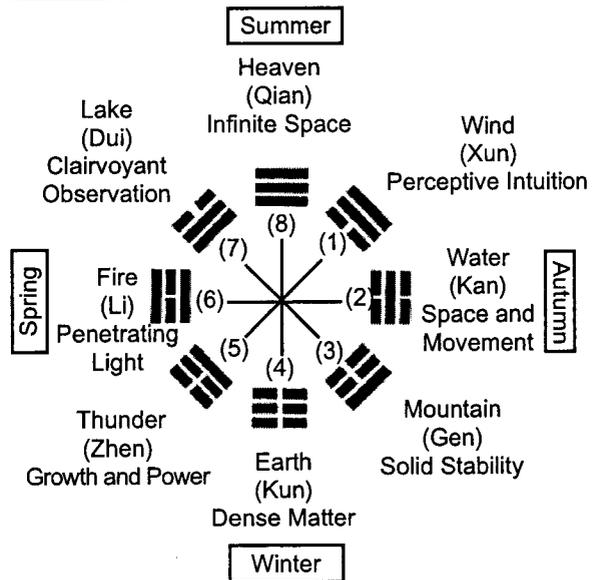


Figure 1.204. The Prenatal Bagua Trigrams (Eight Dimensions or Phases of Energy Polar Opposites): Yin (1-4) across from Yang (5-8). This Cycle of Harmony Relates to the World of Thoughts and Ideas. The Opposition of Energetic Forces is Responsible for the Creation of All Phenomena.

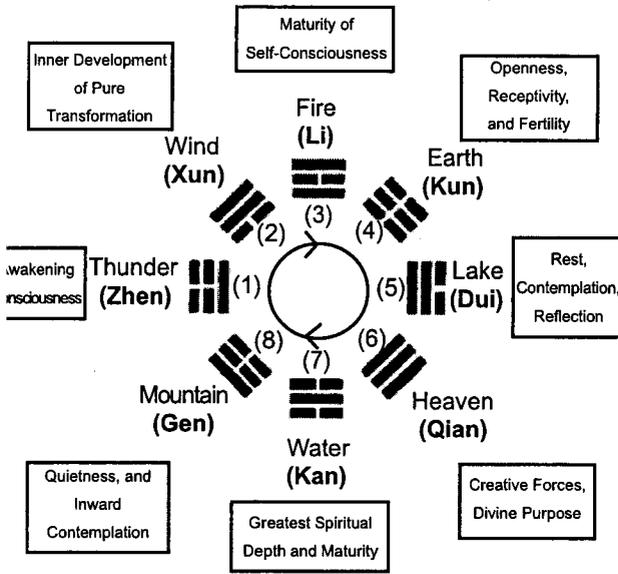


Figure 1.205. The Postnatal Bagua Trigrams: The Energetic Cycles of Forces are the External Manifestations of Divine Thought (The World of Phenomena or Senses)

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 is placed at the bottom of the trigram. The specific focus of Prenatal Fu Xi Bagua is the expression of two mutually dependent powers, compensating 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.

Postnatal Bagua of King Wen

King Wen is believed to have lived in the Zhou Dynasty (1028-221 B.C.). The Bagua system of King Wen focuses on the fundamental principles of the Earthly transformations (Figure 1.205). They

are arranged according to the expression of increasing or decreasing qualities of physical life (beginning at Zhen and following a clockwise progression). The Earthly principles expressed within the system of King Wen are not only separated in time, but they are also thought of as being energetically "in sequence" around the periphery of the Bagua instead of matching powers through opposite polarity alignment. 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.

BA GUA STEPPING PATTERNS

The following Stepping Patterns allow the Daoist disciple access into the energetic realm of the various Eight Trigram Powers.

**BAGUA STEPPING #1:
"THE ANCIENT RIVER CHART"**

This circular stepping pattern is used both in Daoist alchemic cultivation, and in summoning rituals. It represents the unification of the Yin and Yang energies described within the ancient River Chart (Lo Diagram), and it contains the esoteric energetic patterns of the "Magic Square" (Figure 1.206). When walking the circular stepping pattern, the Daoist mystic would envision the Prenatal celestial energies and the Postnatal terrestrial energies combining within the energetic space of the center of the circle.

According to the historic records, in ancient China the world was believed to be made up of Nine Continents. Eight of these continents (Yong, Liang, Yan, Yang, Qing, Xu, Yu, and Ji,) surrounded the "center" kingdom of ancient China. As the Daoist mystic stood in the middle of the "Central Continent" (represented by the image of the River Chart) and fused with the interacting energies of Heaven and Earth within these eight continents (represented by the eight mountains which circle the River Chart), he or she could access an energetic portal and spirit travel to any place in the physical world.

Offering The Report

When using the circle walking method for "Offering the Report," the disciple is taught to step through each of the Eight Trigrams and focus on their various celestial powers. As the disciple steps, he or she imagines approaching the Celestial Courts. After walking the circle counter-clockwise through nine complete rotations, the disciple eventually comes to a halt by forming a "T-Stance" at the "Stars of Three Terraces," located by the Qian Trigram (North-West). The three stars of the Three Terraces were believed to be a staircase connecting Heaven to the Earth. The disciple proceeds from star to star, after having first circled around the Dipper three times (totaling nine rotations), the ultimate goal being to mount up to the Shangqing Heavens.

When walking, it is important that the disciple imagines him or herself being covered in a sealed bubble of purple mist. Once the disciple reaches the "Stars of Three Terraces," he or she "transforms their energetic form," and mounts the back of an enormous white crane (while forming the White Crane Double Hand Seal) to fly towards the Gate of Heaven and meet with the Jade Emperor. After the encounter, the disciple is to return from the Gate of Heaven by walking the circle nine times (three rotations per each Terrace) in a clockwise direction, ending at the Earth Door (located at the South-West corner of the altar).

BAGUA STEPPING #2: "THE YI-JING - WU XING STEPPING"

This circular stepping pattern is used both in Daoist alchemic cultivation, and in summoning rituals. It represents the "Blending of the Three and Five" manifesting through 64 changes of the Yi Jing Divination (Figure 1.207).

