

MAGICAL TOOLS AND THE DAOIST ALTAR

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

**WRITTEN BY
PROFESSOR JERRY ALAN JOHNSON, PH.D., D.T.C.M**

**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**



天云宫

THE TEMPLE OF THE CELESTIAL CLOUD

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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.

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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.

MAGICAL TOOLS AND THE DAOIST ALTAR

BY PROFESSOR JERRY ALAN JOHNSON, PH.D., D.T.C.M.

INTRODUCTION

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

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

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

When practicing Daoist mysticism, it is essential to first increase one's internal power in order to successfully perform the magical rituals. It is a common observation that ghosts and spirit entities are attracted to the brilliance of the lights shining from the altar and from the mystic's own cultivated Ling Shen (Magical Spirit). According to ancient Daoist teachings, when purposefully cultivated and released, the radiance and force of the mystic's internal power will frighten evil spirits and attract benevolent spirit entities.

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

CEREMONIAL CLOTHING

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

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

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

THE DAOIST PRIEST'S ROBE

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

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

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

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

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

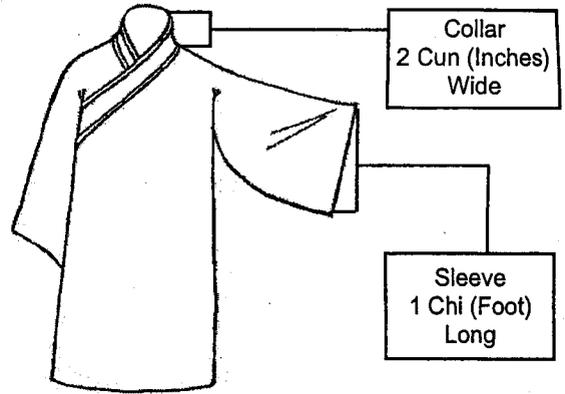


Figure 1.1. The Daoist Priest's Casual Robe



Figure 1.2. The Daoist Priest's Ordination Robe

THE CASUAL ROBE

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

It is normally made of cotton or linen, and it is decorated with only a few ornaments (sometimes a crane is embroidered on the chest or back, other times the Bagua Trigrams are embroidered on the sleeves). The Casual Robe should look very demure, peaceful, quiet and yet profound (and is commonly worn by Daoists priest's ranked at levels 9 through 6).

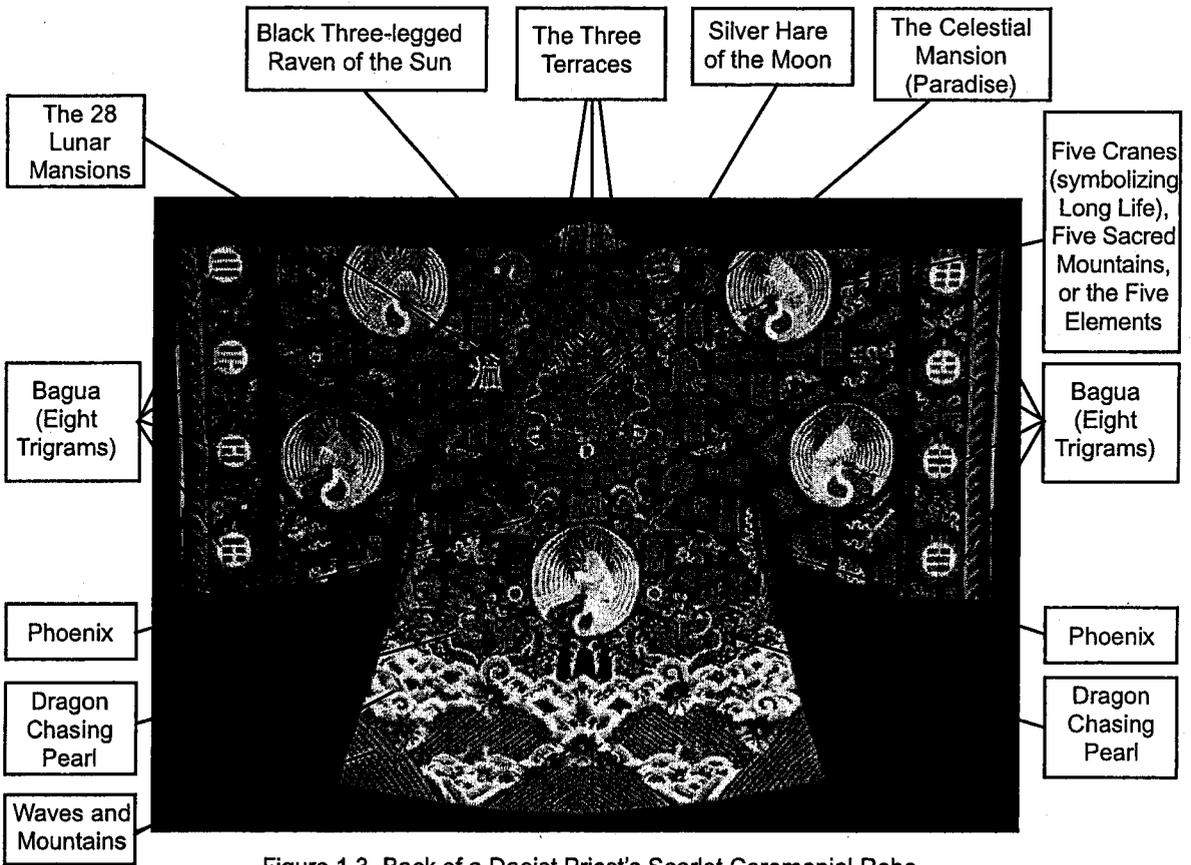


Figure 1.3. Back of a Daoist Priest's Scarlet Ceremonial Robe

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

THE ORDINATION ROBE

The Daoist priest's Ordination Robe is yellow in color, with a wide front that generally descends down to the ankles (Figure 1.2). It is worn either by the principle officiant while performing celebration rituals of a secondary order or by the assistant priests (ranked at levels 7 through 4). It is important to note that only Daoist priests who have gone through the ordination and received their Lu (i.e., the spiritual register that contains the Daoist priest's list of gods and spirit helpers, Altar Room Name, Meditation Room Name, set of scriptures central to a specific Daoist sect's tradition, list of prohibitions, vestments, sacred charts, and a list

of magical talismans, hand seals, incantations and other spiritual "tools" used for controlling spirits) may wear this type of robe.

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

THE CEREMONIAL ROBE

Traditionally, the Ceremonial Robe (or "Ritual Robe") is scarlet in color when the priest is performing the "Golden Register Rituals" and yellow in color when performing the "Yellow Register Rituals." Only the high priest (ranked at levels 3 and 2) may wear the Ceremonial Robes during grand religious ceremonies. Both robes are described as follows:

- **The Scarlet Ceremonial Robe:** The Scarlet Ceremonial Robe is sometimes known as the "Red Robe" or "Robe of Descent" (Figure 1.3).

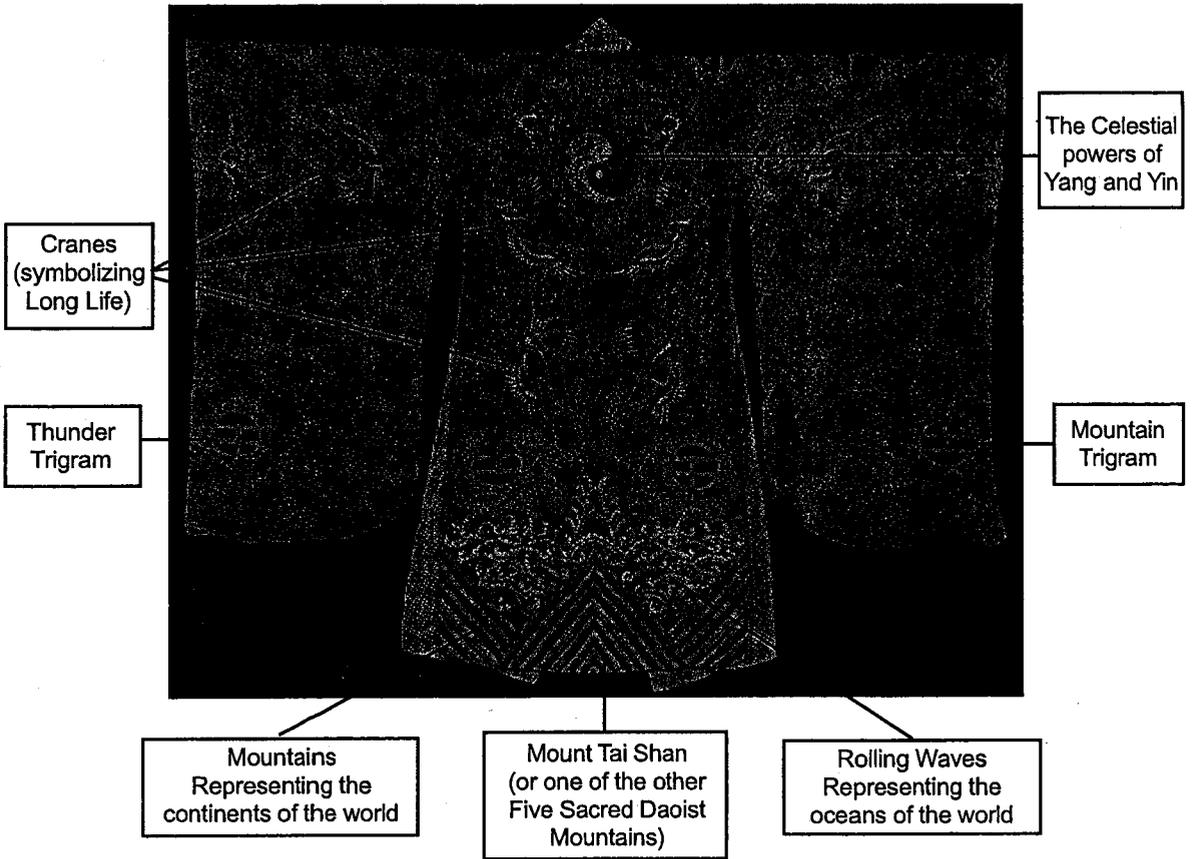


Figure 1.4. Back of a Daoist Priest's Yellow Ceremonial Robe

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

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

Ceremonial Robe is embroidered with magnificent golden ornaments on the sleeves as well as the body of the robe.

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

- **The Yellow Ceremonial Robe:** The Daoist priest's Yellow Ceremonial Robe is often worn during the official performance of ritual ceremonies, in order to assist him or her in obtaining the intervention of Heaven on behalf of the assembled nobility. The celestial dia-

grams and the symbols of good fortune embroidered on the robes were believed to strengthen the priest's mystical powers (Figure 1.4).

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

SENIOR MASTER'S ROBE

Traditionally, only the priest who is considered to be the senior master of the highest rank (i.e., usually ranked between levels 2 or 1) will wear this type of golden yellow Ceremonial Robe (while other senior masters will generally wear dark blue or red Ceremonial Robes). The golden yellow color of the Senior master's Robe represents the brilliant, purified celestial light of the Dao.

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

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

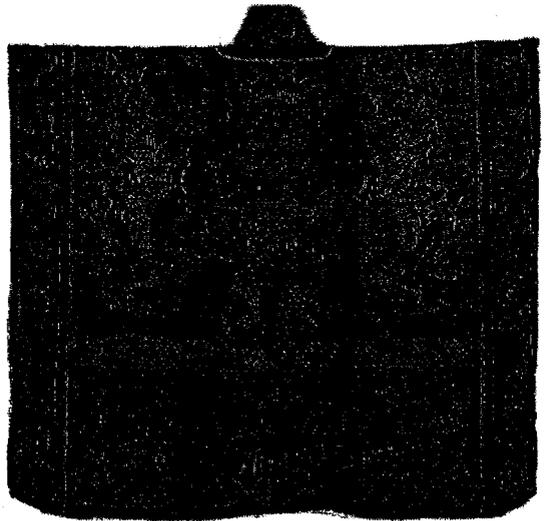
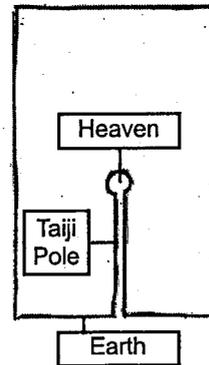
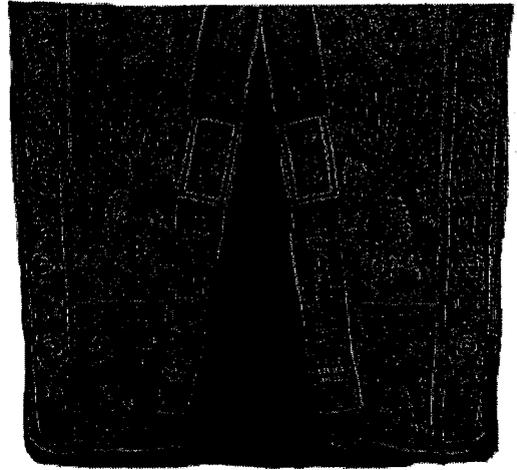


Figure 1.5. Daoist Priest's Golden Yellow Senior Master's Ceremonial Robe

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

The Front of the Ceremonial Robe

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

The Back of the Ceremonial Robe

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

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

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

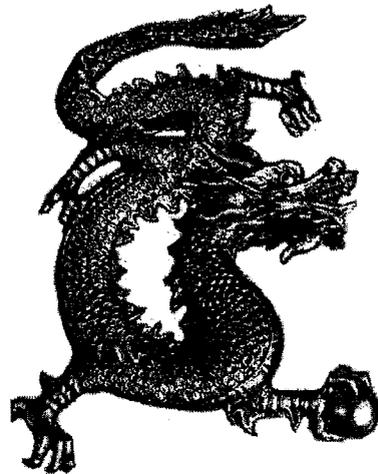


Figure 1.6. The Four-Clawed Dragon (Mang)

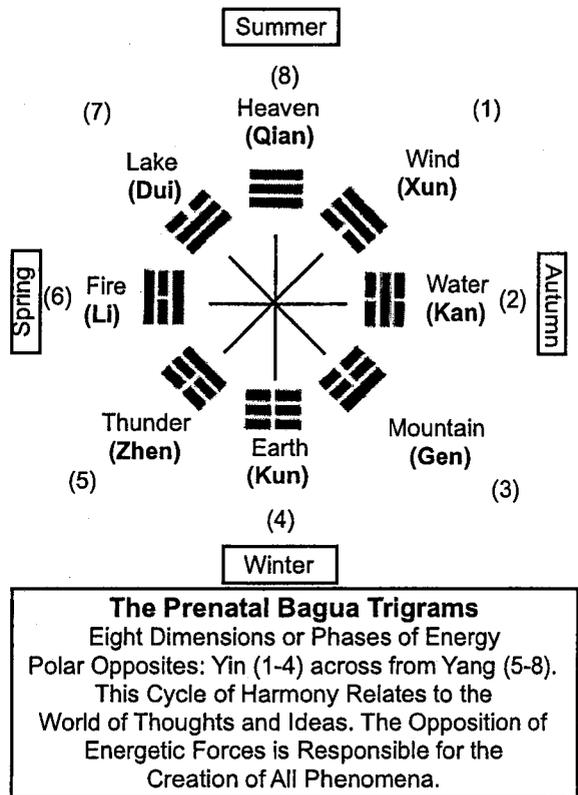


Figure 1.7. The Ancient Daoist Concept of Yin and Yang Expressing the Four Phases of Universal Energy and Manifesting Through the Prenatal and Postnatal Bagua Trigrams (Pre-Five Element Theory).

Esoteric Symbolism on the Ceremonial Robe

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

- **Dragons:** The most familiar of the many symbolic motifs embroidered on the back of the priest's robe are the five (or nine) Mang - four-clawed dragons (Figure 1.6). The dragons are embroidered on the back panel of the priest's robe. Depending on the Daoist tradition, at least five of the nine dragons will be chasing pearls of wisdom.
- **Eight Trigrams:** The ancient Daoists used the cultivation of the eight powers in Yi-Jing divination (Figure 1.7), therefore, sometimes bordering the edges of the robe are the embroidered images of the Bagua (Eight Trigrams). Other times, the sleeves of the robe are bordered instead by the Eight Trigrams, and symbolize different combinations of Yin (represented by a broken line) and Yang (represented by an unbroken line) energy.

Male Daoist priests are often referred to as Qian-Dao (the Dao of the Heavenly Trigram Qian), and female Daoist priests are often referred to as Kun-Dao (the Dao of the Earthly Trigram Kun).

- **The Celestial Mansion (Paradise):** Sometimes positioned in the center of the robe is a tower (or pagoda) that represents Paradise, the celestial home of the gods (Figure 1.8).
- **The 28 Lunar Mansions:** The 28 gold disks surrounding the pagoda represent the 28 Lunar Mansions. The 28 Lunar Mansions represent the 28 constellations through which the Moon passes during its rotation of the Earth. These 28 constellations play a vital role in Daoist and in Chinese Astrology, as a different deity governs each Mansion.

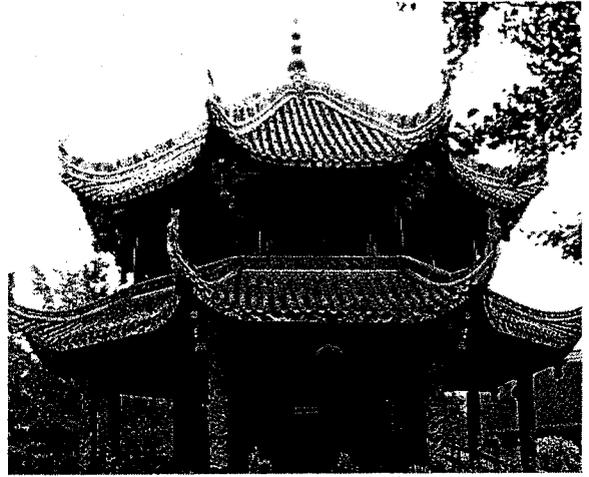


Figure 1.8. Sometimes in Daoist Mysticism, a Pagoda is used to represent Paradise

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

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

According to ancient Daoist tradition, the Three Pure Ones (Highest Purity, also known as the Highest Emperor 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

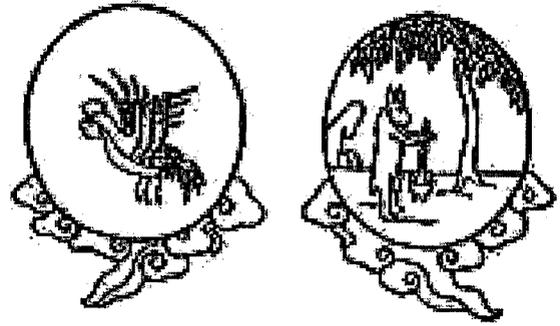
rule over the highest three celestial realms. Because the Three Pure Ones are considered to be the three highest Daoist gods, they are placed at the top of the deity list in ancient Daoist spiritual registers.

- **The Jade Emperor:** While the Three Pure Ones are high-ranking deities, far removed from the world of mortals, the Jade Emperor is a more active spiritual leader. The Jade Emperor governs the popular pantheon of regional gods incorporated into religious Daoism. This explains his central place on the priest's robe. Generally, the Jade Emperor is surrounded by a celestial assembly. Many of those gathered around him can be identified by the names embroidered near their images. During a ritual, the Daoist priest traditionally visualizes each of these deities descending to the altar to hear petitions on behalf of his or her patrons.

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

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

Since the early Zhou Dynasty (1028-221 B.C.), the image of the Sun was traditionally identified by the symbol of a three-legged raven or rooster (the number three is another symbol of Yang) appearing within the red disk of the Sun. In ancient China, the image of a three-legged raven (provided via sunspots) could have been observed with the naked eye at sunrise or sunset, reflected on the surface of still water, or viewed through smoky rock-crystal or semitransparent jade.



Left (Yang)
Side of the Body

Right (Yin)
Side of the Body

Figure 1.9. The Images of the Silver Hare of the Moon pounding an elixir of immortality, and the Black Three-legged Raven of the Sun.

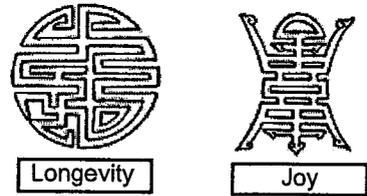


Figure 1.10. Auspicious Symbols Sometimes Used On a Daoist Priest's Robe

The image of the Moon can sometimes be identified by the traditional symbol of a hare pounding an elixir of immortality (Figure 1.9). The image of a silver hare can be observed during the time of the full-moon.

- **Other Auspicious Symbols:** The remaining spaces of the priest's robe are generally covered with phoenixes, clouds, mountains, dragons, snakes, turtles, and other auspicious symbols. For example, sometimes the sky surrounding all of these images is filled with five large discs representing five cranes (the symbol of long life) and stylized versions of the word for long life "Shou," embroidered in gold (Figure 1.10). The five large discs can also represent the five sacred peaks, which corresponding to the Daoist Five Magical Mountains or the collected powers of the Five Elements. Sometimes there are images of several horses embroidered in the bottom borders on the front and back of the robe.