When pacing the circular steps of the Yi-Jing - Wu Xing Stepping pattern, the energetic and spiritual natures of the Earthly body's Jing, Qi, Shen fuse with the celestial energies of the individual's cultivated Heavenly virtues. These combined energies then fuse with the subtle energies of the Five Elements, allowing the awareness of the physical body to dissolve into the infinite space of the spiritual realms.

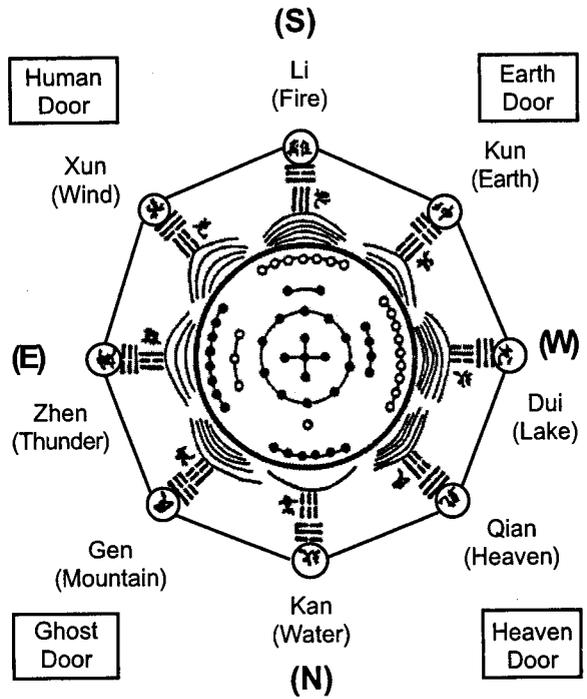


Figure 1.206. Bagua Stepping #1:
"The Ancient River Chart"

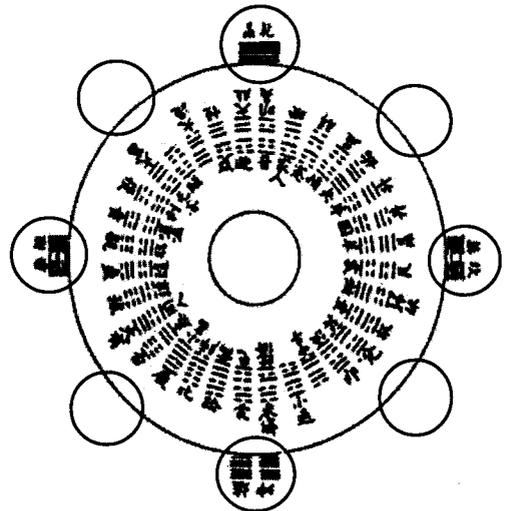


Figure 1.207. Bagua Stepping #2:
"Yi Jing-Wu Xing Stepping"



Figure 1.208. Bagua Stepping #3:
"Ba Gua - Yi Jing Stepping"

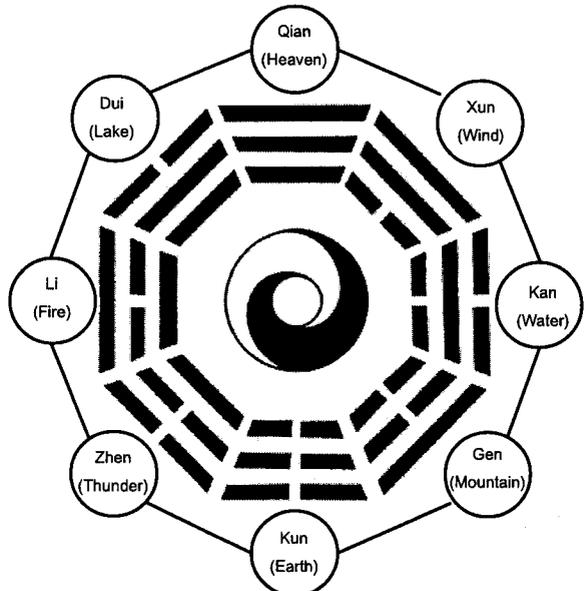


Figure 1.209. Bagua Stepping #4:
"Prenatal Bagua Stepping"

**BAGUA STEPPING #3:
"BA GUA - YI JING STEPPING"**

This circular stepping pattern is used both in Daoist alchemic cultivation, and in summoning rituals. It represents the blending of the "Eight Original Trigram Powers" with the powers of the "Sixty-four Hexagram Changes."

These combined energies then fuse with the subtle energies of the Five Elements, allowing the awareness of the physical body to dissolve into the more powerful spiritual realms (Figure 1.208).

When pacing the circular steps of the Ba Gua - Yi Jing Stepping pattern, the energetic and spiritual natures of the eight original trigram powers become manifested within the disciple's body, giving birth to the energetic veil through which to observe one's destiny and life purpose.

**BAGUA STEPPING #4:
"PRENATAL BA GUA STEPPING"**

This circular stepping pattern is used both in Daoist alchemic cultivation, and in summoning rituals. The Prenatal Bagua Trigrams represent Eight Dimensions or phases of energy (Figure 1.209). The specific powers of the trigrams are polar opposites (Yin across from Yang). This "cycle of harmony" relates to the world of thoughts and ideas. In the Prenatal Bagua Trigrams, the opposite energetic forces are responsible for the creation of all phenomena.

The Prenatal stepping pattern is traditionally begun with circular clockwise stepping. It is practiced in the early morning, during the time of the "Ascent of Yang" (from 12:00 midnight to 12:00 noon), with the focus placed on the cultivation of the eight specific powers of the Bagua.

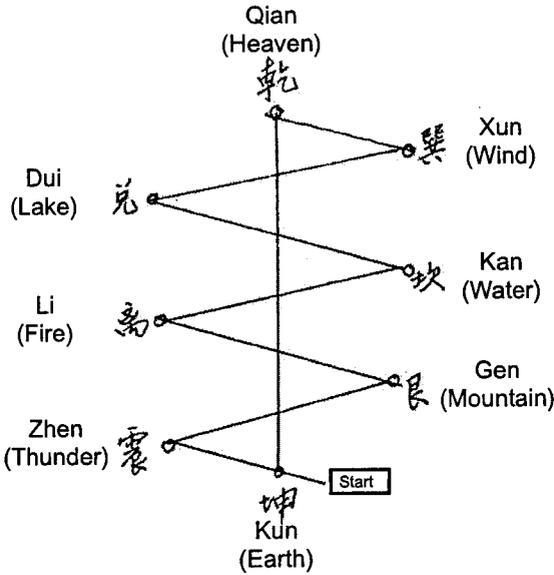


Figure 1.210. Bagua Stepping #5: "Prenatal Bagua Stepping"

**BAGUA STEPPING #5:
"PRENATAL BAGUA STEPPING"**

This stepping pattern is traditionally used in Daoist rituals for the specific purpose of sending a "Report" back to the Heaven. By following the Prenatal Bagua stepping patterns, the disciple can progress into the most subtle realm of the celestial world (Figure 1.210).

**BAGUA STEPPING #6:
"POSTNATAL BAGUA STEPPING"**

This stepping pattern is traditionally used in Daoist rituals for the specific purpose of sending a "Report" back to the Heaven. By following the Postnatal Bagua stepping patterns, the disciple can progress into the most subtle realm of the celestial world (Figure 1.211).

The Postnatal Bagua Trigrams represent the energetic cycles of the eight original powers. Their powers are expressed as the external manifestations of Divine Thought. The Postnatal Bagua Trigrams represent the spark of life, responsible for the creation of the world of phenomena (or senses).

**BAGUA STEPPING #7:
"POSTNATAL BAGUA STEPPING"**

This stepping pattern is traditionally used in Daoist rituals for the specific purpose of sending

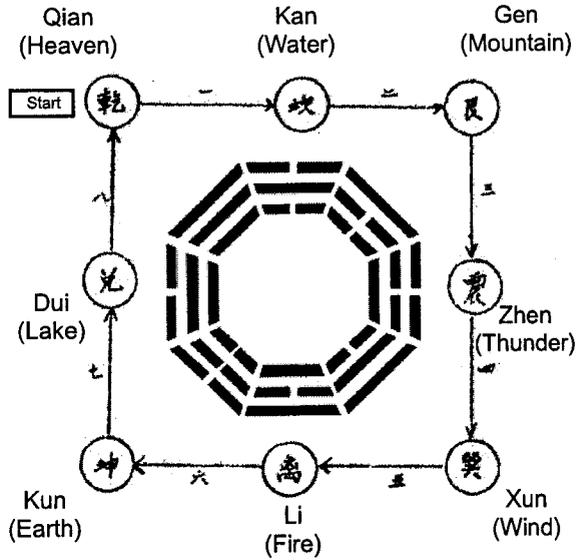


Figure 1.211. Bagua Stepping #6: "Postnatal Bagua Stepping"

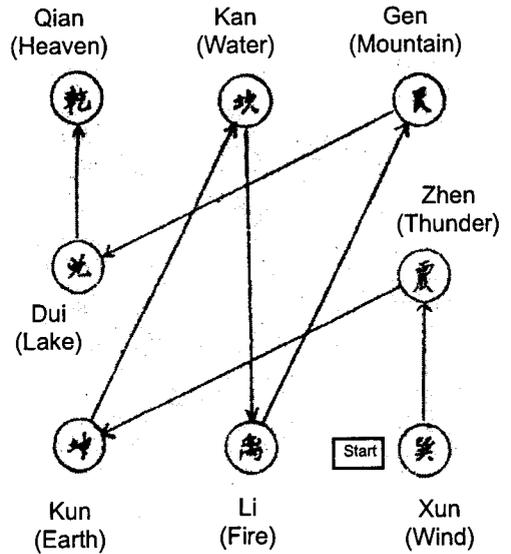


Figure 1.212. Bagua Stepping #7: "Postnatal Bagua Stepping"

a "Report" back to the Heaven. By following the Postnatal Bagua stepping patterns, the disciple can progress into the most subtle realm of the celestial world (Figure 1.212).

THE WU XING: FIVE ELEMENTS

In the ancient Chinese characters for Wuxing (the five energetic phenomena of life), the character “Wu” translates as “five,” and the character “Xing” translates as “movement, process, manifestation, or phase” (Figure 1.213). Together, the term “Wuxing” can be translated as “Five Elements,” and is considered an energetic template based on the study of five manifestations, phases or processes of Qi transformations. The Five Elements are represented by the physical, energetic and spiritual natures of the Wood, Fire, Earth, Metal, and Water Elements (Figure 1.214).

The Five Elements classify all tangible and intangible substances into five specific categories (five senses, five viscera, five postnatal emotions, five prenatal virtues, five flavors, five seasons, five directions, five phases of energetic transition, etc.).

The Five Elements can additionally be classified according to three levels of energetic manifestation and influence. These three levels pertain to the crude, subtle and ethereal states of Jing, Qi and Shen, and are described as follows:

- **The Material Components of Five Elements:** These relate to the gross material realm, and correspond to the waking state of consciousness. The material aspect of the Five Elements refers to the most dense and material forms of the Five Element natures; they affect the individual’s physical body.
- **The Energetic Components of Five Elements of Energy:** These relate to the energetic realm, and correspond to the dream state of consciousness. The energetic aspect of the Five Elements refers to the subtle Five Element natures; they affect the individual’s energetic body.



Figure 1.213. The Chinese Characters for “Wuxing,” The Five Elements

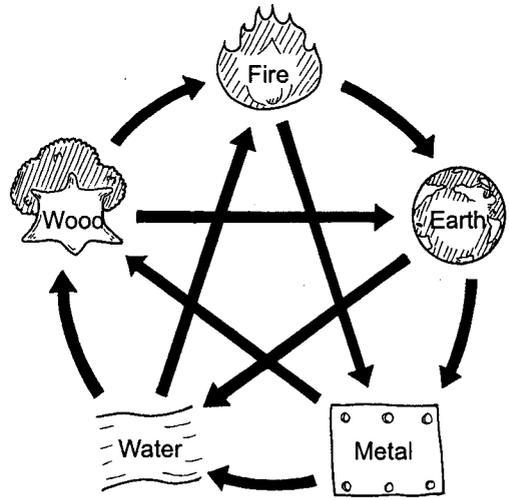


Figure 1.214. The Five Elements

- **The Spiritual Components of the Five Elements:** These relate to the spiritual realm, and correspond to the sleeping state of consciousness. The spiritual aspect of the Five Elements refers to the most subtle of the Five Element natures; they affect the individual’s spirit body.