THE DAOIST PRIEST'S HAT (JIN)

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

THE NINE HATS OF DAOIST PRIESTS

Daoist hats, called Jin (meaning "head ornament made of fabric") do not signify any particular type of hierarchy in Religious Daoism. The personal preferences for the different types of Daoist hats are generally determined by the Daoist disciple's lineage (i.e., Zheng Yi or Quen Zhen branches). Certain Jin, for example, are more commonly worn in one particular Daoist sect. There are several traditional types of hats worn by Daoist disciples, depending on their sect, specific magical function, and the specific type of ritual that the priest will be participating in or officiating over. Traditionally, there are nine types of Jin worn in Daoist ceremonies and everyday life. A historic list of Daoist Hats (Jin) is described as follows:

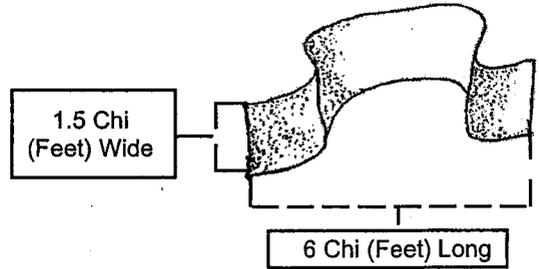


Figure 1.11. The One Character Hat (Yizi Jin)

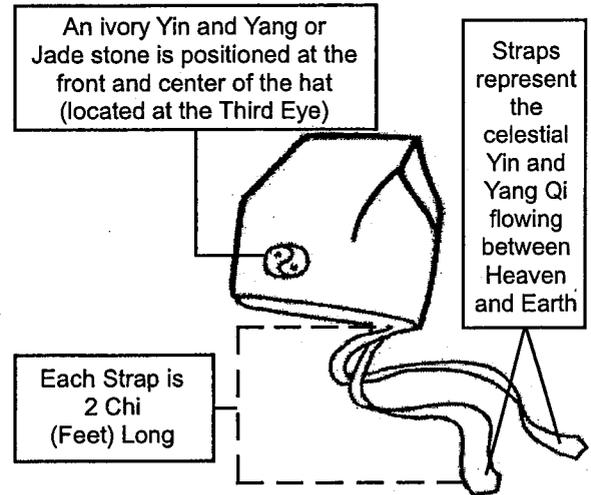


Figure 1.12. The Master Zhuang Hat (Zhuangzi Jin) (also known as the Nanhua Jin)

silk. Some Daoist traditions will also place a Maozheng on each side of the sash, which is used to buckle the head-band and create the formation of a hat.

1. **The One Character Hat (Yizi Jin):** This is the earliest form of Daoist hat. Its style is shaped like the Chinese character "Yi" which means the number "one." It was created by a Daoist immortal known as Hunyuan Laozi. The One Character Hat is constructed of a simple sash, used for tying up the Daoist's hair. It is traditionally six chi (feet) long and one and a half chi (feet) wide (Figure 1.11). Although it is sometimes constructed of black silk, several Daoist schools will wear these types of headbands constructed of golden yellow or red
2. **Master Haoran's Bandana (Haoran Jin):** This hat was originally worn by a Daoist poet known as Meng Haoran. It consists of a square piece of fabric that is tied around the head like a bandana. This hat is also known as a Bao Jin (Wrapped Hat).
3. **Master Zhuangzi's Hat (Zhuangzi Jin):** The Master Zhuang Hat (also known as Nanhua Jin) is a hat with a round rim and a sloping front. The front of the hat is flat and smooth. According to ancient tradition, the Master Zhuang Hat was once constructed with two straps that hang down in the back. Each strap

was two chi (foot) long and one cun (inch) wide, and they represented the free flowing energetic nature of the Celestial Yin and Celestial Yang Qi flowing between Heaven and Earth (Figure 1.12).

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

4. **The Nine Yang Hat (Jiuyang Jin):** This hat is attributed to Lu Dongbin, one of the Eight Immortals. In honor of Lu Dongbin, it is sometimes called Dongbin Jin. Since it has nine ridges, it is also known as Jiuliang Jin (Nine Girders Jin).
5. **The Carefree Hat (Xiaoyao Jin):** This is a long rectangular piece of fabric tied around the priest's topknot so that half of the topknot's hair hangs outside of the hat, and half is contained inside on the hat. It is adorned with a streamer on either side of the hat. It is a favorite with young Daoists as it makes them look carefree and elegant when they walk about (Figure 1.13). The Carefree Hat was created by a Daoist immortal named Hua Yen Zhen Ren.
6. **The Nine Beam Hat (Jiuliang Jin):** The Nine-Beam Hat has a leaning top (like the leaning roof of Chinese tiled houses), and is usually worn by disciples of the Zheng Yi Daoist sect. The front of the hat has nine folds and nine beams (or "celestial folds"), which symbolize the various nine levels of Heaven (Figure 1.14).
This hat is also called Chongyang Jin (Master Chongyang's Hat) and was named after its designer, Wang Chongyang, the founder of Quen Zhen Pai (Complete Reality School).

The Carefree Hat is made out of cloth wrapping that encircles the hair topknot



Figure 1.13. The Carefree Hat (Xiaoyao Jin)

The Nine-Fold Hat has a leaning top

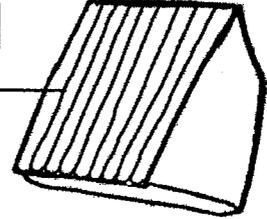


Figure 1.14. The Nine Beam Hat (Jiuliang Jin)

It is considered to be a fusion or combination of both the Zhuangzi Jin and the Jiu Yang Jin.

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

The Nine-Beam Hat is similar in appearance to the Daoist "Chunyang (Pure Yang) Hat," the "Huayang (Brilliant Yang) Hat," the "Ziyang (Purple Yang) Hat," and the "Jiuyang (Nine Yang) Hat." The Daoist text *The Chart of Three Rites* says, "The Chunyang Hat is also

named the Letian (carefree or happy-go-lucky) Hat, and is similar to the hats that were worn during the Han (206 B.C.-220 A.D.) and Tang Dynasties (618-907 A.D.). Its top has an inch of silk folded like bamboo tablets hanging in the back. It is called the Chunyang Hat after the Immortal Lu Chunyang, and the Letian Hat after the poet Bai Letian."

7. **The Three Schools Hat (Sanjiao Jin):** This hat is used in three major Daoist schools. Usually the term "San Jiao" refers to the three primary religions of ancient China: Daoism, Buddhism, and Confucianism. In this context, however, the term "San Jiao" could possibly refer to the three branches of Zheng Yi Daoism: Tianshi, Sanqing and Lingbao.
8. **The Sun Hat (Taiyang Jin):** This hat is shaped like a cymbal and provides shade from the sun. It is similar to the hats worn by Chinese rice farmers only it forms a dome at the top (Figure 1.15). The most famous sage to wear this hat is Zhang Sanfeng, the Daoist founder of Taijiquan.
9. **The Hat of Original Chaos (Hunyuán Jin):** The Qing Emperor Kangxi gave this hat to the highest ranking Daoist of the time, Wang Changyue. There is a Yin Yang Wuxing (Five Elements) Taiji Bagua hidden inside, symbolizing the esoteric powers of Daoist philosophy.

The Hat of Original Chaos (or Vertical Primordial Hat) is usually worn by the Daoist disciples of the Quen Zhen (Complete Reality) sect. It is circular and hemispherical in shape, and has a round hard brim surface constructed of black silk with a hole in its top (Figure 1.16). When wearing this hat, the Daoists will pull their pigtail through the hole and tie it into a topknot positioned at the Baihui (One Hundred Meetings) area. Contemporary Quen Zhen Daoists often wear this type of hat (in contrast with the Nine-Fold Celestial Hat worn by the Zheng Yi Daoists). The Hat of Original Chaos was the last traditional design created in Daoism and remains the most popular type of hat worn by Quen Zhen priests today.



Figure 1.15. The Sun Hat
(Tai Yang Jin)

The Daoist will pull his pigtail through the hole and tie it into a topknot positioned at the Baihui area

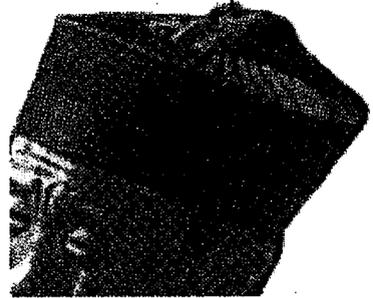


Figure 1.16. The Hat of Original Chaos
(Hunyuán Jin)

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

THE DAOIST CEREMONIAL HEADDRESS (GUAN)

The Daoist Ceremonial Headdress is sometimes called the "Golden Apex of the Cap" or "Apex of the Head." The golden color represents the brilliant light of the Universe, the round center orb represents the infinite space of the Wuji, the red stone on the left side (underneath the center orb) represents the Sun and the Celestial Yang while the black stone on the right side represents the Celestial Yin (both are enveloped in clouds), the halo of nine flames represent the Nine Palaces of Heaven, and the colorful beads of glass that surround the base represent the energetic balance of Fire and Water (Figure 1.17).

In ancient times, the Daoist Ceremonial Headdress was hand crafted, mostly constructed out of wood, about two inches high, and worn on occasions of religious activities. In modern times, more ornate designs were constructed and eventually adopted (Figure 1.18). Traditionally, there are five main types of ceremonial headdresses, described as follows:

- **The Yellow Headdress (Huang Guan):** This type of headdress is constructed in the crescent shape. It has a pair of holes in the lower rim, through which a wooden hairpin is placed in order to attach the hat the hair topknot. Daoist priests of the Quen Zhen (Complete Reality) tradition often wear this type of headdress. Because in ancient China, Quen Zhen Daoist priests commonly wore yellow headdresses, the female Daoist priests were traditionally called Nu Huang Guan (Yellow Headdress Women), which was sometimes shortened to Nu Guan.
- **The Five-Mountain Headdress (Wuyue Guan):** This type of headdress is shaped like an upside-down cone, with a picture of five mountains carved on the front. Only those priests who have undergone the "Great Commandments For the Illumination of the Three Altars" are allowed the honor of wearing this headdress.
- **The Star Headdress (Xing Guan):** Also known as the Wudou Guan (Five Stars Headdress), this type of headdress is shaped like an upside-down cone, and it is decorated with a picture

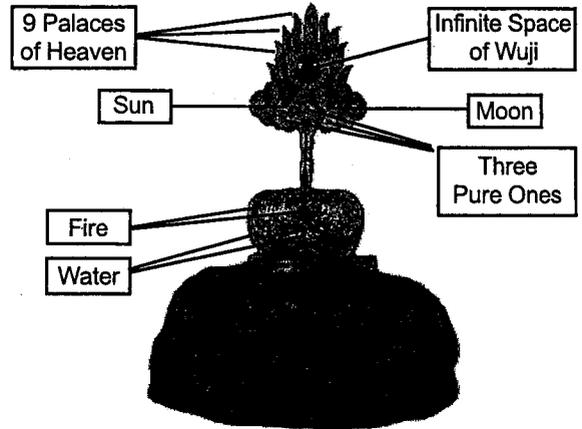


Figure 1.17. A Traditional Ceremonial Headdress



Figure 1.18. A Senior Abbots Headdress

of the constellations placed in five symbolic locations (representing North, South, East, West, and Center). Daoist priests wear this type of headdress when holding ceremonies to pay respect to the various star god (planetary gods) and other immortals of the stars.

- **The Lotus-Blossom Headdress (Lianghua Guan):** This type of headdress is shaped like a lotus flower, with the head of a Ruyi (an "S" shaped wand constructed out of jade - symbolizing good fortune) placed onto its center. A Daoist High Priest (Gao Gong) will wear this type of headdress when performing rituals.
- **The Five Elders Headdress (Wulao Guan):** This type of headdress has no top, and is constructed of five wooden lotus-flower petals (pointing upward), with five elderly deities painted on them. On both sides of the headdress, two belts dangle down, their ends resembling magical swords.

THE DAOIST PRIEST'S FOOTWEAR

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

ROUND-OPENING SHOES (YUANKOU XIE)

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

TWIN-FACE SHOES (SHUANGLIAN XIE)

These shoes are worn on formal occasions. They are black shoes with a black round half-circle in the front, similar in design to the Round-Opening Shoes. However, the Twin-Face Shoes have a ridge in the middle of the front dividing the shoe into two parts, hence their name (Figure 1.19).

CLOUD SHOES

The Cloud Shoes are also known as "Court Shoes" (Chao Xie). The Cloud Shoes are traditionally worn by the High Priests (Gao Gong) when performing important rituals. They have black leather on the front and a thick white border at the base. These shoes have low sides, are decorated with colorful silk, and have a round front top and a thin sole. The padding inside the shoe is thick with several layers of cloth for extra comfort. The shoes are traditionally embroidered with a cloud pattern on the front part of the boot, similar to the style of boots generally worn in the Chinese opera (Figure 1.20).

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



Figure 1.19. Twin-Face Shoes (Shuanglian Xie)

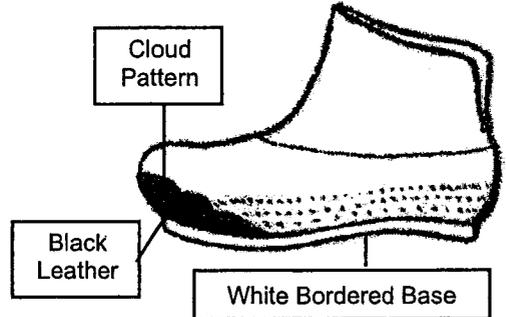


Figure 1.20. Cloud Shoes, also known as "Court Shoes" (Chao Xie)

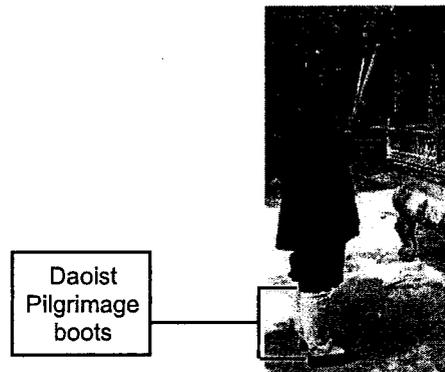


Figure 1.21. Daoist pilgrimage boots (also known as knee high white socks)

PILGRIMAGE BOOTS (SOCKS)

After the Song and Yuan Dynasties, the Daoists began to use pilgrimage boots (or knee high white socks) when performing the rituals. Pilgrimage Boots are a kind of sock worn by Ritual Masters, Chief Cantors, and Fasting Supervisors in large-scale rituals. They have thick white painted soles and are knee-high (Figure 1.21).

DAOIST CEREMONIAL ALTAR

The altar table represents the world of matter resting passively and receptively beneath the power of eternal light. It is a highly personal tool and is a symbolic representation of energetic transformation. Traditionally, the Daoist Ceremonial Altar includes numerous spiritual "tools" that are used to assist the priest in contacting the spirit world and completing the magical rituals required to appease the celestial deities. Without the proper respect and understanding of how to use these spiritual tools, the priest or disciple may find him or herself in a difficult possession, having gathered the attention of a specific deity only to have "annoyed" it through ignorance and mishandling.

The following is a list and explanation of the various spiritual tools used in ancient and modern Daoist Mysticism.

THE BAGUA SYMBOL

In ancient China, the Bagua (Eight Trigrams) symbol was originally used for studying the energetic movements of the Sun and Moon.

The term "Bagua" is made up of the character "Ba" which translates as "eight," and the character "Gua" which translates as "trigram" (Figure 1.22).



Figure 1.22. The Ancient Chinese Characters for Bagua, "The Eight Trigrams"

Together, the term "Bagua" can be translated as "Eight Trigrams" and it is considered a template for the basic laws of all energetic movements and transformations.

INTRODUCTION TO THE BAGUA

The ancient Daoists understood that from the infinite space of the Wuji, the Dao creates Yin and Yang, which in turn give birth to four phases of universal energy (Figure 1.23):

- Great Yang
- Lesser Yang
- Great Yin
- Lesser Yin

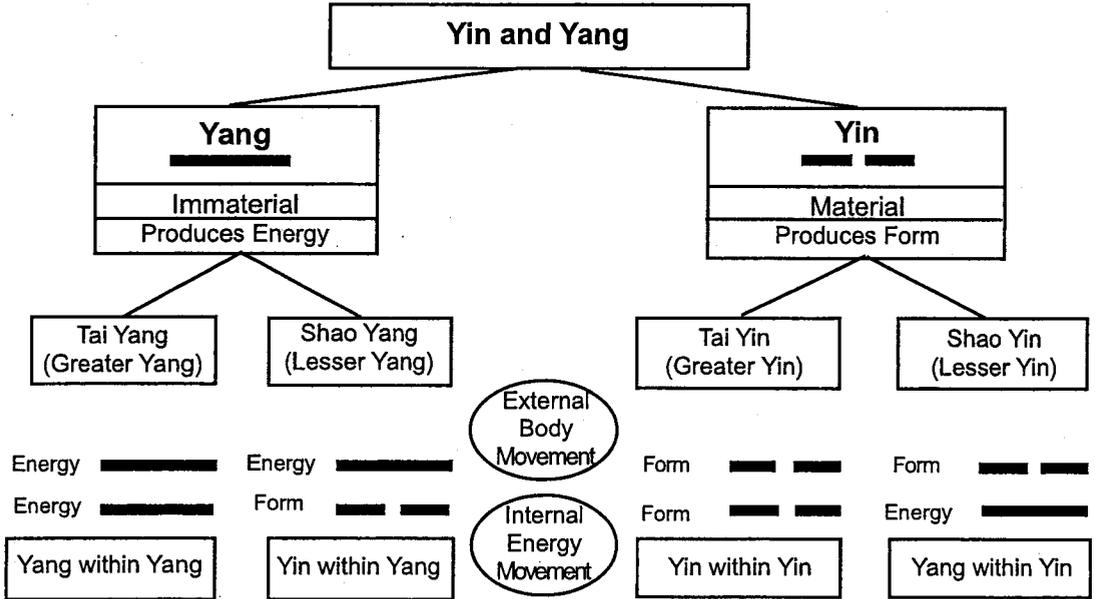


Figure 1.23. The Ancient Daoist Concept of Yin and Yang Expressing the Four Phases of Universal Energy.

These four phases of universal energy gave birth to the eight natural forces of the Bagua (Heaven, Thunder, Water, Mountain, Earth, Wind, Fire and Lake). These four phases also form the energetic basis of the prenatal and postnatal transformations, manifested in the form of eight energetic actions (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 1.24). These eight prenatal and postnatal energetic actions act as a template for all creation (Figure 1.25) and can be further combined in order to form the ever-changing energetic patterns of the 64 Hexagrams of the Yi-Jing.

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



Figure 1.24. Yin and Yang Yao Trigram

the Eight Trigram powers was initiated through connecting the fingers of the hands in various energetic patterns in order to form single or double Hand Seals in accordance with the energetic principles of the Bagua.

The ancient Daoists believed that each energetic pattern would “open a gateway” to the Trigram Element’s energetic nature and allow an individual to absorb, manipulate, or control the Element’s energetic and spiritual powers. Therefore, the movement of Heaven, Earth, and all living things was depicted through the formation of two Eight Trigram (Bagua) image patterns, the Prenatal Bagua of Fu Xi and the Postnatal Bagua of King Wen Wang, described as follows:

The Eight Trigrams	Heaven Qian	Mist, Rain Dui	Fire Li	Thunder Zhen	Earth Kun	Mountain Gen	Water Kan	Wind/Air Xun
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 1.25. The Prenatal Bagua Trigram Powers According to the Universal Forces of Yin and Yang (System of Fu Xi)

PREHEAVEN (PRENATAL) BAGUA

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 manifests the energetic "nature" of things and was used in ancient China as an early form of divination. It also focuses on the fundamental principles of light and darkness, which reveal the polar nature of the universe (Figure 1.26).

The Heavenly principles expressed within the system of Fu Xi reflect the multidimensional symbols which govern our life. Therefore Heaven is placed at the top of the trigram and Earth in placed at the bottom of the trigram. The specific focus of Prenatal Fu Xi Bagua is the expression of two mutually dependent powers, balancing each other, for example:

- Heaven-Earth
- Fire-Water
- Mountain-Lake
- Thunder-Wind

As energetic principles, the multidimensional powers are inseparable, although one power may temporarily predominate. In Fu Xi's Bagua system, the eight fundamental forces constantly seek to balance each other.

In ancient Daoist sorcery, the four primary directions of Fu Xi's Bagua system (Heaven, Earth, Fire, and Water) represented the four main Elemental powers of creation. It was believed that these four main Elemental powers were gathered and held together by the Mandate of Heaven (Divine Mind), and were used in all magical rituals for the creation or destruction of matter (Figure 1.27).

These four main Elemental powers, along with the energetic influences of the Five Directions (Front, Back, Right, left, and Center) were also associated with the creative or destructive influences of the Five Planets and Five Seasons, and were used in ancient China to diagnose the prenatal tissue formation of the human body while in-utero.

POSTNATAL BAGUA OF KING WEN

King Wen is believed to have lived in the Zhou Dynasty (1028-221 B.C.). The Bagua system of King Wen depicts the creation of all phenomena

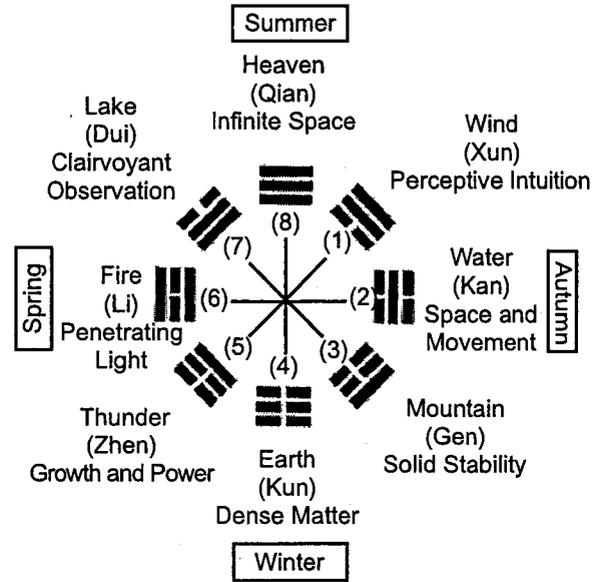
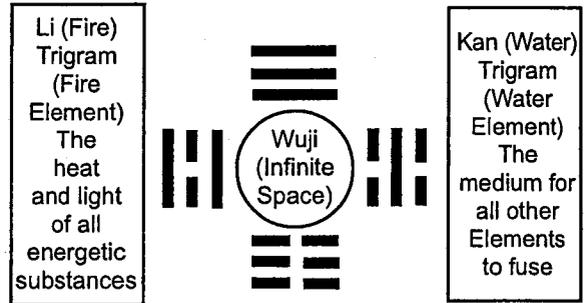


Figure 1.26. The Prenatal Bagua Trigrams (Eight Dimensions or Phases of Energy Polar Opposites): Yin (1-4) across from Yang (5-8). This Cycle of Harmony Relates to the World of Thoughts and Ideas. The Opposition of Energetic Forces is Responsible for the Creation of All Phenomena.

Heaven (Qian) Trigram
(Air/Wind Element)
The Element of all-pervading motion



Kun (Earth) Trigram
(Earth Element)
The solid state of matter, and the bases from which physical things are constructed

Figure 1.27. In ancient Daoism, the various powers of the Four Elements were commonly used in magical rituals.

and focuses on the fundamental principles of the Earthly transformations (Figure 1.28).

They are arranged according to the expression of increasing or decreasing qualities of physical life (beginning at Zhen and following a clockwise progression). In this system, the trigrams are arranged according to the increasing or decreasing qualities of physical life (beginning at Zhen-Thunder, and following a clockwise progression). The Earthly principles expressed within the system of King Wen represent a chronological and energetic sequence moving around the periphery of the Bagua circle (instead of matching powers through opposite polarity alignment as in the Prenatal Bagua system). Because Fire (light and heat) and Water (dark and cold) appear as the most prominent and visible of all Earthly forces, in King Wen's Bagua configuration Fire is placed at the top of the trigram and Water is placed at the bottom.

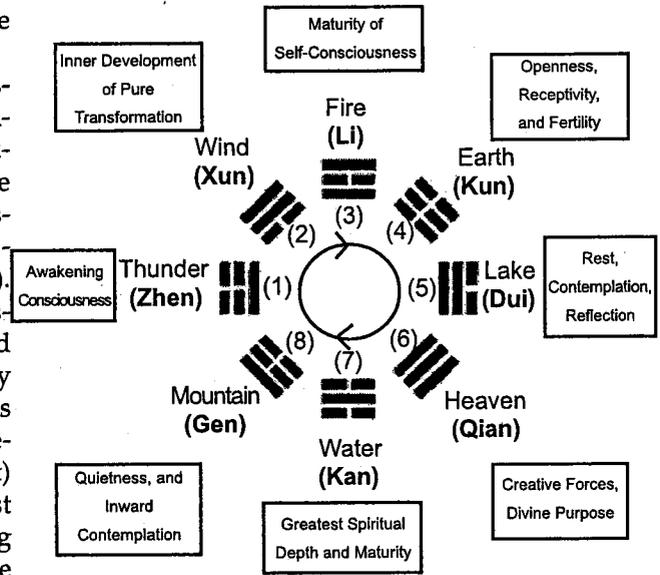


Figure 1.28. The Postnatal Bagua Trigrams: The Energetic Cycles of Forces are the External Manifestations of Divine Thought (The World of Phenomena or Senses)

- **Zhen:** Starting with Thunder, which represents the first impulse or creative stimulation of Qi, humans begin the progression of awakening consciousness.
- **Xun:** This trigram does not necessarily correspond to Wind as air, rather it symbolizes emotion, feeling and the inner development of pure transformation.
- **Li:** This trigram does not necessarily correspond to Fire, rather it symbolizes full maturity, vitality and full development of self-consciousness, as well as clinging and possessiveness.
- **Kun:** This trigram does not necessarily correspond to Earth, rather it symbolizes the state of openness, receptivity and fertility, which occurs after spiritual maturity has been attained.
- **Dui:** This trigram does not necessarily correspond to Lake as water, rather it symbolizes rest, contemplation, and reflection.
- **Qian:** This trigram does not necessarily correspond to Heaven as the cosmos, rather it symbolizes creative forces, and a state of mind which we have acquired in order to truly possess divine purpose.

- **Kan:** This trigram does not necessarily correspond to Water, but denotes the greatest spiritual depth (maturity), as well as the danger of a bottomless abyss into which we may fall if we lose control of ourselves.
- **Gen:** This trigram does not necessarily correspond to Mountain, rather it symbolizes quietness, inwardness, and completion, as well as mental stagnation or spiritual death.

HOW THE PRENATAL TRIGRAMS TRANSFORM INTO POSTNATAL YAO FORMATIONS

During conception, when the Yin and Yang energies of both parents interact within the womb, in the midst of the darkness there is a point of divine living potential which comes forth from the Dao, emerging from the infinite space of the Wuji. This is what is known to the ancient Daoists as the primordial, true, unified generative energy of creation, or Shen Xian (Eternal Soul). This energy of creation, escorted by the spiritual energy of the Five Lights, enters into the sperm and ovum, fusing them as one. The ancient Daoist texts say, "formless, it produces form; immaterial, it pro-

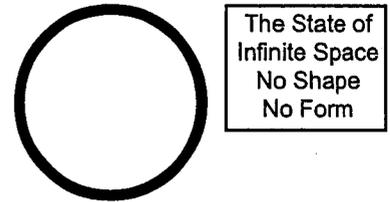
duces substance. The internal organs, sense organs, and various parts of the body all naturally evolve because of this energy of creation, becoming complete."

In the mother's womb, it is the primordial, true, unified generative energy of creation (Yuan Qi) that causes the embryo to congeal and form, which then nourishes the embryo, and eventually causes it to become complete. At this stage in development, although there is human form, there is no development of the individual's Shen Zhi (Acquired Mind), only the true, Yuan Shen (Congenital Mind) exists (Figure 1.29).

After ten lunar months in the womb the fetus is fully developed. With its first cry, the infant comes in contact with the Qi and air of the environment. As the infant inhales, the environmental air (considered Postnatal Qi), mixes with the innate primordial original energy of the infant's Yuan Qi (Figure 1.30). The ancient Daoists believed that the innate Prenatal Qi supports the tissues of the body, while the acquired Postnatal Qi supports the tissue's function. The Postnatal Qi depends on the Prenatal Qi to support the respiratory system (breathing in and out), while the Prenatal Qi depends on the Postnatal Qi to nurture the vascular system.

The ancient Daoists also believed that at the moment of the infant's first cry, the acquired conscious spirit (Shen Zhi) enters into the opening and merges with the baby's primordial original spirit (Yuan Shen). The congenital Yuan Shen depends on the acquired Shen Zhi to subsist, while the Shen Zhi depends on the Yuan Shen for effective awareness. Although the newborn infant has now begun receiving acquired energy (Postnatal Qi) and has also begun maturing its Shen Zhi.

The ancient Daoists believed that after an individual is born, the first breath of the mundane world causes the energy of his or her internal body to change, transforming it from a pure Yang prenatal state (represented by the three solid Yao lines of the Qian Heaven Trigram) to the Yin postnatal state (represented by the Li Fire Trigram, which contains one Yin Yao positioned between two Yang Yao lines). Additionally, the energy of the individual's internal Kun (Earth) Trigram also



The State of Infinite Space
No Shape
No Form

Figure 1.29. The State of the Womb and Origin of the Body

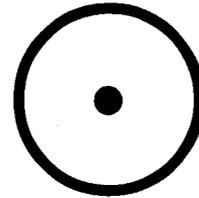


Figure 1.30. As the infant inhales, the environmental Qi mixes with the innate primordial original energy of the infant's Yuan Qi

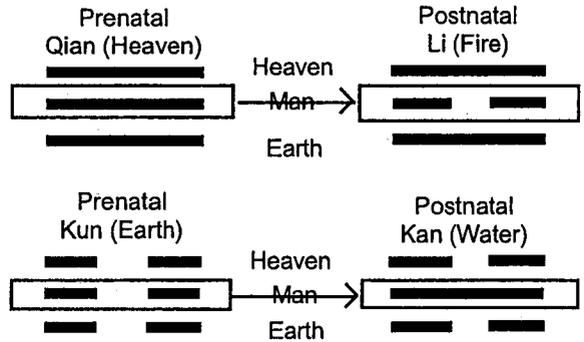


Figure 1.31. The Ancient Daoist Understanding of Prenatal and Postnatal Transformations.

changes, transforming it from a pure Yin state (three broken Yao lines) into the Kan (Kidney Water) Trigram, containing one Yang Yao between two Yin Yao lines (Figure 1.31).

One of the primary goals of the ancient Daoist alchemy was to transform the acquired postnatal nature back to its original prenatal energetic form. One way this alchemical transformation could be accomplished is by filling the body's energetic centers with Yang energy gathered from the Kan Trigram (represented by Kidney Water). This energetic action would return the Qi of the Li Trigram (Heart Fire) back to its original prenatal nature, the Qian (Heaven) Trigram. Simulta-

neously, the Daoists would also be required to fill his or her lower energetic center with the energy of the Yin gathered from the Li (Heart Fire) and return the Kan (Water) Trigram back into the Kun (Earth) Trigram.

One observation and description of the energetic separation of Heaven and Earth and Fire and Water created from the postnatal trigram patterns is as follows (Figure 1.32):

- The Trigram Li (Heart Fire) is paired with its opposite Trigram Kan (Kidney Water). The energy of Heart Fire represents the ruler of the Five Prenatal Virtues (Love, Order, Trust, Integrity, and Wisdom), which guides and directs the individual's Eternal Soul (Shen Xian). The energy of Kidney Water represents the keeper of the Heaven's Mandate, and represents the individual's Destiny (Ming).
- The Trigram Zhen (Thunder-Wood-Hun) is paired with its opposite Trigram Dui (Lake-Metal-Po). The Trigram Xun (Wind-Wood-Hun) is paired with its opposite Trigram Qian (Heaven-Metal-Po). The energy of the Thunder and Wind Trigrams represents the Yin and Yang influences of the Hun (Ethereal Soul) on the Eternal Soul (Shen Xian); while the Wind and Heaven Trigrams represent the Yin and Yang influences of the Po (Corporeal Soul) on the Eternal Soul.

Through their energetic interaction and integration, these opposite forces are responsible for the creation of all phenomena. Only through the stabilizing images of the Earth Trigrams Gen (Mountain) and Kun (Earth) are the opposing forces harmonized.

To the ancient Chinese, an infant is imbued with a natural wonderment and has no ability or need to categorize or discriminate. A child however, possesses the intellectual ability to distinguish, categorize, and associate. At this time in development, the child is still following the dictates of the primordial (Yuan) Shen while the Acquired (Zhi) Shen is still formulating. When the child experiences various emotions (joy, anger, grief, fear, etc.) they do not dwell on them, and the emotions come and go, vanishing as they arise.

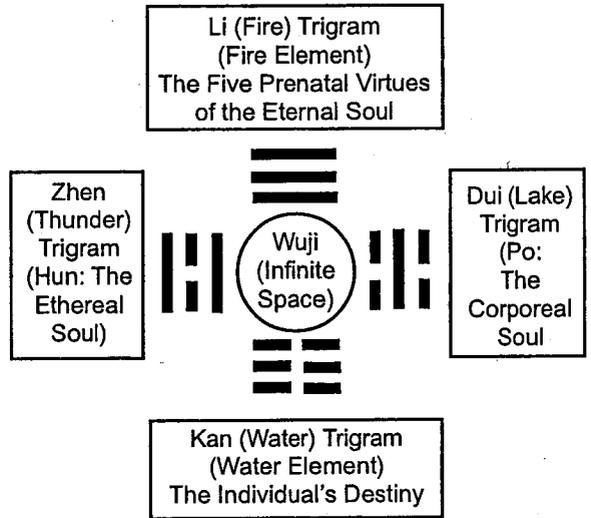


Figure 1.32. Summon the Four Powers of the Elements and elicit their help in imprinting the energetic matrix of the stone.



Figure 1.33. The Yin (Postnatal Qi and Postnatal Shen) and Yang (Prenatal Qi and Prenatal Shen) Divide

The ancient Daoists believed that in childhood an individual will mature to the degree that the energies of both the Prenatal Bagua and Postnatal Bagua are complete within his or her tissues. At this point, the Yang culminates and the Yin arises, opening a specific aperture that causes the energies of both Yin and Yang to divide, each dwelling on one side. The ancient Daoists considered this to be the division of the culmination of the Heavenly and Earthly Yin and Yang. There is now artificial within the real, allowing for the development of intellectual knowledge. At this stage the Acquired Mind (Shen Zhi) formulates its existence (Figure 1.33).

THE CONCEPT OF SPIRITUAL VIRTUE

In ancient China, the concept of an individual's virtue (De) and his or her destiny (Ming) were closely connected with the Prenatal and Postnatal Trigram energetic transformation that happens at birth. Destiny (associated with the Yuan Jing, Qi and Shen) was believed to originate from Heaven at the time of birth, after which it was stored in the individual's Mingmen (Gate of Destiny) area between the Kidneys (Figure 1.34). The individual's Ming becomes the spark of life and the dynamic potential underlying his or her thoughts and actions. Although the subtle impulses emanating from the individual's Ming are generally hidden from the conscious mind, through training Shengong meditations (or experiencing a spiritual "Awakening") a deeper realm of understanding can be intuitively discovered and accessed.

Once "awakened," it is up to the individual to consistently act in accordance with his or her Ming throughout life. This spiritual action is based on the individual's conscious use of his or her Yuan Shen and Yi (Intention). The intent to remain congruent with the "will and intent of heaven" (Zhi Yi Tian) is what gives the individual true virtue (De). It is through the development of his or her virtue that the individual establishes a healthy relationship with the Dao, Heaven and the spirit world.

CONSTRUCTION OF THE BAGUA DIAGRAM

The image of the Bagua symbol is used in ancient Daoist Mysticism as one of the most powerful weapons against Black Magic. The Bagua symbol is normally constructed on yellow paper, with a red diagram (including Bagua symbols), and black characters. The Bagua symbol is constructed with a Yin and Yang symbol in its center. This Yin and Yang symbol is constructed of black Yin and red Yang image. The "Vital Breath" of the disciple is to be infused into the dragon-and-snake-like strokes of the altar pen when he or she draws the talisman with red brushes.

The first line of energy represented outside the Taiji symbol is the eight powers of the Bagua Trigrams. Outside the Trigrams is the ring of branches and stems. Outside of that ring are the twenty-eight constellations and the esoteric names given to their positions (Figure 1.35).

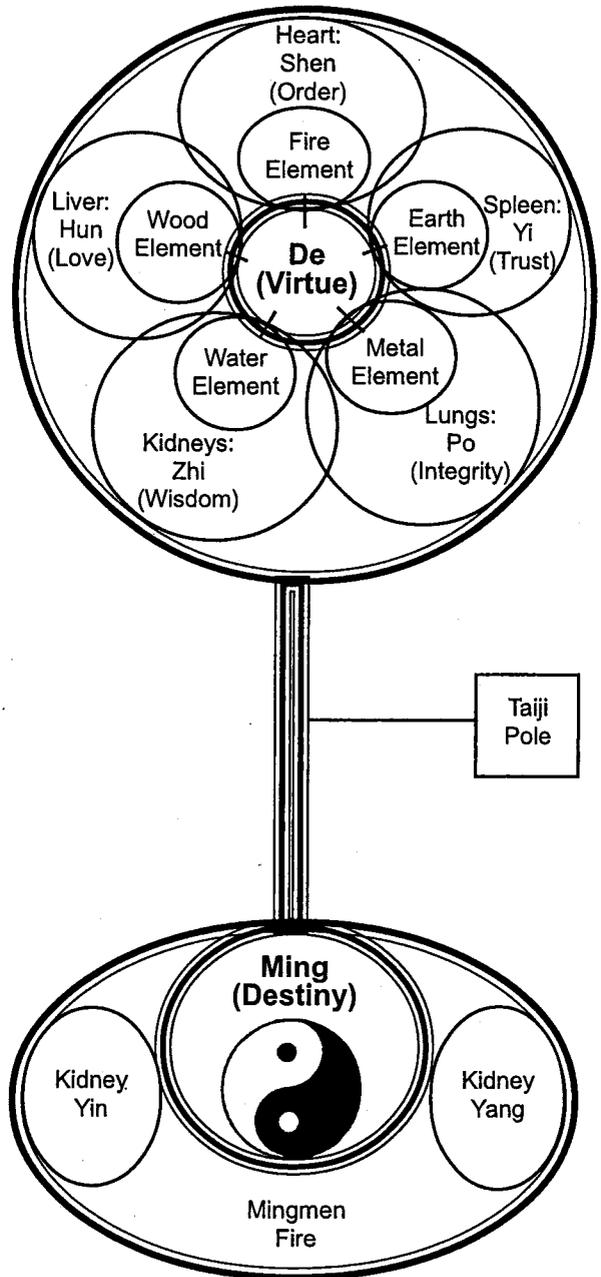


Figure 1.34. After the Eternal Soul enters into the world of matter, the individual's De (Virtue) becomes rooted in the Heart Fire and is expressed through the spiritual energy of the Congenital Five Agents, and rooted within the five Yin organs. Simultaneously, the Eternal Soul's Ming (Destiny) sinks downward to become stored between the Kidney Water, rooted within the individual's Ministerial Fire.

THE INCENSE BURNER

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

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

Throughout the centuries, the incense burner has eventually become one of the most important objects used in Daoist rituals. There are two main types of incense burners used within a Daoist temple: the Temple Incense Burner (placed outside the altar area in the courtyard) and the Altar Incense Burner (placed on the Earth Altar inside the worship hall). The incense burner located on the Earth Altar is generally three inches high and is constructed of bronze and ceramic (Figure 1.36). In certain incense burners, vents constructed along the sides, handles or feet allow the smoke to escape in the shape of images (dragon heads, Trigrams from the Yi-Jing, etc.), symbolizing the energetic interactions of Yin and Yang. The smoke from the incense is used to purify the ritual space, alert the gods that a ritual is about to be performed, and draw the celestial deities to the altar. Incense smoke is believed to resemble the swirling patterns of cloud-like energies underlying all matter. As such, the incense smoke infuses both the Daoist altar and the body of the priest with sacred energy.

Incense burners must be filled with some kind of stabilizing base in order to hold the incense and keep them from falling. The most commonly used base materials are sand, rice, or salt.

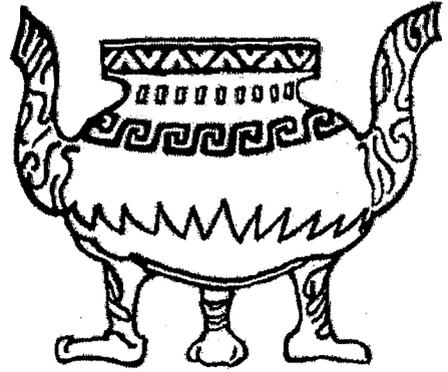


Figure 1.36. The Altar's Incense Burner

As a social unit in ancient China, the local Daoist temple maintained a powerful political status within its worshipping community. Only by participating in the communal religious practices could anyone belong to the community have a say in its affairs. Significantly, the chief of the religious community was often called "The Chief of the (incense) Burner" (Luzhu).

All Daoist communities in ancient China placed focus on the various magical rituals consisting of the collective worship of some form of supernatural deity by means of burning incense and performing sacrifices. The focus of these communities centered on the magical power of the incense burner rather than on statues, relics or the building that housed the deity (deities). These incense burners were often among some of the most beautiful sculptures of ancient China, carved out of brass and copper. It is sad to note that today, in mainland China, most of these ancient incense burners have not survived the harsh changes brought about by Chairman Mao and The Red Guard during the "Great Leap Forward" of 1957, when all available old metal was melted down to produce iron. Even the incense burners that were constructed of stone or porcelain were often beaten to pieces during anti-religious campaigns.