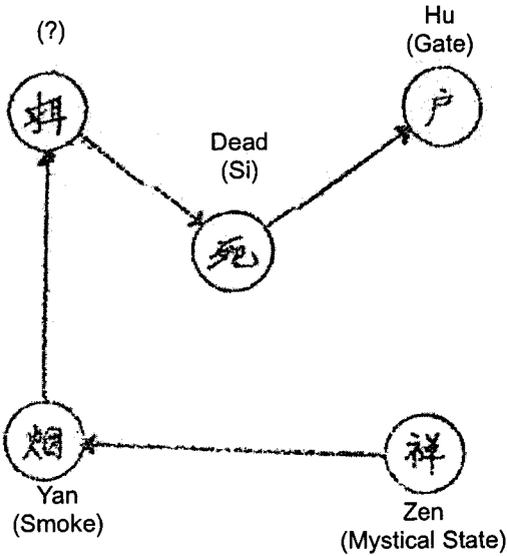


Figure 1.215. Five Element Stepping #1:
"Five Element Power Stepping #1"

**FIVE ELEMENT STEPPING #1:
"FIVE ELEMENT POWER STEPPING"**

This Stepping Pattern is used to gather the Powers of the Five Elements that are stored within the Elements of Wood, Fire, Earth, Water, and Metal (Figure 1.215).

This stepping pattern is performed while reciting the following incantation:

**"The Mystical Smoke
of ___ arises
at the Gate of the Dead"**

**THE FIVE ELEMENT STEPPING #2:
"FIVE ELEMENT POWER STEPPING"**

This Stepping Pattern is also used to gather the Powers of the Five Elements that are stored within the Elements of Wood, Fire, Earth, Water, and Metal (Figure 1.216).

This stepping pattern is performed while reciting the Five Element Creative Cycle:

**"Wood Creates Fire
Fire Creates Earth
Earth Creates Metal
Metal Creates Water"**

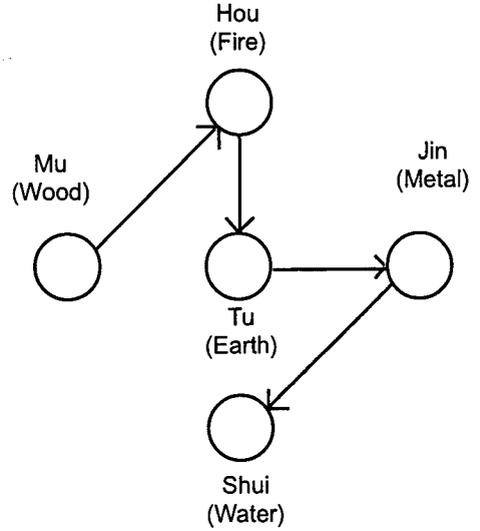


Figure 1.216. Five Element Stepping #2:
"Five Element Power Stepping #2"

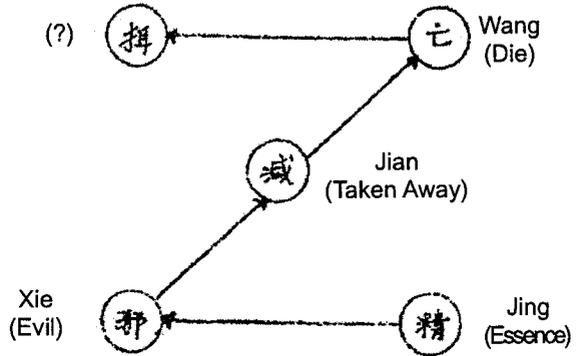


Figure 1.217. Five Element Stepping #3:
"Five Element Virtues Stepping"

**THE FIVE ELEMENT STEPPING #3:
"FIVE ELEMENT VIRTUES STEPPING"**

This Stepping Pattern is used to respect, purify, and gather the energy of the Five Virtues stored within the Five Yin Organs: Heart (Peace), Liver (Compassion), Spleen (Truth), Lungs (Integrity), and Kidneys (Wisdom) (Figure 1.217).

This stepping pattern is performed while reciting the following incantation:

**"The Essence of Evil
is Taken Away
and _____ Dies"**

**THE FIVE ELEMENT STEPPING #4:
"FIVE STAR STEPPING"**

This Stepping Pattern is used to respect and gather the energy of the Five Prenatal Stars (the Supreme Yang, Supreme Yin, Heavenly Stars, Southern Stars, and Northern Stars) (Figure 1.218).

This stepping pattern is performed while reciting the following incantation:

**"The Pure and Serious
Follow the Cloudy Road
to Divine Illumination"**

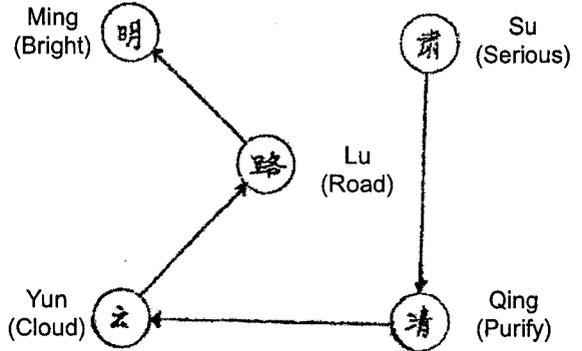


Figure 1.218. Five Element Stepping #4:
"Five Star Stepping"

**THE FIVE ELEMENT STEPPING #2:
"FIVE SOUNDS STEPPING"**

This Stepping Pattern is used to respect and gather the Qi of the Five Postnatal energy sound vibrations ("Xu" of the Liver, "He" of the Heart, "Hu" of the Spleen, "Si" of the Lungs, and "Chui" of the Kidneys) (Figure 1.219).

This stepping pattern is performed while reciting the following incantation:

**"I Draw Towards and Acquire
Shang Qing"**

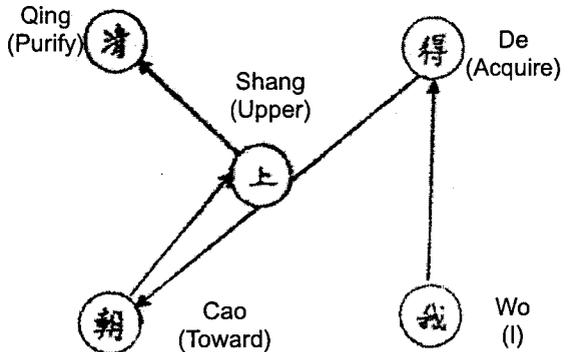


Figure 1.219. Five Element Stepping #5:
"Five Sounds Stepping"

THREE PACE STEPPING PATTERNS

The following Three Pace stepping patterns (known as San Bu Gan) are commonly used in Zheng Yi rituals for summoning the Celestial Martial Generals.

**THREE PACE STEPPING PATTERN #1:
"FA YI STEPPING (WIND AND FIRE STEPPING)"**

This Stepping Pattern is known as Wind and Fire Stepping. It used to show respect to the stars, and to summon Celestial General Fa Yi (Figure 1.220).

This stepping pattern is performed while reciting the following incantation:

**"I Move the Wind
and Gather Thunder
to Release Heavenly Fire"**

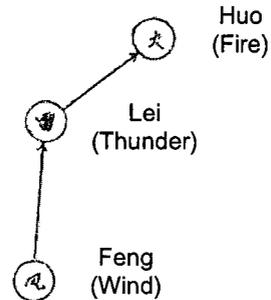


Figure 1.220. Three Pace Stepping Pattern #1
"Fa Yi Stepping (Wind and Fire Stepping)"

This is a fast magical step. After three quick steps, take the "Thunder Block" in the right hand and write the following Chinese character for "Bind" (Figure 1.221). At the same time form a left hand "Jade Incantation" Hand Seal by placing the thumb of the left hand on to the "Yi" posi-



Figure 1.221. The "Bind" Character

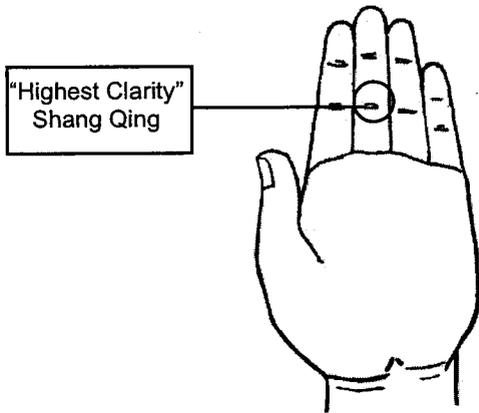


Figure 1.222. The "Jade Incantation" Hand Seal.

tion (located on the second crease) of the left middle finger (Figure 1.222).

**THREE PACE STEPPING PATTERN #2:
"THREE ALTAR STEPPING"**

This Stepping Pattern is used for sending the report back to the Celestial Palace. When performing rituals, it is sometimes used as a "connecting" step, in order to link the Nine Purple Stepping with the Five Stepping patterns (Figure 1.223).

This stepping pattern is performed while reciting the following incantation:

**"On the Lower Altar
Three Blues
Cut the Demons and
Remove the Ghosts."
On the Upper Altar
One Yellow Removes the Evil.
On the Middle Altar
Two Whites Protect the Body
and the Property."**

SUMMONING THE SPIRITS OF THE DEAD

The following stepping patterns are commonly used in Zheng Yi rituals for summoning or retrieving the Ethereal Soul (Hun) of the dead.

The Hun represent the body's spiritual consciousness, provide the energetic movement of the mind, and are associated with the Qi of Heaven and the Prenatal Five Element Virtues (also known as the Five Agents). Although they reside in the

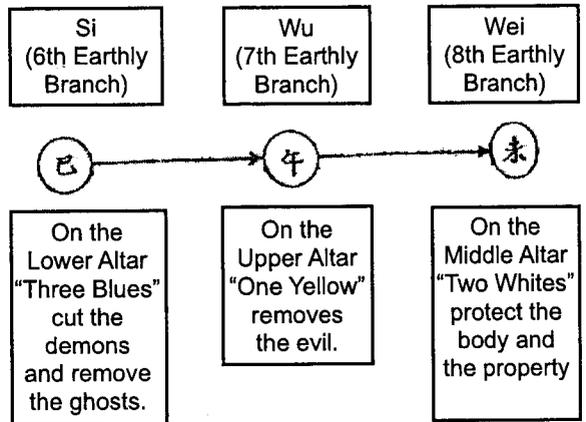


Figure 1.223. Three Stepping Pattern #2 "Three Altar Stepping"

Liver Orb, the Hun also resonate from the Three Dantians (like a vaporous mist extending from the Liver and filling the body's three Dantians).

The Hun (Ethereal Soul) and Po (Corporeal Soul) influence the body's "Original Soul" (Yuan Shen). The ancient Chinese believe that, in the presence of a disorder (whether physical, mental, emotional or spiritual) the Hun sometimes fly away (like startled birds in a yard). This vacancy of the Hun causes the body's Corporeal Soul (Po) to either stir about thoughtlessly in the absence of effective control (clinically known as "disassociation" or commonly called "spacing out"), or to become animalistic in nature and attack or flee for the sake of survival.

Traditionally, the ancient Daoists believed that the three Hun originated from Heaven, and were considered to be a part of the spiritual aspect of an individual that can project and travel. Dreams are an example of the information gathered during the Hun's out of body travels.

The Hun store the sum total of past experiences. The expressions of the Hun are manifested through images, symbols and ideas stemming from the Divine, or through the energetic state of the Wuji. These images, symbols, and ideas are stored in the individual's mind, affecting his or her spiritual life. Without this interaction, a person's inner mental and spiritual life would become deficient in ideas, images and dreams.