THE INCENSE STICKS

The sticks of incense represent the human body. The burning of the three sticks of incense on the Altar table symbolizes the refinement and purification of the body's Jing, Qi and Shen. The rising of the smoke and falling of the ash symbol-

ize the separation of pure energy from mundane energy. As the smoke rises and the ash falls, the Daoist mystic sees him or herself reconnecting with the energetic form of Heaven and Earth. This observation allows the Daoist mystic to enter the spiritual realm of the infinite space of the Wuji, simultaneously existing within the celestial and terrestrial realms.

INCENSE SMOKE

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

BURNING INCENSE

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

Historically, the notion of "fragrance" (in a religious context) is derived from the use of a fragrance transmitted by smoke to attract supernatural deities (whether ancestral spirits, Celestial Immortals, or otherwise) to a ritual event. This ancient summoning ritual could also be accomplished by burning fat, special woods, specific herbs, or through the use of fragrant alcoholic drinks. The supernatural beings thus summoned or conjured were invited to the altar area in order to "eat" and consume the fragrance of the offering in exchange for specific requests or "favors." Therefore in ancient China, the burning of incense

alone was actually considered to be a very effective type of minor offering.

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

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

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

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

- **Purification:** The first type of incense smoke is used to purify and consecrate the altar space and the Daoist sorcerer's magical circle. In ancient China, burning incense during Yi Jing readings was mandatory, as it established the proper atmosphere in which to receive the divine wisdom of the celestial gods.
- **Offering:** The second type of incense is specifically chosen to correspond to the nature

of the spirit entity being invoked and allows the spirit entity to materialize and take energetic form.

- **Protection:** The third type of incense (usually in powdered form) is held in readiness in case of the threat of danger (this type of incense is used as a drastic measure to expel and force the manifested spirit to leave).

THE ALCHEMY OF INCENSE

According to ancient Daoist alchemy, there are three ingredients that compose all matter, these are known as "Salt, Sulfur, and Mercury." When referring to the Salt (Jing), Sulfur (Shen) and Mercury (Qi) of the incense, the ancient Daoists described these various energetic properties as follows:

- **Salt (Jing):** The alchemical Salt of the incense is considered to be the physical "body" of the herb. This is not the physical component that you observe when buying or picking fresh herbs, instead it is what is left of the herb after it has passed through fire so that only a gray or white ash remains. It is these rarefied particles that pass into the air and are used by a spirit entity to assume physical form.
- **Sulfur (Shen):** The alchemical Sulfur of the incense is considered to be the "consciousness" of the herb. As the herb burns, this "consciousness" (whose vehicle in the Plant Kingdom manifests as an oil) passes into the air along with particles of the herbal "body." This energetic interaction (between the herb's body, consciousness, and air particles) enables the spirit entity to interact with the sorcerer mentally or consciously.
- **Mercury (Qi):** The alchemical Mercury of the incense is considered to be the "life" of the herb. The "life" of the herb is the specific vibratory nature of the herb that is congruent with the energetic nature of the spirit entity being invoked. During the burning of the herb, its "life" enhances the ability of the spirit entity to interact with the sorcerer on the physical realm by providing an aromatic quality consistent with the spirit's energetic nature. Thus, the combination of the alchemical Salt, Sulfur, and Mercury of the incense is a critical factor for the complete success of any magical ritual.

DAOIST RELIGIOUS TERMS

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

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

ADDITIONAL USES FOR BURNING INCENSE

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

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

INCENSE USED FOR PROTECTION

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

ALTAR TRADITION

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

While facing the altar table, the deity (deities) in the center are traditionally worshipped first. Then, the deities located to the right side of the altar table are worshipped, followed by those located towards the left side of the altar table. In the Fujianese cultural region, it is customary to precede this basic worship by burning incense to the Lord of Heaven, who may be represented by an incense burner in front of the temple or under the eaves. In the Quan-zhou region, there is usually a lantern representing the Lord of Heaven (in which case the incense is stuck in a curled piece of metal below the lantern).

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

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

Religious Daoism has strict prescriptions as to how the priest is to use incense. The Daoist procedures of offering incense are clearly defined, with each Daoist sect having its own interpretation of the religious functions of the incense.

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

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

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

REDEEMING VOWS INCENSE RITUAL

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

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

INCENSE RITUALS FOR PLEASING DEITIES

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

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

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

Both the Incense Temple Fairs and the Performance Fairs were centered at a specific temple with the focus placed on the specific celestial spirits who are worshipped in that temple. During the development of Daoism in ancient China, quite a number of temples and famous mountains were very influential, and they became the seats of the ancestral altars of certain Daoist sects. The spirits worshiped in these famous mountains and temples still attract believers and pilgrims from near and far to offer prayers and incense.

THE MAGICAL POWER OF THE INCENSE ASHES

Having been burnt in a spiritual context of being offered as a sacrifice to a deity, the incense ashes acquire a supernatural power of their own. This is very clear in the practice of consuming water containing incense-ashes that have been taken from the incense burnt during a special Daoist healing ritual. Other related practices include carrying some incense ashes on one's body when travelling, or touching people with incense sticks to protect or heal them.

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

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

Additionally, in certain Zheng Yi rituals, the ash is taken from the incense burner of the "Earth Altar" (the front altar) and mixed with chicken blood in order to create a powerful medium from which to write talismans. This "ink-blood" is used to sanctify the Daoist mystic's peach-wood swords, talismans, charms, and other religious items.

THE WOODEN FISH

The Muyu (Wooden Fish) is a type of Daoist musical instrument, used for striking and keeping rhythm during scripture recitation (Figure 1.37). Two wooden fish (representing the blending of Yin and Yang energy) are traditionally carved into the front of the Inverted Bell (also known as the "Pure Bell"). The Muyu is sometimes carved out of camphor, pine, or peach wood, and is traditionally covered with a transparent layer of varnish. It has a large, striking handle (i.e., a wooden stick or a rubber or felt beater), and a warm, deep wooden sound is produced by striking the curved wood. The ancient Daoist scripture *Essential Secrets of Most High* states that, "The sound of the Wood Fish and the Pure Bell awaken the universe."

During scripture recitation, the rhythmical beating of the Muyu (Wooden Fish) is used to sedate the Shen Zhi (acquired mind), allowing the Yuan Shen (original mind) to travel into the spirit realm. The rhythmic beating also pacifies the animal nature of the body's Po (Corporeal Soul), allowing the body's Hun (Ethereal Soul) to release and travel into the spirit realm.

The ancient Daoists believed that words were the energetic medium that existed between thoughts and matter, the first tangible expression of the Zhi (Will) into the physical realm. Carefully intoned words articulate, contain and project the Yi (Intent). Words were therefore considered to be a form of energetic being (its sound is its body and its meaning is its spirit). The rhythm of the syllables and repetition of certain consonants and vowels reverberate the sorcerer's intention into other energetic realms of existence.

Almost every incantation that has been passed down to us throughout history has had a strong element of both rhythm and rhyme. In ancient China, the passion of the human heart was expressed in songs or chants more often than any other medium. Chanting is integral to the human experience and is considered to be one of the most universal forms of expression, occurring in virtually every culture on the earth. The various incantations used by Daoist mystics are generally sung in rhythmical cadence with the Muyu.

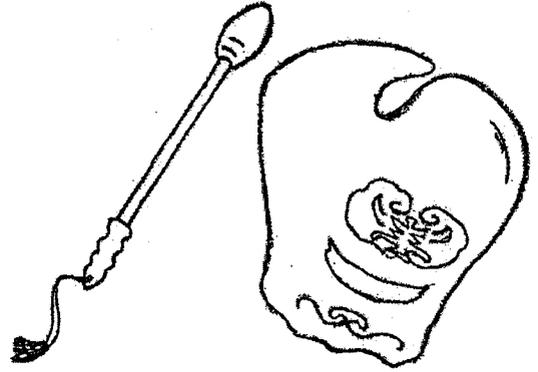


Figure 1.37. The Muyu (Wooden Fish)

Although the Muyu was originally a percussion instrument used in Daoist religious ceremonies, it later became an accompanying instrument used in Chinese orchestra. There are generally five different sizes of Muyu accompanying the orchestration, beginning with the larger and louder sounding (lower) tones and progressing towards the smaller and higher sounding tones. Because it is available in many different sizes, it is possible, with a line of five temple blocks, to produce melodies as well as percussive music.

Recent research conducted in the People's Republic of China shows that the predecessor of the Muyu was a stone percussion instrument called a "Rock Fish," used by ancient Daoists to accompany their ritual chanting. By the late Qin Dynasty (221 - 206 B.C.), several Buddhist Monasteries started incorporating the use of the Daoist Muyu into their ritual chanting ceremonies. However, it was not until the Tang Dynasty (618 - 907 A.D.) that use of the Muyu became widespread. In 725 A.D., Emperor Tsung Chun built a number of Buddhist temples around the capital. His subjects paid tribute with fish-shaped instruments made from jade and rare stones. Some were as long as three feet. The Emperor decreed that these beautiful and precious instruments could only be used on the occasion of imperial dharma discourse and vegetarian feasts, so wooden replicas were carved for daily use. The wooden fish was not only more practical than the rock-fish, it also produced a more beautiful sound.

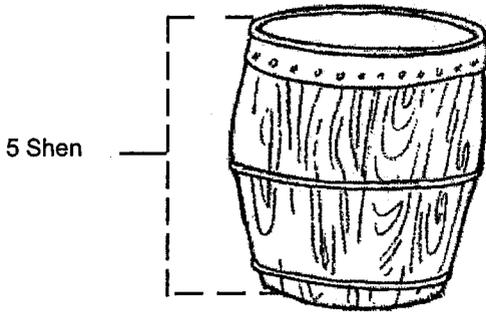


Figure 1.38. The Rice Container

THE RICE CONTAINER

The Five Shen (liter) Rice Container is constructed of wood with a metal strip on each end and a small strip in the middle which is dyed brown to match the wood (Figure 1.38).

In certain ceremonies, the rice container can be used as an energetic medium (or prison) in which to capture and imprison evil spirits. This chasing and capturing technique is accomplished as the Daoist priest writes specific talismans in the rice with his Treasure Sword while repeating certain incantations. In this particular ritual, the Daoist priest will use the magical sword to draw the following character (meaning prison) inside the rice container (Figure 1.39).

In the magical ritual of "Sealing the Altar," the Daoist priest uses a magical sword to seal the altar area against demonic disruption. In order to accomplish this task (so that the altar may be constructed), the priest uses the magical sword to chase a demon who has entered the altar space through the Ghost Door (also known as the "Ghost Gate" or "Demon Gate"). The priest charges after the demon several times with his magical peach-wood sword, nearly running the evil spirit through. However, when this technique proves insufficient, the priest stares angrily at the demon and then takes the altar cup from the altar table and sprays holy water at the demon. This technique succeeds in driving the demon into the northeast corner (the location of the Ghost Door). There, at the Ghost Door, the priest places a bucket of rice in which he writes the Chinese character "demon" with the magical sword. The demon is then imprisoned by drawing a magical net in the bucket of rice with the magical sword. The priest



Figure 1.39. "Capture And Construct The Prison"

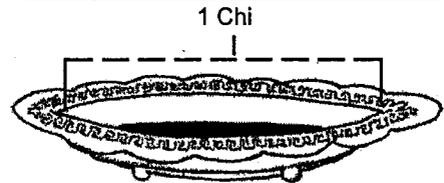


Figure 1.40. The Altar Dish

then further imprisons the demon by drawing the Chinese character for "mountain," over the demon. The priest then finally confines the demon by planting his magical sword upright in the bucket of rice. Subdued at the Ghost Door, in the northeast corner, the demon is now converted into a guardian of the altar's most vulnerable corner.

THE ALTAR DISH

The small altar dish is one foot in diameter constructed of white ceramic and decorated with blue patterns (Figure 1.40). The small altar dish is used as an offering tray from which to burn offerings, celestial reports, petitions, specific talismans and "spirit money" during specific rituals.

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

However, in certain important rituals, a priest would leave the ashes of a special magical talisman on the altar overnight. This is done in order

to allow the spiritual energy of the talisman to linger within the altar space. The next day, the priest would then dispose of these ashes outside the altar area.

DISPOSING OF THE ALTAR DISH ASHES

Having been burnt in the spiritual context of being offered as a sacrifice to a deity (i.e. burning spirit money), the ashes contained within the altar dish have now acquired a supernatural power of their own. Although the Daoist mystic is free to dispose of these ashes by any means, they can be of further benefit to increase the energetic nature of specific trees or house plants when used as compost.

The ashes of burnt petitions, however, may be disposed of through any means. It is important to note that evil sorcerers hide the ashes used in various summoning petitions inside certain gardens, courtyards, caves, or hills. Sometimes, the evil sorcerers will not burn the petitions until they have found a place to hide them. Either way is equally as effective in disposing of the altar ashes.

THE ALTAR CUP

The altar cup is used to hold purified or "holy" water or wine, and is constructed of white ceramic with natural blue pattern flowers on it. Traditionally, the altar cup is three inches high (Figure 1.41).

During specific ritual ceremonies (i.e., the Splashing and Purifying the Water to Summon the Celestial Marshal Generals), the "holy" water is held in the Daoist priest's left (Yang) hand while the magical sword (placed in his right hand) is used to draw magical talismans (Figure 1.42).

THE HOLY WATER

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

The magical power of water carries and maintains its spiritual significance throughout all generations. Holy Water is traditionally used for religious and occult purposes and is only produced through certain magical rituals. In Daoist traditions, the Altar Cup is filled with water and placed

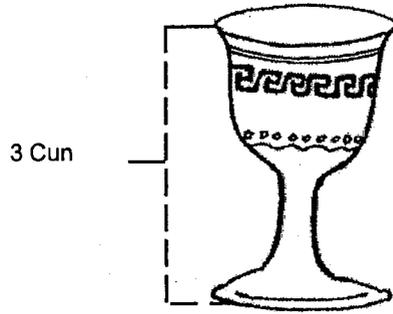


Figure 1.41. The Altar Cup



Figure 1.42. "Splashing and Purifying the Water to Summon the Celestial Marshal Generals"

on the altar during the ritual. Since this water has been blessed by the ceremony, it has special properties and can be used to fight evil influences. After the ritual is finished, the priest or sorcerer may save the water for later use.

SPECIFIC USES OF HOLY WATER

The magic of water can be used in the most opportune times for transformation. The power of Holy Water can also be used to cure disease and evict evil things. If you spray the water on the altar while singing incantations, the altar will immediately become purified.

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

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

FIVE TYPES OF HOLY WATER

Magical rituals transform the energetic nature of plain water into "holy" water. Traditionally, there are five types of water used in ancient Daoist magical rituals, described as follows:

- Well Water
- Ocean Water
- Lake Water
- River Water
- Rain Water

Each type of water is used for different purposes. Some waters are used to fight evil ghosts, some for good luck, some for blessing buildings, and some for other purposes. River water, for instance, is used exclusively for performing exorcisms.



Figure 1.43. "Spraying the Holy Water to purify the Altar Space"

In the past, laymen who did not know how to make their own Holy Water could obtain it from Catholic churches. Unfortunately, many Western sorcerers also took this water and used it in hexes, so Catholic priests have now limited the amount of Holy Water available to the public.

SPRAYING THE HOLY WATER

One important technique used in Daoist mysticism is the ability to "spray" the Holy Water in order to purify people, places (temple area, altar area, rooms, houses, etc.), and things (altar table, altar tools, etc.). This ability enables the Daoist priest to cleanse those things that have been "contaminated" or are energetically toxic (Figure 1.43). The technique of spraying holy water is performed as follows:

- Before spraying the Holy Water, the Daoist mystic takes a sip of water from the Altar Cup and rests the water between his lower lip and teeth.
- According to ancient Daoist teachings, the nose is considered to be the upper male (Yang) orifice, while the mouth is considered to be the upper (Yin) orifice. Therefore, the Daoist next inhales through his nose (Yang), and at the same time, using the tip of his tongue as a brush, he writes the energetic pattern of a specific talisman on his upper soft palate.
- This energy is then gathered into his Yellow Court.
- Next, the mystic brings the Qi up from his Lower Dantian and blends it with the spiritual energy of his Wu Jing Shen (the energetic natures of the five original virtues contained within his Five Yin Organs).

- All three energies (Lower Dantian Qi, Qi of the Wu Jing Shen, and Qi of the inhaled breath) are then brought up and mixed with the Holy Water and held in the back of his mouth.
- At this time, the priest begins writing the magical talisman in the air with his Yintang (Third Eye) above the person, place or thing that he is about to purify (this is the same energetic talisman that he previously wrote on his upper soft palate).
- While writing the talismanic symbol with his Yintang (Third Eye), the mystic then sprays the Holy Water into the air and immediately writes the talisman character with his magical sword (or sword fingers) within the fresh mist. This allows the mystic's Jing (combined Holy Water and saliva), Qi (combined energy of the breath and the energetic vapors of the Wu Jing Shen), and Shen (the mystic's projected intent) to become imprinted within the energetic nature of the mist.
- As the person, place or thing is covered by the energetic mist, it immediately becomes purified.

TALISMANIC WATER

The ancient Chinese art called *Fu Shui* or "Talismanic Water," was sometimes used to either heal the sick or bring a specific type of blessing to an individual and his or her family. Talismanic Water consists of creating a talisman on red rice paper and empowering the talisman with Qi and Shen through Breath Incantations to energetically activate it. The paper is then burned (Ceremonial Moxacautery) and its ashes are placed in water.

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

- First, the Holy Water is prayed over using magical Breath Incantations. The Holy Water is then placed on top of the Earth Altar table. This represents the fusion of the powers of the Air and Water Elements (Figure 1.44).
- Next the magical talisman is constructed, prayed over, and then burnt. This represents



Figure 1.44. Talismanic Water

- the activation of the powers of the Fire Element.
- The ashes of the talisman (representing the powers of the Earth Element) are then gathered and placed into the Holy Water, which is again prayed over one last time.
- The magical water is then either given to the patient to drink, or sprinkled onto the patient's body. The ancient Chinese believed that when drank, the power of a specific deity summoned by the magical talisman would enter into the patient's body from the water and fight off the evil spirit that caused the illness.
- If a blessing was being invoked through the Talismanic Water, then the individual would only take three sips from the Alter Cup followed by prayer, offering incense, and kowtowing three times.

THE HOLY WINE

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

- During the First Cup of Wine, after the classic book *Kneeling and Praying in the Cave of Six Graces* is read, wine is poured into a clear cups and offered as an initial sacrifice for internal purification of one's sins. All of the people toast the wine, and drink it with respect, offering honor to the Celestial Immortals.
- During the Second Cup of Wine, the Yang family step forward and offer to the guests of the banquet their Magical Zhen that can remove

all disasters. As they say their magical incantations, strong feelings and emotions arise and they swiftly whisk the magical brush creating a powerful wind that removes all diseases and disasters. After they have offered and given this gift, they celebrate with the Celestial Immortals who fill their glasses with wine and drink.

- During the Third Cup of Wine, Celestial Master Chen desires to release us from our sins, so we bow to show him our respect. Following his orders, we wait beside the altar and drink wine to offer the third sacrifice. As the third sacrificial ceremony (the third wine purification ritual) is performed, all of the clouds in the sky immediately disperse and "the peach flower" suddenly shines on each person's face (everyone blushes). The Yang family again brings the Daoist brush and uses the magical Zhen to purify during the third wine purification ritual.

BLOOD WINE

Sometimes in Daoist sorcery, blood and wine are mixed together inside the Altar Cup and offered to the Celestial Immortals as a form of sacrificial offering. For example, in the ancient Daoist text *Absorbing the Riches of the Profound*, there is a ritual that requires the sacrifice of a chicken and the use of its blood in order to summon the celestial powers of the Thunder Generals. In this famous magical ritual, the blood and wine are mixed together and drank as an offering to summon the Thunder Immortals in order to attack and kill evil spirits and demons. After the neck of the chicken has been cut and the blood mixed with the altar wine, the Daoist priest will take his left hand hold the blood wine. While holding a Thunder Block in his right hand, the priest will chant the following incantation:

"The blood and wine is what motivates the power of the Heavenly Generals. It also brings out the courage of the celestial soldiers.

After the power is absorbed, they become so powerful with the sacrificial blood that they can pull up trees by the roots, move the mountains, and overturn rivers and oceans."

Summon the Celestial Immortals to stop the evil actions and chop and kill the demons. I have blood and wine to perform this. Therefore I perform this and swear to the Heavens with one drop of sacrificial blood wine.

I swear by holding the first drop of blood wine to the heavens, and the heart of heaven combine together as one. If the sky betrays me, then the Sun and the Moon will lose their brightness.

For the second drop of blood wine, the Earth combines to have the tranquility and peace. If the Earth betrays me, then the grass and the trees will die.

For the third drop of blood wine, the Thunder Immortals combine together as one, with the heart of the generals. If the generals betray me, the fire of the incense will not have magic or spiritual worth. And if I betray the generals, then the method of Dao will not have the power of the ritual magic."