The Hun spiritually and energetically respond to the energetic grids of Heaven (universal energetic fields). The stars and planets within these Heavenly grids exert an influence on the Hun, causing each individual's body to react to certain astrological configurations (full moon, new moon, equinox, solstice, etc.). An individual's positive or negative emotional reactions are sometimes based on the affinity of the vibrational rate of the Hun with the energies of a particular astrological alignment.

The Hun are classified as Yang spirits; they can be cultivated and refined. Imagination, visualization and positive affirmation in the form of prayer and incantations, meditation, and Hand Seals are traditionally used to awaken and establish an active relationship with the Three Ethereal Souls.

Upon the death of the body, the energetic spiritual essence of the Hun ascends back to Heaven. According to ancient Daoist tradition, upon death, the Hun exit the body through the Baihui at the top of the head and ascend to the Big Dipper. While at the Big Dipper, the Hun report the individual's actions, thoughts and deeds from his or her lifetime to the celestial spirits that preside over the individual's destiny. The celestial spirits will then determine the degree to which the individual had cultivated virtue during that incarnation.

In China, when an individual dies, there is a traditional ceremony performed called, "Zhao Hun" or "the calling of the Hun." This ceremony entails someone (a relative or loved one) going to the roof of the deceased individual's house and calling to the deceased person's Hun, begging it to return to its body. If the Hun do not return, then the Po will then begin their descent into the Earth and the body's tissues will start to decay.

In order to ensure that the Po stay in the body after it has been buried (and that they will not come out to annoy the living) the relatives seal all of the orifices (exits) of the body, in order to trap the Po inside. Generally, the orifices of the body are plugged with either jade or rice (depending on the deceased individual's financial status).

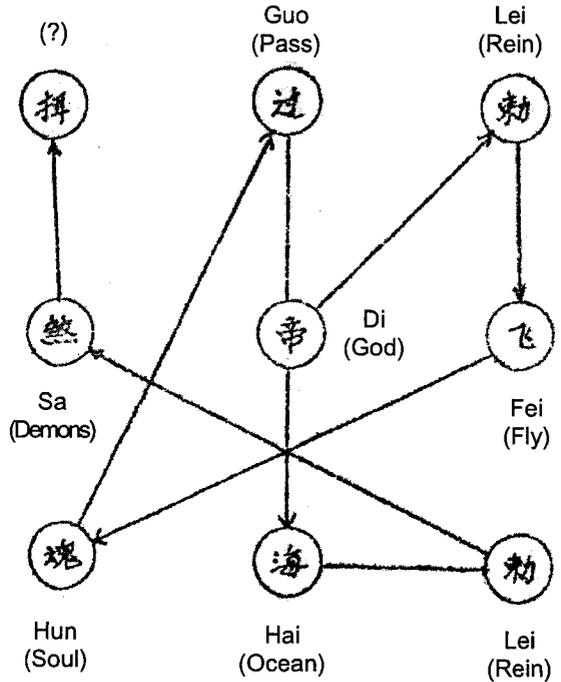


Figure 1.224. Summoning the Spirits of the Dead #1 "Gathering the Hun Stepping"

When performing a magical ritual used to hunt for a deceased individual's Hun, bring the soul out of hell, and lead it upward into Heaven, the Daoist sorcerer will traditionally repeat the following incantation:

**"An Fa,
Zha Fa Feng
Pu She
Zhong You Hun"**

The sorcerer will then end the incantation with:

"JI JI Ru Lu Ling"
("Quickly, Quickly - As this is Law")

"GATHERING THE HUN STEPPING"

This Stepping Pattern is used to call and gather the Hun (The Soul of the Dead) (Figure 1.224).

This stepping pattern is performed while reciting the following incantation:

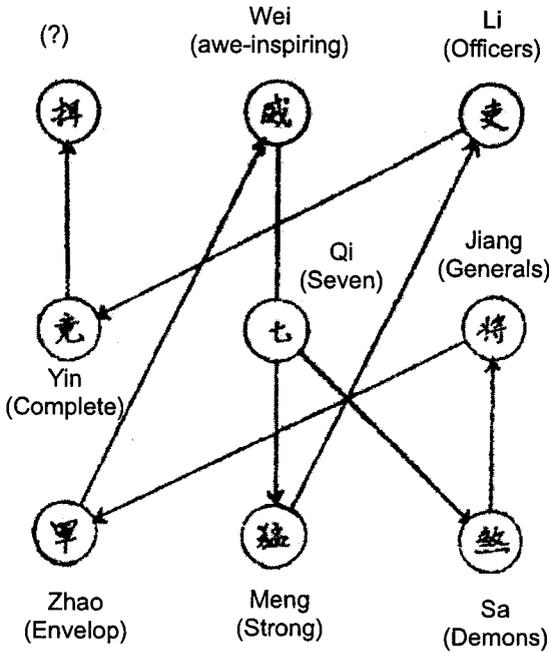


Figure 1.225. Summoning the Spirits of the Dead #2
 "Gathering and Hiding the Hun Stepping"

**"God of the Heavens,
 Gather to Yourself
 the Flying Hun
 So that it may Safely Pass
 Over Your Infinite Sea
 Seize Any Demon
 That Seeks to Hinder its Flight"**

"GATHERING AND HIDING THE HUN STEPPING"

This Stepping Pattern is used to gather, hide and keep the Hun (Figure 1.225).