SIPPING THE ALTAR WINE

Sometimes Daoist mystics will feel a strange, eerie sensation, and suddenly begin to see the subtle shadows of hostile entities materializing in the midst of the rituals. If this happens, the sorcerer is taught to maintain a tranquil demeanor and continue the ceremony as if nothing unusual has occurred. At times, demonic forces may gather outside the door or windows of the altar room, but it is essential that the sorcerer remain calm. If he feels unduly nervous, he may take a sip of wine from the Altar Cup in order to increase his fortitude. The ceremonial wine acts as a magical condenser for divine light, which is then infused with the sorcerer's own energetic and spiritual fields.

During Daoist funerals, it is easy to observe how alert the priests are to the presence of ghosts. The priests conducting the funeral rites are always on the move and rarely stop during the performance of the ceremony. This is an ancient Daoist method that allows the priest to avoid being disturbed by the spirit of the departed.

Daoist mystics may also move around the altar room to avoid being distracted by unwanted ghosts and find that taking a sip of wine will help them finish their ceremonies in full emotional control.

THE CHAO BAN (REPORT TABLET)

The Report Tablet is traditionally constructed of white copper. It has two dragons inscribed on it (one on each end) with a sun positioned in the middle (Figure 1.45). It is 1.2 chi (feet) long and 2 cun (inches) wide. It is used to report the law to the heavens.

The Report Tablet (Chao Ban) is sometimes known as the Tablet, Hand Board, Jade Board, or Audience Board.

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

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

The Miscellaneous Matters Pertaining to Carts and Clothes states, "in ancient times, both noblemen and commoners held Tablets to write down the sovereign's government decrees. When necessary, they inserted the Tablets in their belts. Since the Five Dynasties, there have been only eight ministers who held Tablets. They tie white writ-

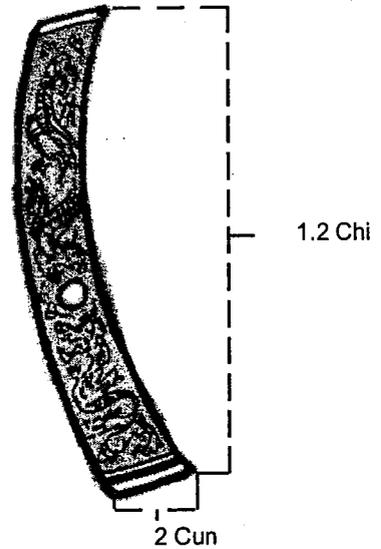


Figure 1.45. The Report Tablet

ing brushes to the top of the hand Tablets and wrap them with purple bags. Other dukes and officials just hold hand boards as a show of respect; they do not hold Tablets, in order to show that they are not officials in charge of records."

There was no rite of holding Tablets in early Daoist rituals, and Tablets first began to be used under the influence of imperial audiences. In Daoist rituals today, Tablets are still used. Modern Daoists' Tablets are mostly made of bamboo or wood, and only High Priests or Ritual Masters still use Tablets made of ivory.

SPECIFIC FUNCTIONS

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

The use of Tablets in Daoist rituals is only to show respect to spirits. One ancient Daoist book states, "the Supreme Venerable Sovereign orders Ling Shen to inspect human beings when they receive instructions and demand human beings to kowtow and rise, to hold Tablets to the East of the door and stand facing the West."

THE TREASURY (OR MAGICAL) SWORD

The Daoist mystic's magical sword is a instrument of power, often used in rituals of Fasts and Offerings (Figure 1.46). The sword was also an important weapon in ancient China. It is said that in the time of the Yellow Emperor, Chiyou smelted and produced swords on Mt. Ge Tianlu. There are also stories about Ganjiang and Moye, famous craftsmen who cast swords during the Warring States Period (475 - 221 B.C.).

In ancient China, military officers had to study principles of Daoist mysticism because the art of killing people, even when applied in the name of country and ruler, awakens feelings of animosity and hatred in both the living and the dead.

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

Also known as the "Terrify Demons Treasury Sword" and the "Seven Star Binding Evil Sword," the Daoist magical sword is 3 chi (feet) and 9 cun long with a red tassel suspended from the butt of the handle, and is used in rituals to terrify evil spirits. In traditional Zheng Yi Daoism, one of the first requirements of a Daoist disciple, is to activate the spiritual power of his or her magical sword.

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

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

A Daoist mystic's magical sword has two edges. Each side represents the opposite energetic and spiritual powers of Yin and Yang. When

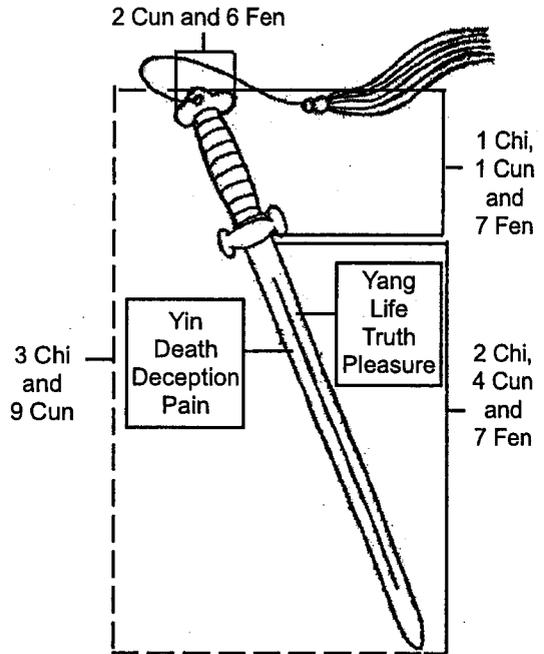


Figure 1.46. The Terrified Demons Treasury Sword

wielding the sword, the Daoist mystic is said to separate the energies of life and death, truth and deception, and pleasure and pain.

SPECIFIC FUNCTIONS

The Daoist *Rituals of the Pervasive Mystery and Numinous Treasure*, written in the Southern Dynasties (420 - 588 A.D.) contains a chapter on the "Skills of Casting Divine Swords." It says that "all those who study Daoism must know the skills of casting great swords. After the fast of one hundred days, people who cast swords are required to make sharp swords with quick iron on the day of Geng-Shen in the ninth month and the day of Xin-You in the eighth month. The sword should be two cun and six fen in circumference, the handle of the sword should be one chi, one cun and seven fen in length, the edge should be two chi, four cun and seven fen in length, and thus the whole sword should be three chi and nine cun long."

When casting magical swords, the Daoist mystic is instructed to chant secret incantations into the handle of the sword and carve the Seven Stars of the Big Dipper into the sword, "which must be equally distributed over the whole

sword." The simple act of carrying this divine sword is said to dispel all evil ghosts and spirits. After the Sui (581-618 A.D.) and Tang (618 - 907) Dynasties, magical swords made of peach wood were widely used in Daoist rituals to order and summon Heavenly Generals, destroy demons (from any of the various levels of hell), save the dead, dispel evil spirits, and control ghosts.

According to the ancient Daoist *Three Mountains Drop of Blood Alliance* manual, "the Daoist sword is also called the 'order of the auspicious treasure.' It is forged in the fires of the furnace known as the 'Sharpness of Heaven and Earth,' and it is purified in the 'Palace of Difficulties and Separation.' The sword can summon hundreds of immortal souls and scare away 10,000 demons.

- If you point the sword at the Gate of Heaven, the Gate of Heaven will open
- If you point the sword at the Window of Earth, The Window of Earth will crack.
- If you point the sword at the Water, the evil spirits of the Water will die
- If you point the sword at the Mountain, the evil spirits of the Mountain will lose their way

The sword can break the foundations of the Earth, and it can be used to remove the soul of sins and transgressions. It can be used to protect the Altar, to protect human beings, and to protect all manner of things. The list of its functions is endless.

When you pull the sword out of its case, it glows, shinning the celestial light of the Big Dipper Star. If you swing the sword, the demons and evil spirits will become worried, for the sword brings forth justice. If it comes in contact with a strong demon or evil spirit, it will cut them into pieces."

THE PEACH-WOOD SWORD

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

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

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

USING THE PEACH-WOOD SWORD TO REMOVE DEMONS AND EVIL SPIRITS AT THE ALTAR

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

Since ghosts have a great fear of the sacred peach-wood sword, it was believed that the Daoist mystics could also use it as a magic shield (i.e., by placing one in any room in which children or sick people sleep) in order to keep evil entities at bay.

When practitioners of Daoist sorcery sensed the presence of an evil spirits enter into the altar room during magical ceremonies, the mystic immediately takes the peach-wood sword in his or her right hand, while holding the water cup in the left hand. After saying a specific incantation, the sorcerer sips from the water cup and spits (sprays) into the air (refer back to Figure 1.43). The spray is released towards the altar first (to maintain the purity of the ritual), then towards the general direction of the intruding spirit in order to banish it.

SPECIFIC FUNCTIONS

In ancient China the magical power of the Daoist sorcerer's sword was legendary. For example, although most people are helpless before an approaching tornado, an experienced Daoist sorcerer can deal with the menacing power in the following way:

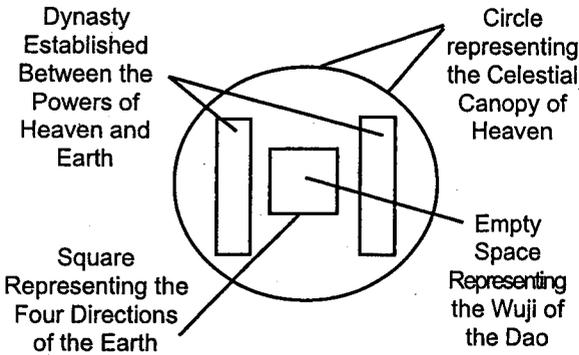


Figure 1.47. The concept of the energetic interaction between Heaven (symbolized by the circle) and Earth (symbolized by the square) is symbolized by the design of the ancient Chinese coin.

- When he hears that a tornado is approaching his home, he readies his peach-wood sword (immediately removed from the Altar).
- At the moment that he can actually see the tornado, he immediately takes the sword and confronts the storm (from a safe distance).
- Then, while voicing a prayer to the gods, he makes horizontal and diagonal cuts in the direction of the tornado as if he were slicing it apart.

This method requires a great deal of concentration and a cool mind. However, if done properly, the magician can destroy or divert the approaching tornado before it reaches his village, temple or house. The spell usually works but its effectiveness depends on the magical power of the mystic. It should definitely not be tried by inexperienced sorcerers or by those who lack faith in their own magical abilities. A wise magician also uses common sense and takes precautions to ensure that if his spell fails, he will not be caught up in the tornado.

THE COIN SWORD

The Daoist Coin Sword was also used in ancient Daoist rituals as a powerful Metal Element weapon for the purposes of warding off Evil Qi. These ritualistic swords were constructed of 108 coins that were fastened together with red cord. Each coin must be from the same Dynasty, have the same emperors's name, and each must be constructed of metal.

The circumference of the coin represents the canopy of Heavenly energy that surrounds the Earth and expresses itself as the cycle of timeless-

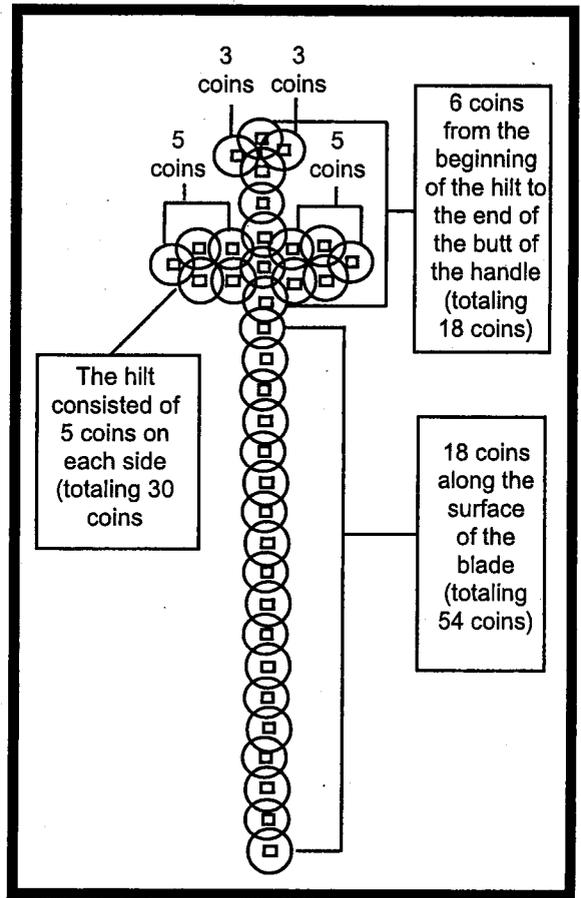


Figure 1.48. The Daoist Coin Sword

ness, having no beginning or end, symbolizing eternity. The square (fang) center representing the Earth is left empty and represents the infinite space (Wuji) of the Dao, from which all things on Earth manifest (Figure 1.47).

The magical coin sword was traditionally 3 coins thick. It consisted of 18 coins along the surface of the blade (totaling 54 coins); there were 6 coins from the beginning of the hilt to the end of the handle (totaling 18 coins); and the hilt consisted of 5 coins on each side (totaling 30 coins) and 1 coin on each side of the butt of the handle (totaling 6 coins). The total number of coins signified the magical number of 108 (Figure 1.48).

In modern times, the Coin Swords are used in Feng Shui as powerful weapons against evil spirits and demonic influences. Generally, the tip

of the coin sword is placed to face either the window or entry way of a particular room in which the Daoist mystic wishes to protect. It is also believed that the coin sword can be used to attract money if suspended above the head of the bed (facing from right to left).

THE COMMAND FLAG

As a moving object, the flag symbolizes Yang energy and attracts Qi. In ancient China, Command Flags were used in order to gather soldiers and move troops into combat. In Daoist mysticism, the Command Flag is used to summon and command the celestial Thunder Generals and the celestial army.

The Command Flag is constructed of black silk with a yellow character that says "order" or "command" in the center. It has yellow edges constructed like clouds or wheels which surround the flag. The flag is 2 chi (feet) long and 1.8 chi (feet) high. It rests on a pole that is 3.3 chi (feet) long.

There are several flags used in Daoist mysticism, with colors ranging from white, blue, and black. In traditional Zheng Yi Daoism, one of the first requirements of a Daoist disciple, is to activate the spiritual power of his or her magical flag (often known as the white Gathering Thunder Flag).

THE GATHERING THUNDER FLAG

The Gathering Thunder Flag (White or Blue) is used to gather, summon and command the celestial Thunder Generals and the celestial army (Figure 1.49).

THE BLACK FLAG

The ancient Daoists texts state that the Black Flag corresponds to the celestial power of the Big Dipper, and that it can be used to gather the supernatural powers of the seven stars of the Big Dipper. The Black Flag also has the power and authority to kill (Figure 1.50).

The Martial Generals are summoned by the order of the Flag. The Thunder Generals and all of the Immortal Spirits will gather when summoned by the Flag.

- If you use the Black Flag to summon the Wind, the Wind will come
- If you use the Black Flag to summon the clouds, the clouds will come

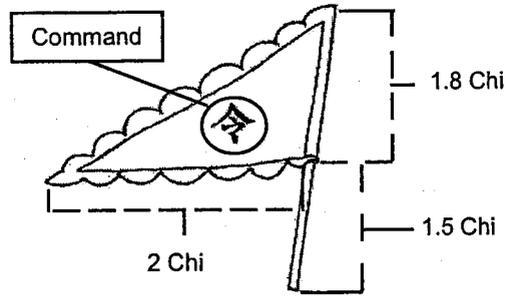


Figure 1.49. The Gathering Thunder Flag

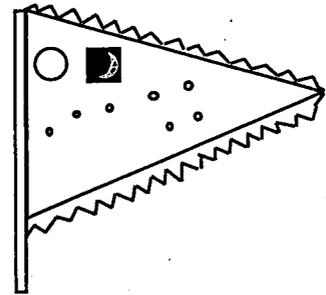


Figure 1.50. The Black Flag, with the images of Sun, the Half-Moon, and Big Dipper Constellation

- If you use the Black Flag to summon sunshine or rain, the sunshine or rain will come
 - If you use the Black Flag to summon the Thunder Generals, The Thunder Generals will come
 - If you use the Black Flag to summon the Immortal Spirits, the Immortal Spirits will come
- With the power of the Black Flag, you can follow death through the Nine Gates of the Underworld. Evil spirits and demons will run away when they see the Flag. So powerful is the Flag that evil spirits and demons will hide themselves if they even hear the flapping of the Flag.

SPECIFIC FUNCTION OF THE BLACK FLAG

Whenever you use the Black Flag, it will bring about whatever you desire. The Flag can be used to divert disasters and to punish cruel spirits. If the Flag is placed on the altar (also known as the Altar of the Law), then thunder and lightening will come.

The Black Flag should only be used in cases of extreme conditions, and as a last resort. It is considered to be very powerful and should not be taken lightly. According to the Laws of the Blue

Heavens, any violation of the Flag is considered to be a serious offence.

An evil sorcerer's attacks can cause the Daoist mystic undue supernatural stress, which could in effect neutralize the power of his or her rituals. The Daoist mystic can counter this evil force in several ways. The easiest form of energetic counter is to place the Black Flag in the altar room.

To make the flag, draw the symbols of the sun, the half-moon, and the Big Dipper on a piece of black cloth (or embroider them on the black cloth with red thread). Then, place the flag in the Western side of the altar room where it will prevent evil entities from entering and disturbing your internal peace of mind.

SPEAKING INCANTATIONS AND THE FLAG

When using the magical flag to invoke the supernatural power of the Celestial Generals to destroy evil, the ancient Daoists often recited "the incantation for Opening the Flag." This incantation focused on summoning the assistance of the celestial generals of the Thunder Agency. It also explains their duty and opens the flag to invoke them to come. It orders them to descend without delay. This magical incantation is recited as follows:

The Valiant General of the Five Thunders and the Generals of the Fire Chariot.

**Soar up to the Heavens
and down to the Earth.**

Drive thunder and clouds.

**Open the flag to promptly invoke
the thousands of celestial warriors
and command them without delay.**

**Quickly, quickly, in accordance with
the statutes and ordinances.**

MO QI (POLISHING THE FLAG)

The following ritual (Polishing the Flag) focuses on one of the duties of the Command Flag. This particular ritual was established in the Zheng Yi branch of Daoism from the Ling Bao (Magical Treasure) tradition.

This ritual originated from the Yin Section of the ancient Daoist book *Ling Bao Ji Lian* (Nurturing and Growing the Magical Treasure). Its purpose is to follow the order of "Tai Yi Jiu Min" and



Figure 1.51. "Presenting The Flame"

break into the floating Ghost Mountain of the Earthly Hell "Feng Du," enter into its eighteen chambers, and release any good spirits that may have been captured by mistake.

When performing the "Polishing The Flag" ritual, the Daoist priest will execute the "Presenting The Flame" application of the flag, described as follows:

"PRESENTING THE FLAME"

- The right hand holds the flag pole and extends the flag forward several feet from the body, while the left hand holds the end of the flag at the very tip, placed behind the body on the upper left side.
- It is important that the disciple hold this posture while running forward (Figure 1.51).

After completing this ritual, the Daoist priest will humbly accept the appreciation from the Celestial Master for his or her sacrifice and heroic deed.

Because of this sacrifice and contribution to humanity (breaking into the floating Ghost Mountain of the Earthly Hell), the Daoist priest can now accept the praise of the Ancestral Master, and is now allowed to enter into the celestial realms of Heaven.

THE CANDLE HOLDER

The Candle Holder is traditionally constructed of yellow copper. The character for "Joy" is traditionally designed into the structure of the candle holder (Figure 1.52). The candle itself is red and should initially be 1.5 chi (feet) long.

THE CANDLE

The altar lamp symbolizes the "eternal flame" or "Godhead." It represents the supreme splendor that sustains the three worlds and resides at the heart of creation. It should be a simple single flame that has never been used. The lamp is lit at the beginning of any magical practice or meditation and is to be extinguished with the activities conclusion. It is important to always light and extinguish the lamp with the full understanding and awareness that it represents the symbol of the divine light.

If you decide to use the small red candles to symbolize the divine light, be sure that it is a virgin candle and treat it with all the reverence that you would the oil lamp.

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

The candles represent the light of the sun and moon (the eternal light of the Dao, and the Yin and Yang of Heaven); they also represent the eyes of the human body (the windows of the eternal soul). They play a very important role Daoist rituals because their combined light is the symbol of life. They are called "guiding lights," and they illuminate the path of visiting gods to the place where the ritual is being conducted.

The founding principles of Daoist mysticism states that all priests and sorcerers should burn candles at the altar to honor the gods and to appease evil entities and keep them at bay. When the flame of a candle on the altar suddenly becomes more blue in color and starts to waver and flicker (even though there are no air currents in the ceremonial room), it indicates that ghosts have

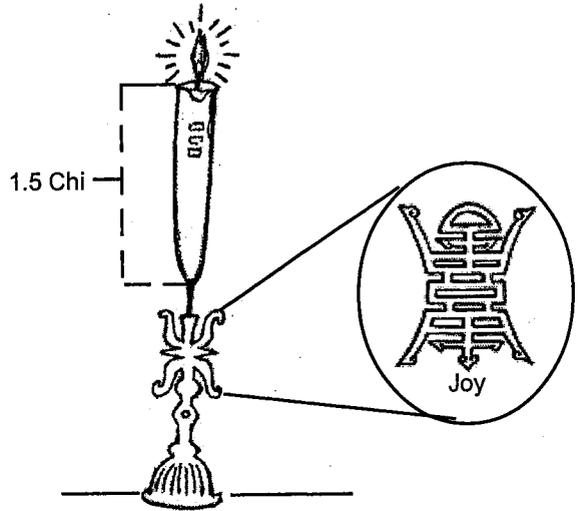


Figure 1.52. The Candle Holder

arrived unexpectedly. In such cases, the Daoist mystic must immediately expel these spirits from this world before they begin to cause trouble.

Together, the Daoist mystic, candles, and Altar table all symbolically form a trinity of power representing the emergence of Heaven, Earth and man within the infinite space of the Wuji. This is an essential esoteric key of ancient Daoist symbolism needed in order to enter the spiritual world.

THE CANDLE AND THE SPIRIT WORLD

Both fire and light are powerful tools used in communicating with the Spiritual World. The ancient Daoist Mystics believed that for every person on earth there is a candle burning for them in the afterlife. This candle symbolizes the length of the individual's life. If this flame is extinguished prematurely, the individual will fall into a coma and eventually die unless the god responsible for the candle relights it immediately.

Most Daoist mystics will not use a candle unless it contains a large percentage of beeswax. This allows the mystic to have a direct connection with the transformational powers of nature and the energetic realm.

When lit, a candle can be viewed as containing the same three energetic components as the human body, possessing a physical, energetic and spiritual

dimension (Figure 1.53). The candles at the altar represent the same three dimensions, expressed within the celestial powers of the Sun and Moon.

CANDLE FLAME WARNINGS

In ancient China, it was believed that if a candle burning in a place other than the altar room suddenly flickers and throws off sparks, it indicates that a dark sorcerer is approaching the Daoist mystic's home (or is contemplating bad intentions about the individual). In such cases, the Daoist mystic is cautioned to immediately begin performing a defensive ritual in order to counter the psychic attack.

USING CANDLES

One of the simplest of Daoist rituals that comes under the heading of natural magic is candle burning. Most of us have performed our first act of candle magic by the time we are two years old. Blowing out the tiny candles on our first birthday cake and making a wish is pure magic.

This childhood custom is based on the three magical principals of concentration, will power and visualization. In simple terms, the child who wants his or her wish to come true has to concentrate (blow out the candles), visualize the end result (make a wish) and hope that it will come true (will power).

The size and shape of the candles you use is unimportant (although highly decorative, extra large, or unusually shaped candles will not be suitable). Most magicians prefer to use candles of standard or uniform size if possible.

The candles you use for any type of Daoist magical ritual should be unused (virgin). Under no circumstances use a candle which has already adorned a dinner table or been used as a bedroom candle or night-light. The energy absorbed into the used candle can disrupt your workings and negate their effectiveness.

PREPARING THE CANDLE

Once you have procured your ritual candle, it has to be treated (oiled or "dressed") before burning. The purpose of dressing the candle is to establish a psychic link between the candle and the Daoist mystic. By physically touching the candle during the dressing procedure, you are charging it with our own personal Qi and Shen. As your hands brush the external matrix of the candle, your body's cells

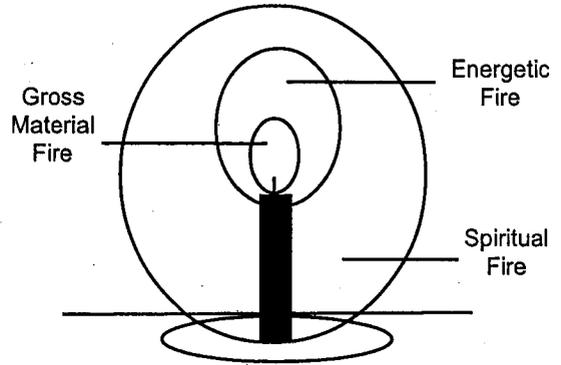


Figure 1.53. It is important to control and master each of the element's energetic nature existing on all dimensions.

naturally attach to its form, allowing it to become an extension of your Jing, Qi and Shen.

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

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

Rub oil into the candle beginning at the top or North end and work downwards to the half-way point. Always brush in the same direction downwards. This process is then repeated by beginning at the bottom or south end and working up to the middle (Figure 1.54).

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

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

- Sometimes, the sorcerer's intentions and spe-

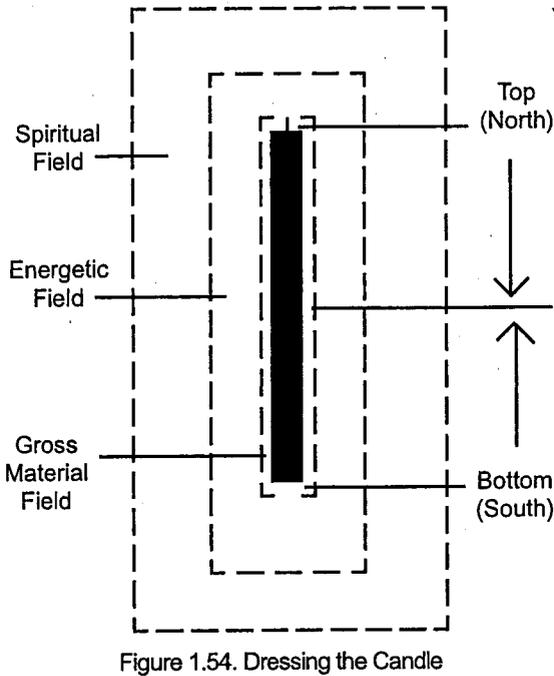


Figure 1.54. Dressing the Candle

cific incantations are written down onto a strip of yellow talismanic paper. This magical paper is approximately three inches wide by seven inches in length. When folding this paper, the sorcerer will always begin at the top of the talisman inscription. The talismanic paper is formed into a triangle and only folded three times in order to create this powerful icon. The remaining part of the talisman is then inserted into the edge of the formed triangle (Figure 1.55). The ancient Daoists believed that the power of the talisman could be increased significantly and that his or her spell would be reinforced times three by folding the yellow paper in this fashion (each side of the triangle represented the ancient magical trinity of power: Heaven, Earth, and Man). The Yellow Talismanic Paper is folded three times: The first fold represents gathering the magical influence and power of Heaven, the second fold represents gathering the magical influence and power of the Earth, the last fold represents the magical influence that both Heaven and Earth have on the Essence (Jing), Energy (Qi) and Shen (Spirit) of Man.

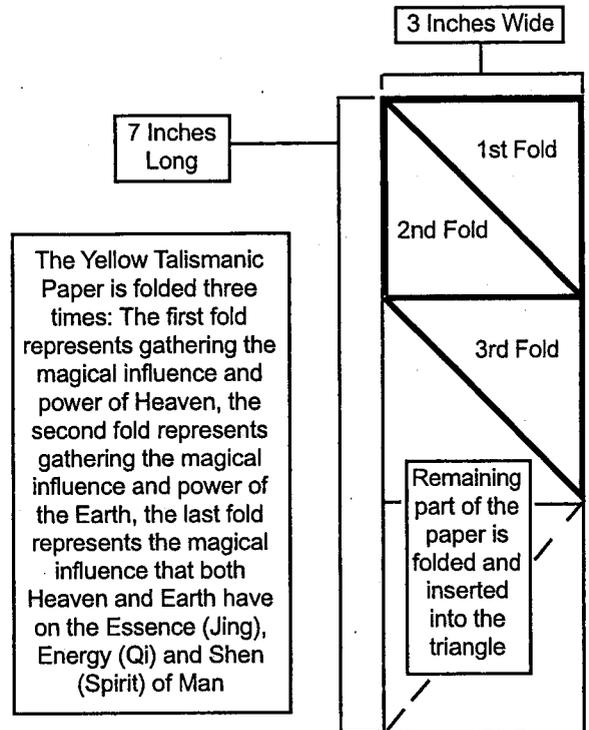


Figure 1.55. The talismanic paper is folded into a triangle representing Heaven, Earth, and Man.

After folding the talismanic paper three times, the sorcerer would then place the end of the folded triangle into the candle flame and set it on fire. It is important to use paper that will burn quickly. The burning paper was then placed into the Altar Dish in order to safely form into ash.

- In certain magical schools, the Daoist priest would leave the yellow paper unfolded. He or she would simply light the end of the paper and throw the lit talisman into the air in order to send the request on its way. After performing this type of magical application, the sorcerer would again focus his or her concentration once more onto the burning candle and the specific function and goal of the magical ritual.
- Other schools of magic will simply place the paper under the lit candle. Both the candle and paper are then surrounded by a magical circle constructed out of Holy Water. The magical

circle is then followed by a circle of honey (used to gather the "sweetness of life" and offered as an offering to the accommodating spirit entity). The candle is then allowed to burn down.

After you have completed your ritual, allow the candle to completely burn away. You do not need to stay with the candle after the ritual has completed, however, make sure that the candle is safe and that hot wax will not cause any damage or fire. Never reuse a candle which has been lit in any magical ritual. It should only be used once, in that ritual, and then allowed to burn away or be disposed of afterwards.

If you are conducting a magical ritual which involves two people (e.g. an absent healing for a person some distance away), then the second person can be symbolically represented during the ritual by another candle. All you need to do is find out the individual's birth date and burn the appropriate candle for that Chinese zodiacal sign.

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

Depending on the type of Ritual initiated, the Daoist mystic can also choose specific colors that relate to his or her Ruling Planet, and the Direction of the planetary forces.

THE STEEL FORKED SPEAR

The Steel Forked Spear is generally three chi (feet) long, and is used to offer different things at the altar (e.g. burning other types of candles, burning talismans over the altar etc.). The ancient Daoist believed that the steel forked spear was like a lightning rod, and that it conducted divine light and illuminated the altar (Figure 1.56).

In certain Daoist Rituals, sometimes items such as magical talismans and special requests are written onto yellow paper, then folded and fastened onto the Steel Forked Spear. The Steel Forked Spear

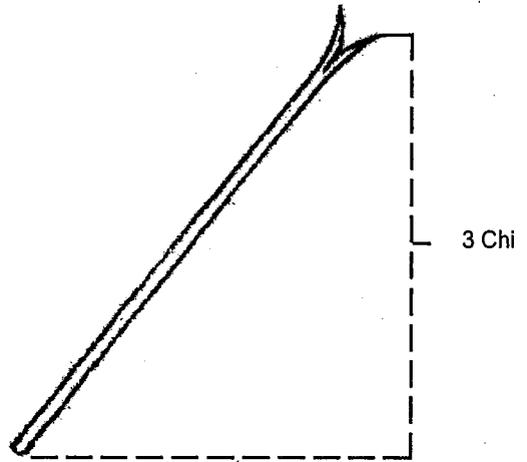


Figure 1.56. The Steel Forked Spear

is then placed into the candle flame (or smoldering altar incenses). As the paper catches fire, the requests are released into the spirit world via the smoke. After the paper has been consumed, the Steel Forked Spear along with the ashes of the burned paper are then placed onto the Altar Tray.

THE LING PAI (COMMAND BLOCK)

The Ling Pai (also known as "Command Block" or "Commandment Plaque") originated from the "Tiger Talisman," used in ancient China for giving orders to the imperial armies. The Command Blocks are rectangular blocks, commonly constructed of peach wood or date wood, with pictures and characters carved or cast on all six sides. Sometimes, Command Blocks have a yellow dragon on one side, a flowery design and black characters. They generally measure 4 cun (inches) long, 3 cun (inches) wide, and 8 fen thick (Figure 1.57 and Figure 1.58). In traditional Zheng Yi Daoism, one of the first requirements of a Daoist disciple, is to activate the spiritual power of the following Command Blocks:

- The Heavenly Emperor's Command Block
- The Five Thunders' Command Block

The ancient Daoist *Book of Accordance with Spirits* states, "The Command Block is recorded in the *Rites of the Zhou* (1028-221 B.C.), in which an ivory plaque is traditionally used for arousing armies into action. The copper Tiger Talisman of the Han Dynasty (206 B.C. - 220 A.D.) is round in the upper part and square in the lower part with five charac-

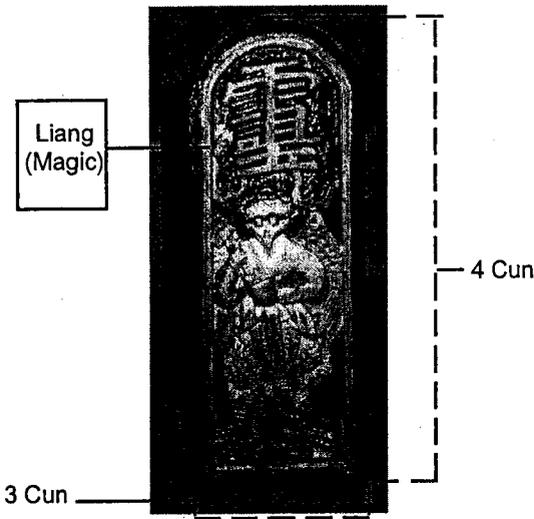


Figure 1.57. The Command Block (Front)

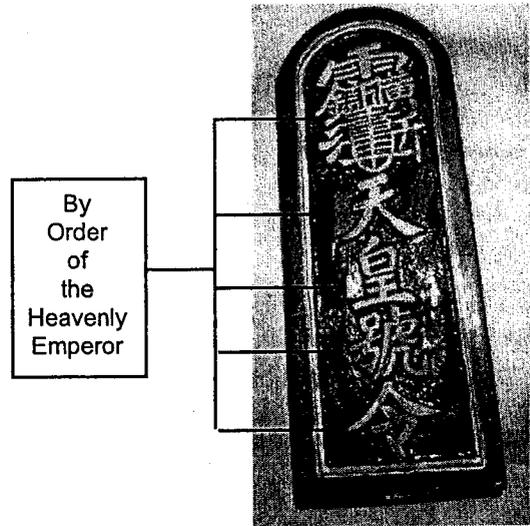


Figure 1.58. The Command Block (Back)

ters inscribed on it, and it is shaped like a dewdrop. At the back of the talisman is carved a sitting tiger and an inscription with the words: the Tiger Talisman is made for summoning generals."

The Highest Clarity Numinous Treasure Golden Book of the Great Achievement of Aid and Salvation of the Ming Dynasty (1368 - 1644 A.D.) contains an illustration and text of the Commandment Plaque of the Five Thunders. On the front of the picture is a carving of a dragon brandishing a sword, and on the reverse side are the Talismanic Characters of the Thunder Commandment. The Command Block is made of jujube wood that has been struck by lightning. It is five cun and five fen long, two cun and four fen wide, and five fen thick. It is gathered only on auspicious days and is made according to ancient Daoist traditions. The names of the Twenty-Eight Constellations are engraved on its four sides."

SPECIFIC FUNCTIONS

The Command Block is traditionally stored in an embroidered bag. When Daoist priests perform magical rituals, they often strike the commandment plaque violently at the ritual altar when, in the name of the Heavenly Spirits or Celestial Masters, they give orders, summon wind and rain, invoke spirits and generals to descend to the ritual altar, escort the souls of the dead, dispel evil spirits or control ghosts.

THE TIAN PENG (RULER OF HEAVEN)

The Ruler of Heaven (Tianpeng's Ruler) is a long, black, cubed "measuring" stick (Figure 1.59). It is considered to be a magical instrument that has existed in China since ancient times. In traditional Zheng Yi Daoism, one of the first requirements of a Daoist disciple, is to activate the spiritual power of his or her Tian Peng (often known as the Heavenly Law Ruler).

Ancient Daoists texts state, "the Ruler of Heaven commands the Law. The magic of the Ruler of Heaven is so profound it is beyond description. It is respected by all of the Heavenly Generals. It should be used according to the regulations and laws of the Dao. The Ruler of Heaven is used to dispel evil and save the souls of ghosts."

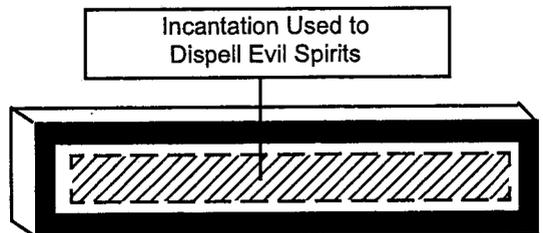


Figure 1.59. The Ruler of Heaven

THE KAO GUI BANG (GHOST BEATING STICK)

The Kao Gui Bang (Ghost Beating Stick) is made of peach blossom wood. The Ghost Beating Stick is 3 feet long, and is used to cure diseases and heal insanity (Figure 1.60). In traditional Zheng Yi Daoism, one of the first requirements of a Daoist disciple, is to activate the spiritual power of his or her Kao Gui Bang (often known as the Peach Wood Beating the Ghost Stick)

The Ghost Beating Stick can be best used in front of the Altar of Law for interrogating evil spirits and demons. It has the ability to drive away demons and evil spirits, who cannot withstand its power.

THE MYSTICAL ISLAND OF PENGLAI

Ancient Chinese legend says that the Kao Gui Bang came from "Peng Lai Island" (the Island of the Immortals). Penglai Island is said to be opposite the northeast bank of the East China Sea. It has a circumference of 5,000 li and is particularly famed for being the big tie used by the Emperor of Heaven to tie up the Nine Heavens. It is believed that when the mythical Emperor Yu finished regulating the rivers, he came to Penglai Island in order to worship the Jade Emperor on the northern hill.

Penglai island epitomizes bliss, because this is where the legendary mushrooms of immortality grow. The immortal peach tree, which blossoms only once every three thousand years, and whose sacred fruit bestows immortality onto whomever eats it, is also found on Penglai Island. The dwellings of the Ba Xian on this Island of the Immortals are made from pure silver and gold. It is also here that one will find the fountain of the elixir of life.

The island cannot be reached by the ordinary boats of mortals. It can only be reached by those with "feet as light as feathers." Many expeditions were sent in search of the island but none were successful. The ships either capsized or were driven off in another direction, or the island itself sank into the sea before the very eyes of the crew.

THE MAGICAL STAFF:

The 9 Section Magical Staff is frequently used in Daoist magical rituals (Figure 1.61). In ancient China, the staff was taken to be the symbol of royal or military power, and was also an instrument of

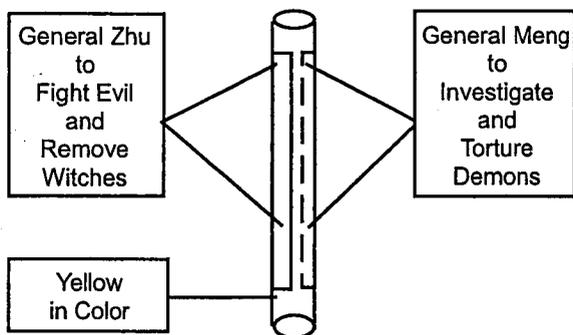


Figure 1.60. The Daoist Ghost Beating Stick



Figure 1.61. The Daoist Magical Staff

torture used for punishing prisoners. In the *Biographies of Spirits*, written after the Eastern Han Dynasty (25 - 220 A.D.), the staff was taken to be a substitute for the human body. In the Southern and Northern Dynasties (386 -588 A.D.), the staff was also used as a symbol of power.

The Essential Secrets of the Most High, written by Yuwen Yong for emperor Wu of the Northern Zhou Dynasty (557 - 588 A.D.), contains a "Chapter on Staffs;" it states that the Primeval Lord of Heaven has a divine Staff. "It is made of seven-segment supreme Yang bamboo from the Numinous Mountain. The highest and the lowest segments of the bamboo, which correspond to Heaven and Earth, are hollow." However, most Daoist scriptures published afterwards say that the magical staff has nine segments.

The bamboo tree was specifically chosen by the ancient Daoists in order to construct the Magical Staff because of the wood's esoteric symbolism and energetic characteristics, described as follows:

- The bamboo's trailing branches bow to the ground because its heart is empty. An empty heart is humble. Therefore, the bamboo tree is a symbol of "virtue" (De).
- The bamboo tree is compared to a noble master, because it never changes. Convinced of its power, it stands upright and proud through

every season, even through the worst storms. Therefore, the bamboo tree is a symbol of "trust and permanence."

- The bamboo tree is forever green. The bamboo tree, pine tree and plum tree are considered to be the "three friends of Winter" because they never change. Therefore, the bamboo tree is considered to be a symbol of "long life."
- The bamboo tree and its branches explode when set on fire. This loud "boom" is believed to drive away evil spirits and thunderstorms. In ancient China, bamboo branches were originally used for fireworks in magical rituals and regular festivities (i.e., greeting the New Year). Therefore, the bamboo tree is a symbol of "initiating chaos" so that peace and tranquility would return.
- In Chinese, the words for "bamboo" and "prayer" sound alike. Therefore, bamboo shoots are sometimes used during prayer ceremonies, and a vase containing bamboo branches can be used in order to increase the magical effectiveness of a prayer.