This stepping pattern is performed while reciting the following incantation:

**"Seven Demon Generals,
 Are Enveloped
 By the Seven
 Awe-inspiring Celestial Officers
 Of the Complete _____"**

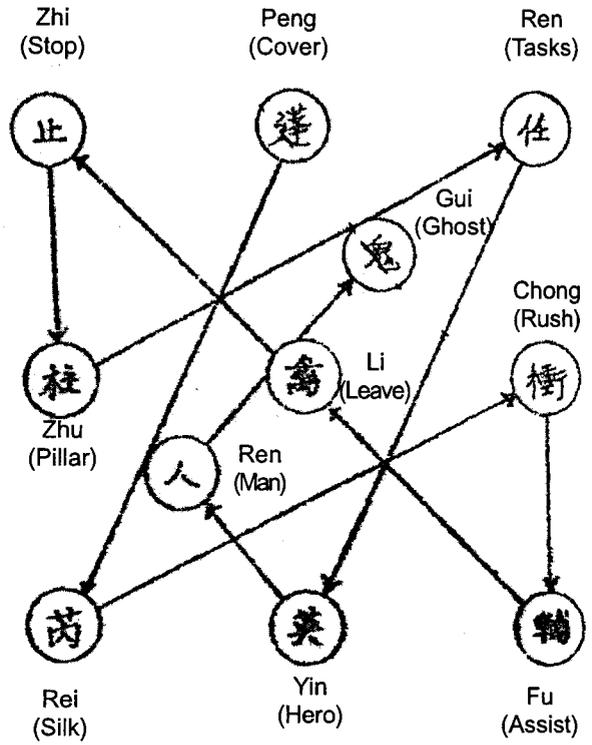


Figure 1.226.
 "Summoning the Celestial Immortals
 Stepping Pattern #1"

MAGICAL ESOTERIC STAR STEPPING PATTERNS

The following stepping patterns are commonly used in Zheng Yi rituals for summoning various Celestial Immortals.

SUMMONING THE CELESTIAL IMMORTALS STEPPING PATTERN #1

This Stepping Pattern is used to evict, remove, and control evil spirits (Figure 1.226).

This stepping pattern is performed while reciting the following incantation:

**"My hidden energy
 flows like silk.
 It rushes to assist me,
 It leaves and stops
 at the stable task of a hero
 who has overcome his ghost"**

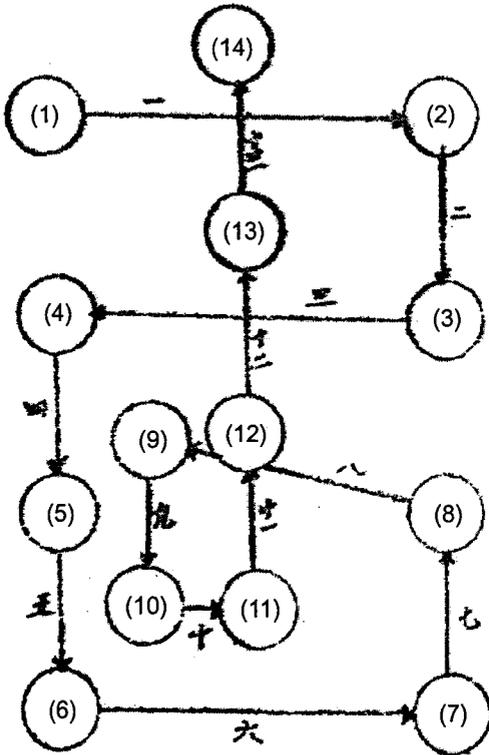


Figure 1.227.
"Summoning the Celestial Immortals Stepping Pattern #2"

SUMMONING THE CELESTIAL IMMORTALS STEPPING PATTERN #2

This Stepping Pattern is used to evict, remove, and control evil spirits (Figure 1.227).

SUMMONING THE CELESTIAL IMMORTALS STEPPING PATTERN #3

The following stepping patterns are commonly used in Zheng Yi rituals for summoning various Celestial Immortals in order to control the various Elemental powers of nature.

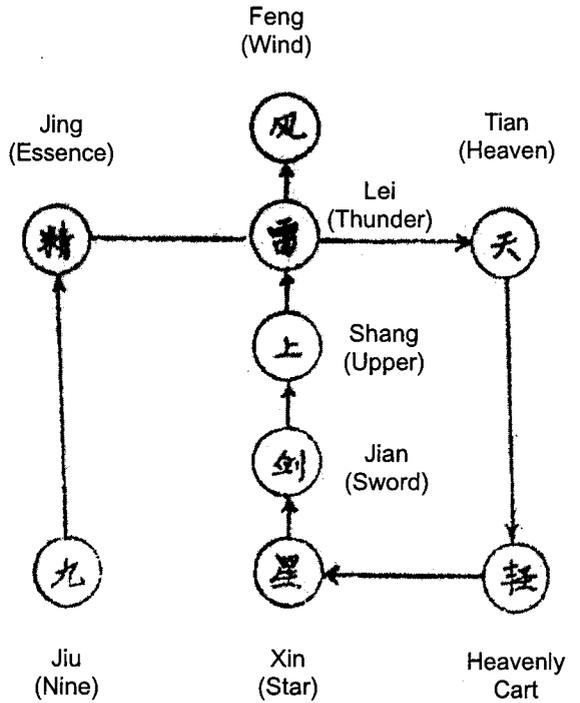


Figure 1.228. Controlling Nature "Nine Wind Stepping"

"NINE WIND STEPPING"

This Stepping Pattern is used to control the power of water (Figure 1.228).

This stepping pattern is performed while reciting the following incantation:

"The Nine Essence Thunder, of the Heavenly Cart Star Brings the Immortal Sword of the Upper Thunder Wind"

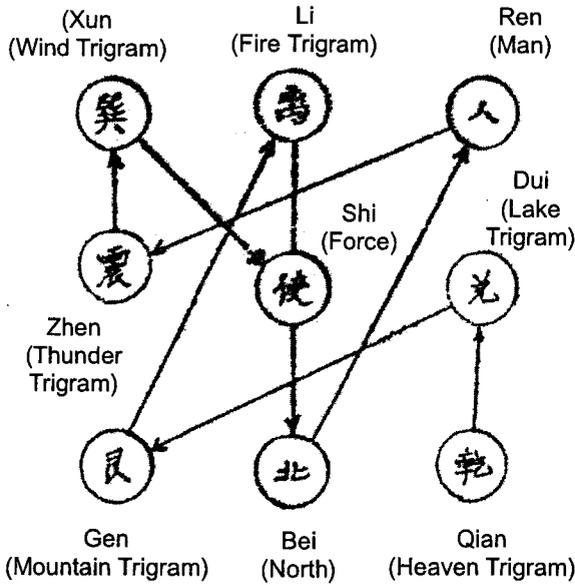


Figure 1.229.
"Celestial Master Zhang Stepping"

"SUMMONING MISSIONARY ZHANG STEPPING"

This Stepping Pattern is used for summoning Celestial Master Zhang (Figure 1.229).