SPECIFIC FUNCTIONS

The Daoist Rituals of the Pervasive Mystery and Numinous Treasure states: "all those who learn Daoism should master the Nine-Segment Staff. It assists old people and saves people in emergencies, and it has different names. It is necessary to know it." The nine segments of the staff are named after the constellations, described as follows (Figure 1.62):

- The Taihuang Constellation
- The Yinghuo Constellation
- The Jiao Constellation
- The Heng Constellation
- The Zhang Constellation
- The Yingshi Constellation
- The Zhen Constellation
- The Dongjing Constellation
- The Ju Constellation

When Daoist priests make magical staffs, "they must select famous mountains that contain blissful realms of magical Bamboo Forests. The area from which to gather the magical staff should be clean of any debris. Then, on an auspicious day, take clean bamboo facing south, measuring five chi and five fen long and containing nine seg-

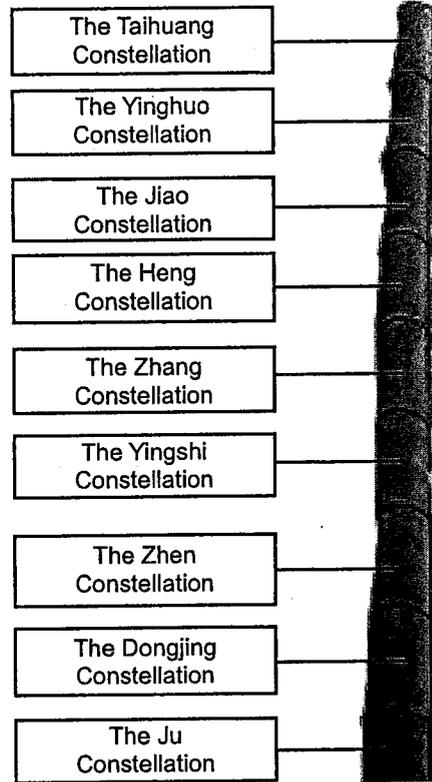


Figure 1.62. The Daoist Magical Staff

ments, and put it in a quiet and clean place. On the days of Jia-wu, Bing-wu and Ding-mao, or the third day of the third lunar month, the fifth day of the fifth month, the seventh day of the seventh month, and the ninth day of the ninth month, the priests slightly bends the first segment of bamboo to the left and to the right."

"Then, they open four holes below the first segment to insert the secret names of the Four Sacred Mountains, and open one hole in the center at the top of the bamboo to insert the secret name of the Sacred Mountain of the Centre. Later, they fill the middle part of the bamboo with Numinous Scriptures and seal the whole with wax. Those who specially take the staff with them for cultivation fill it with the Talisman of the Five Emperors. Silk fabrics with yellow figures are used as pouches that are just large enough to hold a staff".

In the *Rituals of Fasts and Offerings*, it states that Daoist priests can summon spirits or Heavenly Generals and destroy hells (according to the

rules) with the esoteric power of the magical staff. An ancient Daoist saying states:

*"Point to Heaven with the staff
and the Heavenly spirits will pay homage;
point to Earth with the staff
and the Earth Spirits will welcome the Daoist;
point to the northeast with the staff
and the bodies of all the ghosts will be controlled."*

When the Ritual Master performs rituals, he often hangs a small yellow seven-cun long streamer under the second segment of the staff, on which are written the title of the Heavenly Lord of Salvation from Misery in the Ten Directions and the Talisman of Mysterious Transformations of the Ten Directions. *The Great Law of the Numinous Treasure of the Highest Clarity* by Wang Qizhen says that when the ritual master destroys hells, he gazes at the staff and "transforms it into a pillar in the form of the dragon's head and the tiger's tail. The dragon is brilliant and holds a splendid streamer in its mouth. Numinous wind and auspicious clouds coil around the dragon, shining limitlessly."

THE FA YIN CHOP (THE LAW SEAL)

The ancient Daoists say that the Law Seal or Chop (Big Bridge) was one magical tool that is engraved in the Heavenly books. It is "hidden in the Jade Book and placed inside the Golden Room. It is kept as long as the Heavens and Earth lasts, and it establishes the standards of the Law of Dao, from which we abide."

The ancient Daoists believe that the Seal is issued by the God of Heaven, and that all of the Martial Generals use the Seal to drive off or remove demons, allowing humanity to live a normal life. The Seal can also be used to help transform demons into better souls. It is said that the strength of the seal is such that:

- If you use the Seal against a demon, the demon will be defeated.
- If you use the Seal against the mountain, the mountain will crumble.
- If you use the Seal against the water, the water will dry up (evaporate)

The Daoist Magical Seals (Dao Yin) are considered to be a form of scripture *en miniature*. Representing divine orders, they work in combina-

tion with amulets and secret incantations. So important was the Seal that an ancient Daoist saying states, "Gain or loss will all depend on if you have possession of and use the Seal or not."

The Seal is given to Daoist disciples to keep. They are encouraged to use it carefully, and not be negligent or make mistakes in handling its power. If the disciples makes such mistakes, the consequences are placed on his or her head alone.

All of the Spirit Soldiers are commanded to follow the order of the Seals and swear allegiance to those who wield its power. This allegiance is done in order to keep the promise and covenant of the Seal. Therefore, the disciple must be honest and sincere when using the Seal. Although the disciple may experience all kinds of difficulties, the Seal will endure forever and be passed on to future generations.

Magical seals are never to be used casually. When the Daoist priest uses the seal to stamp any talisman he or she is not allowed to talk and must be in a solemn state of mind. If used carelessly and without respect the seal will lose its magical power.

ORIGIN OF THE MAGICAL SEAL

Chinese seals have a history of more than three thousand years. Early seals were related to the making of inscriptions on ritual vessels, while later seals were used as a means of certifying and validation documents. *The Interpretations of the Terms* states, "seals are tokens, so they are used for finalizing things in order to authenticate them. Seals are also things to rely on, and they are used as evidence for delivery."

During the Spring and Autumn period (B.C. 770 - 476) and the Warring States period (B.C. 475 - 221), seals were used to not only certify approval, but eventually were used to differentiate specific ranks, becoming symbols of power and icons of status for its owner. For example, seals used by individuals with authority in a particular state or province were called "Imperial Seals" and those seals used by individuals under imperial rule were simply called "seals." *The Ancient Rituals of the Han Dynasty* states, "the seals of dukes are made of gold with camel-shaped loops and are called Xi; the seals of counts are made of gold with tortoise-shaped loops and are called Yin; the seals of prime ministers and generals are made of gold with tortoise-

shaped loops and are called Zhang; the seals of two-thousand dan middle officials are made of silver with tortoise-shaped loops and are called Zhang; and the seals of one-thousand, six-hundred and four-hundred dan officials are made of copper with nose-shaped loops and are called Yin."

After the Song Dynasty (420 - 478 A.D.), seals were classified into gold seals, gold-plated seals and silver seals. *The Inscriptions on Seals* written by Ge Xuan of the Jin Dynasty (265 - 420 A.D.) states that seals can "win the trust of other countries and take sundials as their model. The inscriptions on the seals are clear and concise."

Traditionally, the seals were part of the outfit worn by the Daoist priest, who carried them on his belt. After many years, the Daoist master would consent to reveal or pass on to the worthy disciple the constitution of his magic seals and the way in which they were constructed.

It is said that when the ancient Daoist "Five Pecks of Rice" tradition divided the regions of Ba and Shu into several Daoist orders, the first Celestial Master Zhang Daoling used the "Seal of the Chief Official of the Yangping Daoist Order," which functioned as the seal of the government offices. From that time on seals began to be used in rituals of Fasts and Offerings in the Southern and Northern Dynasties. The types and content of magical seals gradually grew in number with the increase in the types of rituals. The "Chapter on Seals of the Numinous Treasure" in *The Highest Clarity Numinous Treasure Golden Book of the Great Achievement of Aid and Salvation* of the Ming Dynasty (1368-1644 A.D.), verifies 46 types of magical seals that are often used in rituals. These famous seals include the "Seal of the Great Magician of the Numinous Treasure," and the "Seal of the Mysterious Altar of the Numinous Treasure," etc.

The art of seal making eventually developed along the lines of painting and calligraphy, and the seal became an indispensable item for ancient Daoist scholars, writers, calligraphers, and painters. Magical seals bearing the secret names or icons of certain Daoist sects were sometimes used as signets identifying the calligraphers of magical talismans and painters of esoteric graphs. These secret seals helped the initiates to verify the item's authenticity.

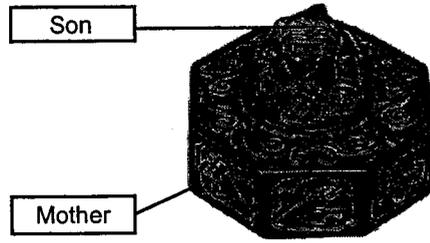


Figure 1.63. A "Mother and Son" seal

SPECIFIC FUNCTIONS

In Daoist rituals, Magical Seals serve two primary functions:

- One function is communicating with the spiritual realm. Magical Seals represent the authority of a specific deity or Celestial Master. They empower the Daoist priest with the power to control the Elements (i.e., wind and rain), dispatch the Celestial Generals, exorcise evil, subdue demons and monsters, and redeem the spirits of the dead.

The Great Law of the Numinous Treasure of the Highest Clarity, written by Jin Yunzhong of the Southern Song Dynasty (420 - 478 A.D.) states, "In ancient times, men and ghosts had their respective habitations, and Yin and Yang were not mixed. Thus the function of Dao was only found in cultivating perfection and refining one's nature in order to ascend to immortality. Since the medieval times, the perfection of one's true nature has been treated with less and less proper respect, and the study of the true way of the Dao continues to be concealed day by day. The evil and the false have become popular, thus causing disorder. Therefore magical skills were recommended to rectify these maladies, and petitions were presented in order to express mankind's sincerity. Magical seals were then transmitted to mankind as evidence of this union. The aim of using the magical seals was to suit the human world; that is to say, necessary adjustments were made to assist mankind in understanding the efficacy of the Dao."

The "Mother and Son" seal is an example of a complex seal, allowing the Daoist priest to utilize two magical seals (Figure 1.63). The obvious outside (or mother) seal and a sec-

ond (hidden) seal located inside of the mother seal were combined in order to increase the magical power and complexity of the seal.

The "Seal of the Great Magician of the Numinous Treasure," is an example of a magical seal that is affixed to the documents (petitions) used in Daoist magical rituals, thus allowing their energetic form to ascend to Heaven and descend to Hell. This magical seal is used to inform both parties (Heaven and Hell) as to the intention and goal of the ritual.

The Great Law of the Numinous Treasure of the Highest Clarity written by Jin Yunzhong of the Southern Song Dynasty (420-478 A.D.) says that the seal of communication "is used for expressing sincerity to patriarchs." The General Seal of the Divine Tiger "has its name taken from the seven Jade Maidens and is only used for sealing the streamer for calling back souls."

- Another function of seals is to control the body and mind of those who cultivate Dao. *The Highest Mysterious Origin Great Skills of the Jade Hall of the Three Heavens* states, "conducting skills with seals is for controlling the body and mind. People of later ages have no such knowledge, so they waste their minds and efforts. The ancients affixed seals to their minds, and the contemporaries carve seals in wood. One makes magical seals to establish one's religious position, holds seals during religious ordination, and affixes seals to find a final settling place. One is dependent on wooden seals before enlightenment, and on mind seals after enlightenment. Therefore, if Heaven has seals, the three rays are bright; if man has seals, his spiritual room is pure and bright."

THE DAOIST DISCIPLE'S PERSONAL SEAL

There are 24 Rule (Seals) used by Daoist sorcerers in the Zheng Yi Meng Wei. These 24 Rule pertain the ancient 24 Daoist Monasteries, Mountains and Counties located in the Cheng Du Province, and were originally organized by the first Celestial Master Zhang Daoling (the author of the original "Three Mountains Drop of Blood Alliance" text).

In traditional Zheng Yi Daoism, one of the first requirements of a Daoist disciple, is to activate the spiritual power of his or her magical seals. These



Figure 1.64. The Thunder Court Seal (Yang Seal)

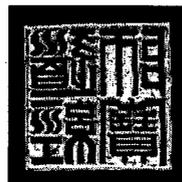


Figure 1.65. The Dao Jing Master Treasure Seal



Figure 1.66. The Zheng Yi Prenatal Qi 10,000 Spirits Immortals Thunder Seal (Yin Seal)

magical seals are described as follows:

- The Zheng Yi Prenatal Qi 10,000 Spirits Immortals Thunder Seal (Yin Seal): This seal is used in ceremonies to assist the spirits of the dead (Figure 1.64).
- The Dao Jing Master Treasure Seal (Outside Seal / Official Seal): This seal is used in ceremonies to officially stamp the talisman, envelope, or command letter (Figure 1.65).
- The Thunder Court Seal (Yang Seal / Inside Seal): This seal is used in ceremonies to assist the spirits of the living (Figure 1.66).
- The Heart of the Mother Star Seal (Xin Zhang Seal)
- The North Emperor Earth Master Seal
- The Magical Treasure Big Law Master Seal
- The Gathering of All the Immortals Seal

When the Daoist magical seals are not in use, they are either to be kept on the altar or wrapped in a golden-yellow silk cloth and placed on top of a high shelf. In certain Daoist traditions, it is strictly forbidden to allow magical seals to be seen by menstruating women, or seen by women who have just given birth less than a month (ritually considered to be impure).

ADDITIONAL MAGICAL TOOLS

The following is a list of additional magical tools used in Daoist sorcery. These particular tools have been used and incorporated in Daoist magical rituals since ancient times. Although frequently utilized, some of these tools are not necessarily seen in traditional "religious" Daoism, but are generally kept secret by the Daoist sorcerer in order to perform special magical practices.

MAGICAL GOURDS

The Daoist Hulu (bottle gourd) originated from a fruit. When the fruit is dried, it becomes very durable and its shape allows it to be useful as a receptacle for medicine. In ancient China, the Hulu was often carried by aged people as a charm of longevity, and was also used to dissipate or ward off evil influences. According to ancient Daoist legend, the magical power of the gourd contains more than five blessings (long life, wealth, health, love of virtue and a natural death).

The double gourd is the emblem for the figure "8," which symbolizes the unending flow of Yin and Yang energy (Figure 1.67). The shape of the double gourd's three divisions is said to be a natural magical integration of Heaven (top), Earth (bottom) and Man (middle).

Many Daoist deities and monks carry the Hulu with them to represent their ability to give blessings and cure difficult ailment. It is also believed that the Hulu has the power to absorb bad Qi and negative energy. Therefore, it is used by many Daoist sorcerers as a magical tool to absorb and imprison evil spirits.

Traditionally, the double gourd is believed to contain either magical potions (e.g., the elixir of immortality) or spirit entities that have been trapped by the Daoist sorcerer and are now used as spirit servants. In order to contain (bind) and isolate the magical power of the magical potions or spirit entity, double gourds are wrapped around their necks with a red ribbon, and tied with three magical knots.

The double gourd is traditionally observed as the magical symbol of Li Tiegua (meaning Li with the Iron Crutch), who was one of the Eight Im-

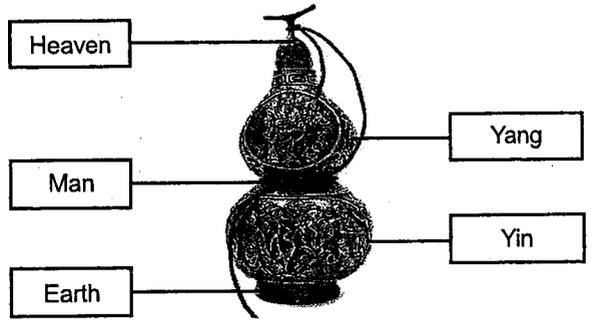


Figure 1.67. The Magical Image of the Double Gourd



Figure 1.68. The Immortal Li Tiegua

mortals (Figure 1.68). Li Tiegua was a lay Daoist by the name of Li Xuan who was a master of Daoist magic. Once while meditating, his soul body left his physical body to travel abroad. Because his soul had spent many days traveling outside of his tissues, when returned back to his body he found that his physical body had been cremated and buried by his disciple who mistakenly believed that their master had died. Therefore he had to enter into the corpse of a starved beggar who had recently died in the woods in order to return back to the realm of the living. Upon entering into his "new" body, he blew water onto the beggar's bamboo cane and instantly trans-

formed it into an iron crutch. His external physical image remained that of the beggar (i.e., he had unkempt hair, dirty face, bare abdomen and a crippled leg). According to ancient Daoist tradition, the double gourd symbolizes the immortal Li's magical power to free his soul from his body.

Sometimes Guan Yin (the Healer of the Cries of the World) is depicted holding the Hulu as a container of "amirita," (the precious nectar that symbolizes her blessings).

Daoist Feng Shui masters place metal Hulus made out of brass or other metals by the bedside in order to ensure that Evil Qi is kept away, especially while the individual is sleeping. A jade Hulu is sometimes worn as an amulet for protection or as a symbol for maintaining good health.

MAGICAL TALISMANS

In ancient China, talismans (called Fu Zhou, or magic figures) reflected the cultural belief in the energetic transforming nature of the Bagua (Eight Trigrams) and Wuxing (Five Elements). The mechanism of a talisman worked on the principle of maneuvering the Qi of the Heavens in order to effect the Qi of the Earth and within Man.

THE ORIGIN OF TALISMANS

According to ancient Daoist teachings, a talisman is an energetic condensation of the clouds in the sky. In the *Records of the Divine Talismans of the Three Grottos*, it is written, "the talisman is originally condensed in the sky. The Supreme Perfection faced upward, wrote the heavenly writings, differentiated the directions, distinguished pictures and drawings from the writings of the talisman." Later, the Supreme Venerable Sovereign and other immortals imparted them to the world.

In ancient times, the talisman were mainly derived from the characters of central China. The term "Fu," referring to the Daoist magical charm or talisman, originally meant contract, and was the testimonial document that united two parties. The term "Fu" is particularly associated with the Chinese word "Xin," meaning "faith," "credit," and "sincerity." In ancient times, the heart-to-heart faith of an individual's word was sufficient enough to bind an agreement. Following a period of degeneration, individuals had to rely upon oral oaths, which even-

tually deteriorate into contracts with each individual obtaining identical halves kept by each party. This testimonial object was called a "Xin," or "faith." Eventually, in China, "Fu" were used as tickets of safe passage, that were presented at various stages of an individual's journey throughout the provinces. A passports is one example of a "Fu-Xin."

The talismans were also originally a "trust" of the ancient Emperors, used to invoke troops or deliver orders. Carved in bamboo and divided into two identical sections, they were later constructed of gold, jade, and bronze. Both the court and the generals held half of the talisman and applied it as a "trust" or commission. When both halves were placed together it indicated the fact that the messenger, with the talisman, represented the will of the ruler, and that the general had to follow the specific orders that he was delivered.

As the talismans became transferred to the inner workings of the Spirit World, there appeared to exist Heavenly talismans and Divine talismans. It is believed that the ancient Daoist shamans were the first to put the spiritual talismans to use (constructed of peach wood for dispelling ghosts and spirits).

Ancient talismans unearthed from Han Dynasty tombs (206 B.C. - 220 A.D.) depict specific incantations used to dispel ghosts and spirits. These talismans were a combination of ancient Chinese characters and diagrams of certain stars (usually written in red ink), which were thought capable of dispelling ghosts and spirits.

The Daoist borrowed the seal characters (cloud shaped), worm-shaped characters with interlocking patterns, and the bird-shaped characters of the ancient times in order to formulate and construct their talisman. The most popular style of Daoist talisman included a combination of seal type writing, ancient Chinese characters and overlapped characters. Such a talisman was believed to be a secret of the supreme heaven and so the ideogram was called a "Heavenly Seal Character."

The ancient Daoist talismanic writing style depicted in the *Writs of the Three August Ones*, is called "Heavenly Cloud-Shaped Seal Character." The focus of these types of talismans featured twisted, cloud like strokes, swirling like clouds,

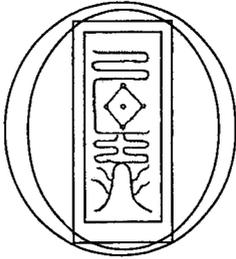


Figure 1.69. An example of using a ball of energy as a vehicle to encapsulate specific talismanic characters (or Messages). The energy ball is then projected into an individual's body.

winding around the talisman (Figures 1.69). The goal was to recreate the image of the talisman being constructed and energetically condensed of vaporous clouds from the sky.

It is interesting to note that the curving lines which first allowed man the ability to contact the Spirit World, later was used as a way to outsmart Evil Spirits, who were believed to be able to only move in a straight line.

THREE WAYS TO CREATE A TALISMAN

Traditionally, there are three ways in which the Daoist Mystic is taught to create a talisman:

- **Zhou Yu:** Speak the Character, as used in Breath Incantations
- **Shou Yin:** Hand Seals (for more information, see *Daoist Magical Incantations, Hand Seals and Star Stepping*, also by author).
- **Hua Fu:** Paint the Character, as constructed on paper, wood, pottery, and metal

EIGHT BASIC RULES FOR MAKING A TALISMAN

Traditionally, a disciple must train with his or her master in the study of Daoist magic for a period of three years before being allowed to receive the "Lu" (the spiritual register of Talismans, Hand Seals, Star Stepping Patterns, Incantations, and Magical Tools used for controlling spirit entities). When receiving the Lu, the sorcerer is also provided with one of 24 ancient Magical Seals needed to create, imprint, and empower a magical talisman.