The first Celestial Master was the famous Daoist Master Zhang Daoling (refer back to Figure 1.188). The basic doctrines of Celestial Master Zhang concentrated on the use of the twenty-four Auspicious Alliance registers, or list of spirits, which allowed the Zheng Yi Daoists to summon, command, dispatch, or destroy demons and spirit entities. These twenty-four registers categorized spirit entities by name and description. The twenty-four registers are categorized according to 24 Daoist Monasteries located in the Cheng Du province, and were originally created and organized by Celestial Master Zhang Daoling.

This stepping pattern is performed while reciting the following incantation:

**"From the Heavens,
Over the Lake
and through the Mountain,
The Force of Fire
From the Northern Man
Arouses the Power
of Wind and Thunder"**

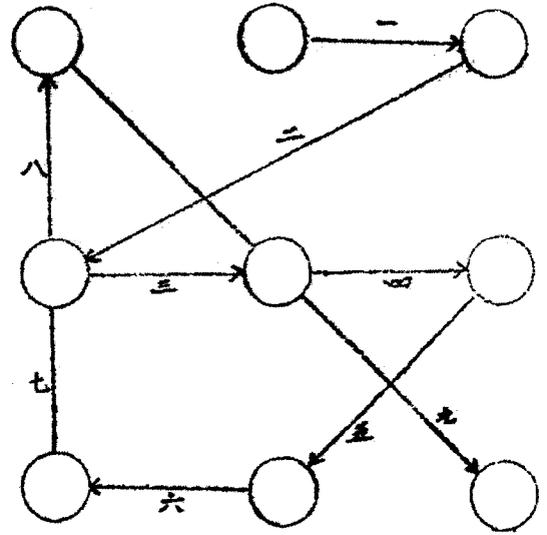


Figure 1.230. "He He
(Harmonize and Gather Stepping)"

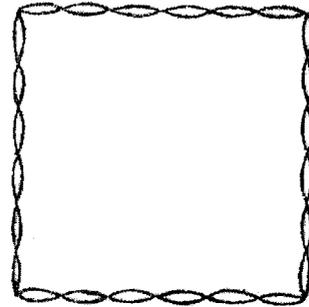


Figure 1.231. "The Intertwining Fence Stepping"

"HE HE (HARMONIZE AND GATHER) STEPPING"

This stepping pattern is used in rituals in order to send reports back to Heaven (Figure 1.230).

"THE INTERTWINGING FENCE STEPPING"

This Stepping Pattern is used to remove the filthy things and purify the altar court area. This stepping patterns is sometime known as "Pacify the Dragon and Respect the Earth" (Figure 1.231).

“THE SECOND STAR OF THE DIPPER PROTECTS THE BODY STEPPING”

This star stepping pattern is commonly used in Daoist Thunder Magic rituals and is described in the *Absorb the Riches of the Profound Text*. It includes both the Ghost Names and the Destiny Names of the Seven Stars of the Big Dipper (Figure 1.232). After performing “The Second Star of the Dipper Protects the Body” Stepping Pattern, the Daoist priest will then say the following Five Animal Protection incantation (Figure 1.233):

**“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.”**

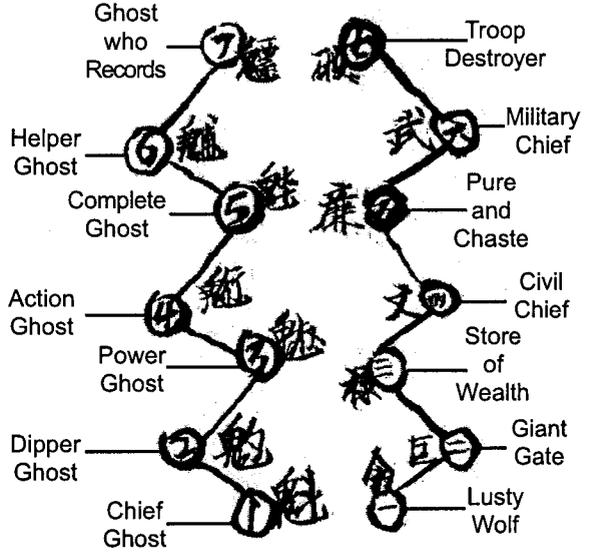


Figure 1.232. “The Second Star of the Dipper Protects the Body Stepping”

**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
“Quickly, quickly, do this
as it is my command.”**

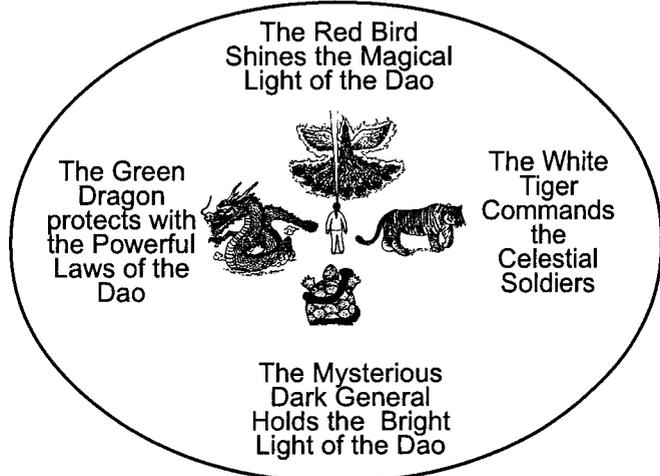


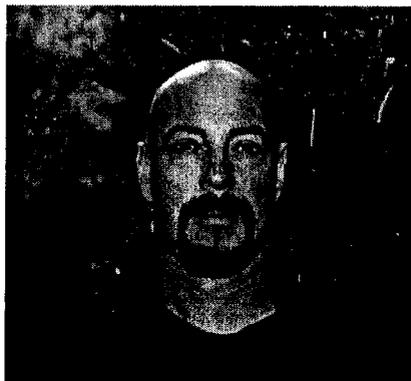
Figure 1.233. The Five Animal Protection Incantation

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