In Zheng Yi Daoism, there are Eight Basic Rules that the sorcerer must follow when constructing a magical talisman. These Eight Rules are described as follows:

- **Fasting:** The night before a magical talisman is created, the Daoist sorcerer is required to fast and pray, and to cleanse his or her "internal body." While fasting, it is important for the sorcerer to keep his or her mind's focus and intention directed onto the primary purpose and function of the magical talisman.
- **Cleansing:** Before constructing the magical talisman, the Daoist sorcerer is also required to purify his or her "external body," by taking a shower and cleansing the tissues.
- **The Offering:** Before constructing the magical talisman, the Daoist sorcerer is required to offer incense to the Jade Emperor, a specific Deity, or the Daoist Monastery (i.e., the Celestial Masters Daoist Monastery at Lung Hu Shan, the Highest Purity Daoist Monastery at Mao Shan, or the Magical Treasure Daoist Monastery at Ge Zao Shan) responsible for spiritually empowering, supporting, and validating the sorcerer's construction of the magical talisman. Otherwise, the spirit entities will not respect the sorcerer, and will not respond to the specific commands of the magical talisman.
- **The Intention:** When constructing the magical talisman, the sorcerer must focus only on the contents of the talisman and nothing else. The spiritual powers of the sorcerer's Green Dragon (Wood, Hun, and Imagination) must combine with the magical powers of his or her White Tiger (Metal, Po, and Sensation), and fuse together with the spiritual powers of the sorcerer's Red Phoenix (Fire, Yuan Shen, and Intention) and Black Turtle/Snake (Water, Zhi, and Attention). The combination and fusion of these four elemental powers, allow the magical energy flowing from the sorcerer's Energy Body and Spirit Body to become imprinted as living Words of Power onto the talismanic paper.
- **The Lower Dantian to Middle Dantian:** When constructing the magical talisman, the sorcerer must keep his or her energy rooted into the Lower Dantian. The Qi of the sorcerer's Lower Dantian must first be rooted, and then caused to rise upward from the sorcerer's ancestral Jing, Sea of Marrow and

center core Taiji Pole. This action energetically activates and “feed” the sorcerer’s spiritual cauldron, located in the Yellow Court.

- **The Middle Dantian to Upper Dantian:** When constructing the magical talisman, the sorcerer must also concentrate, imagine, and feel his or her Qi and Shen flowing from the center core Taiji Pole, through the heart, and into the Middle Dantian and Yellow Court area. This focused concentration is needed in order to combine the spiritual powers of the sorcerer’s Lower Dantian, Middle Dantian, and Prenatal Wu Jing Shen (now collected within the Yellow Court), together with the “Mandate of Heaven,” which is initiated by connecting the sorcerer’s Zhi (Will) with the Divine Will through the Upper Dantian.
- **The Incantation:** When energetically “Imprinting” the magical talisman, the Daoist sorcerer is required to repeat certain Breath Incantations or Mantras, needed to fuse the Words of Power into the energetic matrix of the yellow paper.
- **The Blessing and Seal:** After constructing the magical talisman, the Daoist sorcerer is required to issue a bless (i.e., the activation of magical intention) and then “Seal” the talisman. Without this important activation blessing, the magical talisman is left to be simple a piece of pretty yellow paper. Without the magical Sealing, the energy imprinted within the yellow paper eventually dries up and becomes ineffective.

The secret Hand Seal used in order to magically “Open” (to Imprint) and “Close” (to Seal) a talisman is known as the “Yin and Yang Double Hand Seal (Figure 1.70). It requires the Daoist sorcerer to face the yellow talismanic paper and place the three fingers (Yang number) of the left hand (Yang palm) on top of the four fingers (Yin number) of the right hand (Yin Palm) while speaking magical Breath Incantations.

THE THUNDER INCANTATIONS

This first incantation is used for purification. Before drawing the Thunder Talisman, the Daoist adept will say the “Purifying the Heart and Mind” incantation, described as following:

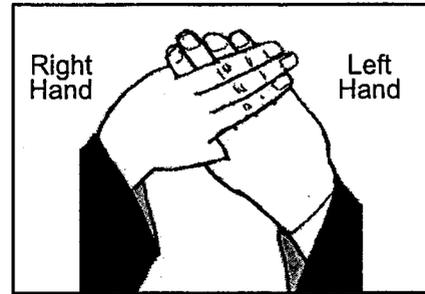


Figure 1.70. The Yin and Yang Double Hand Seal

- *“All of the stars in Heaven change and never stop. Binding and dispelling evil spirits, protecting the body, and protecting life. When clear wisdom purifies and calms the heart and spirit, the Three Hun will last forever and the Po will wander.”*

This second incantation is used for protection while drawing the Thunder Talisman. As the disciple begins to draw the specific images, he or she will repeat the “Spirit of Golden Light” incantation, described as follows:

- *“Within the mystical origin of Heaven and Earth, everything comes from rooting the Prenatal Qi. Within the Three Worlds, I have overcome many internal and external obstacles and have proven that my spirit is invincible. Only Daoism is the best way. My body is covered with Golden Light - some look but cannot see, others listen but cannot hear - yet it is everywhere in Heaven and Earth cultivating all things.*

“As I continue to read the holy scriptures, my body emanates bright light, protecting me from everything within the Three Worlds. The Five Thunder Gods dispatch emissaries to welcome me, and all of the immortals greet me.

“I am able to command the Thunder Generals, so all ghosts and demons fear me because I expose the true form of their evil essence.

“The Thunder General Pi Li is always by my side, and the Thunder General Lei Shen secretly protects me. Through deep comprehension and wisdom I understand everything between Heaven and Earth - As the energies of the Five Elements combine within me a Golden Light suddenly appears and my true nature radiates outwards, protecting me.”

USING BREATH INCANTATIONS TO ENERGETICALLY IMPRINT TALISMANS

In ancient China, the use of Breath Incantations and the release of the "Ancestral Breath" was required in the construction of talismans. The Yellow Court (or "secret court") was considered by the Daoist to be the place from which the "Ancestral Breath" dwells. Without the use of the Ancestral Breath from the Yellow Court, the charm will have no effect and the talisman would prove powerless in the Spirit World. The construction of a talisman generally began as follows:

When beginning to write a talisman, the ancient Daoist sorcerer would first form a left handed Sword Fingers Posture in order to hold the blank piece of paper. In his or her right hand, the Daoist sorcerer would take a brush and begin to envision the first talismanic word, seeing, feeling and experiencing exactly how it will be written (mentally observing its size, shape and position on the on the blank piece of paper). The first step in writing of the talisman will proceed in nine stages:

1. The sorcerer will begin with a Breath Incantation, by exhaling through his or her mouth the seed word: "Xu" (allow or permit), while envisioning a golden yellow ray of light diffusing over the surface of the paper and impregnating its energetic structure. He or she will then inhale this golden yellow vapor through the nose, until it reaches and connects with the Gate of the Yellow Court, located at the center of the chest. This energetically attaches the sorcerers Qi and Shen to the talismanic paper.
2. The sorcerer will then envision a second talismanic character on the surface of the paper while exhaling through his or her mouth the seed word: "Bi" (is necessary). While inhaling (through the nose), the energy of the second character, the sorcerer will combine its energetic nature with the energetic nature of the first character. The combined energies will be gathered on the tip of the sorcerer's tongue (while his or her mouth is closed). The internal blending of both of the talismanic characters energies will generate saliva.
3. The sorcerer will swallow the saliva and cir-

Use Breath Incantation, say the following Incantations to energize the Talisamic Paper:

- 1: "Xu" (Allow or Permit)
- 2: "Bi" (Is Necessary)
- 3: "The Three Lords Have Met"

Talismanic Paper

Figure 1.71. Energizing the Talisman Paper

culate the combined breath so that it is exhaled out of his or her mouth again over the surface of the paper, impregnating its energetic structure with the magic incantation: "the Three Lords have met" (Figure 1.71).

4. Once the Incantation has been sounded, the sorcerer will inhale and imagine the three vapors joining together inside his or her Yellow Court, forming into a small indigo pearl. This small indigo pearl will begin to vibrate, heat and glow brighter, until it transforms into a ball of red flames.
5. The red flames will shoot upwards following the Taiji Pole, past the internal organs, in a single line into the master's Ni-Wan Palace (located in the Upper Dantian), energizing the Crystal Palace and Nine Chambers of the Upper Dantian.
6. The sorcerer will then visualize a bright sun immediately shining above the left eye, and a bright luminous full moon shining above the right eye. Both luminous orbs will combine together forming a single white circle inside the masters Yin Tang (Third Eye) area.
7. The sorcerer will imagine that a drop of divine liquid falls from the luminous orb into his or her mouth. As the master exhales, the energetic vapor issuing from the divine liquid is released onto the tip of the brush in order to energize it (Figure 1.72).
8. Next, a magic circle is drawn around the talismanic paper, which represents the energetic transformational power of the Dao within the infinite space of the Wuji (Figure 1.73). While energetically drawing this circle, the sorcerer will speak the magic incantation "Kai" (Open), in order to make the talismanic paper ready for the final (actual) imprinting.

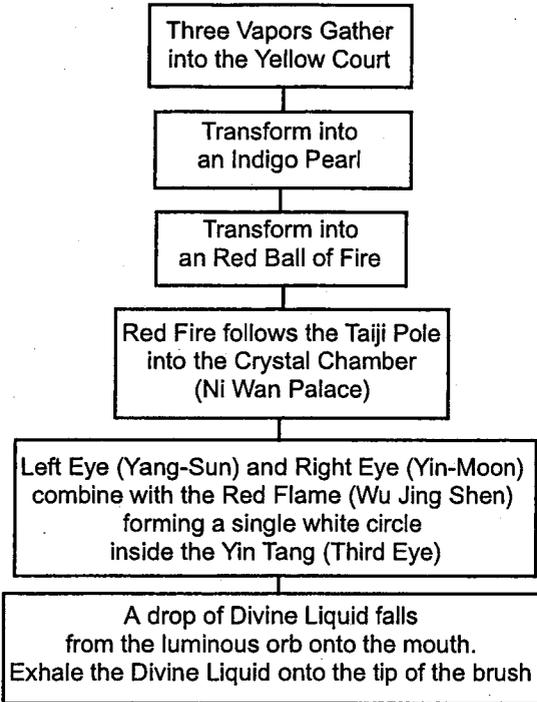


Figure 1.72. Energizing the Talisman Brush

9. The sorcerer will now place an energetic dot in the center of the circle and recite the magic incantation: *"The One Primordial Breath of the Prior Heavens, by ordered stages, rules the myriad spirits"* (Figure 1.74).
10. The sorcerer will then draw a second circle in order to seal the incantation into the paper.
11. A second and final energetic dot is placed in the center of the circle. The second dot represents the transcending Yin and Yang energetic nature and power of Taiji (Figure 1.75).
12. As the second energetic dot is placed in the center of the circle, the sorcerer places his imagination into the center core Taiji Pole. This is the "Taiji Pole of Man" and it immediately connects him with the Celestial "Taiji Pole of Heaven," causing the seven stars of the Big Dipper to descend and cover his body (Figure 1.76).
13. Enveloped in the power of the Seven Stars of the Big Dipper, the sorcerer now dips his pen in the ink and begins to write the talisman.

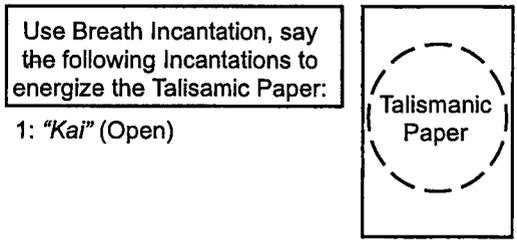


Figure 1.73. Energizing the Talisman Paper

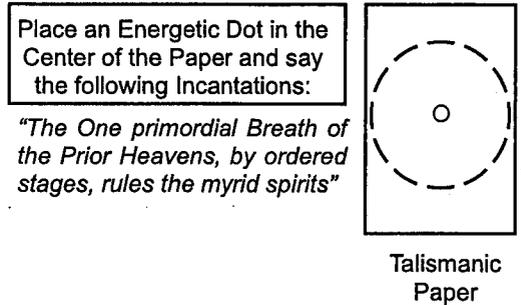


Figure 1.74. Energizing the Talisman Paper

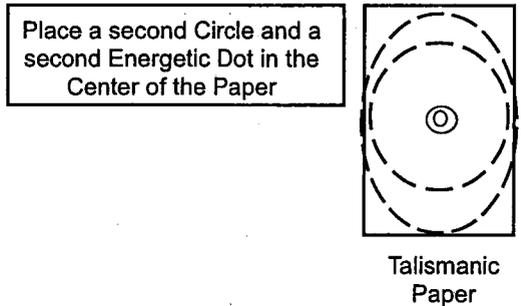


Figure 1.75. Energizing the Talisman Paper

14. After completing the talisman, and placing his Daoist seal, the sorcerer will then look into the Heavens and face the direction of the Big Dipper tail (the tail points to the opening of the Celestial "Gate of Life"). The sorcerer will imagine that the Celestial "Gate of Life" opens and releases its "Golden Vapor of Life." While inhaling this "Golden Vapor of Life," into his Yellow Court, the master combines employs his "Thunder Breath" to complete the final sealing of the talisman.
15. The talisman now needs to receive the finishing official seal of his monastery to complete and contain its power.

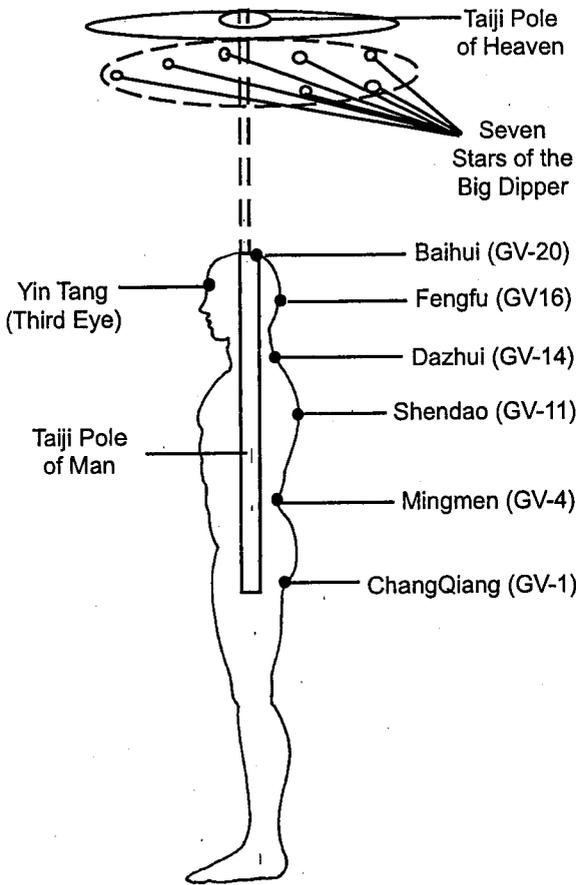


Figure 1.76. The Seven Stars of the Big Dipper Envelop the Daoist Master's Body

Depending on the specific design and purpose of the talisman (Figure 1.77), there can be several additional steps that the Daoist sorcerer must perform. The empowering and energetically loading (imprinting) and activation of a talisman is carried out either by the master or by a spirit entity that the sorcerer has summonsed for this specific purpose. When a spirit entity carries out the imprinting and activation of a talisman, the energy that is expended is at the expense of the Qi and Shen of that particular spirit entity, or the spirit entity's own personal reservoir of energy. In this particular case, traditional signs or symbols are generally engraved and passed on from one master to another throughout history.

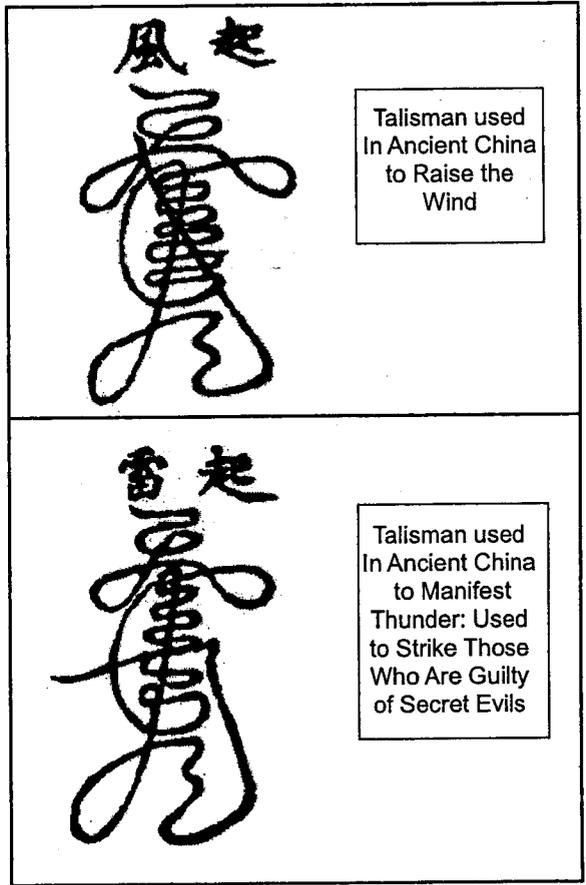


Figure 1.77. Examples of Different Types of Talismans and their Specific Uses

THE WRITING OF A TALISMAN

The special ideographs used for making talismans are called, "Talismanic Characters," which have their own type of pronunciations, known as "Talismanic Sounds." Talismans are generally constructed of ancient Chinese characters, diagrams of stars, divine images and objects for casting spells. It was important for the ancient Daoist shaman to know and understand the energetic implications of each of these elements before constructing the talisman (similar to an herbalist knowing the full potential of his or her pharmacopeia before constructing a prescription).

The specific design and energetic elements of talismans differ from sect to sect in ancient Chinese history. The way that the talisman are constructed

and read (their arrangement, order, layers, different colors and positions) were secretly passed down from master to disciple within each sect. Every stroke of the talisman is a special energetic sign to the incantation. When all the various energetic parts of the talisman are gathered together, the combined elements are constructed to form a powerful incantation, allowing each character and line to express their own specific, symbolic meaning.

TALISMANIC PENS AND INK

In ancient China, exorcising charms and talismans were believed to be extremely powerful if they were written with mandarin carnation ink-brushes. Such ink-brushes were sometimes placed upon the body of the sick, fastened to beds, or hung above chamber doors in order to invoke healing (Figure 1.78).

The ink used by Chinese sorcerers for painting and calligraphy was traditionally made in the form of dry ink sticks that were ground with water on the ink stone to produce liquid ink. This allowed the sorcerer total control over the density, texture, and quality of the ink. It also supported the textural and tonal variations of magical energy that were imprinted within the ink. Made chiefly from pine soot (lamp black) and water-soluble animal adhesive, solid ink sticks were highly portable and could be kept almost indefinitely without losing their effectiveness. They could also be moulded in a variety of shapes and colors, complete with pictorial designs and inscriptions.

TWO TYPES OF TALISMANIC PAPER WRITING

In the Han Dynasty (206 B.C.-220 A.D.), certain talismans were considered powerful mandates. They were viewed as official threats, commands and orders issued by the Son of Heaven and used to control spirit entities and were viewed as a standard expression for exorcism. Therefore, it was important to write such talismans of paper of the imperial yellow color in red cinnabar ink.

As a rule, the talismans were believed to be powerless unless written with a new pencil and with ink rubbed in water of refined purity. Additionally, as the talismans are being written, their power could be increased by reciting various spells over them.

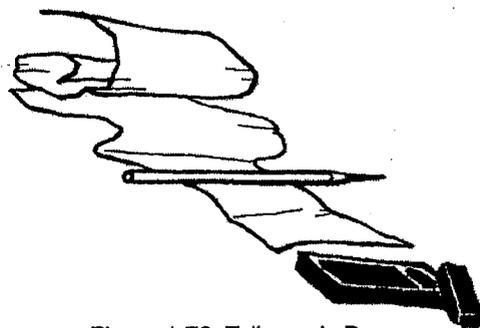


Figure 1.78. Talismanic Pens

There are two major types of talismanic paper writing: Ancient Seal Script and Common Script, described as follows:

- **Ancient Seal Script:** this is a form of archaic Chinese writing which was generally found within the Shang-jing, Ling-bao and Celestial Teachers sects of Daoism, dating back to the Eastern Han (Dynasty (25 A.D. - 220 A.D.) and Jin Dynasties (265 - 420 A.D.).
- **Common Script:** this is a form of common Chinese writing which was generally found within the Mao-shan and Kun-lun sects of Daoism, dating back to the turn of the century

OTHER FORMS OF TALISMANIC WRITING

As a solid materialization of a secret sound or energetic form, talismans are drawings that either represent the hidden name of a specific deity which will be invoked, or depicts the esoteric pattern and outline of sacred mountains or paradises from which the adept seeks to sojourn. Therefore, the specific material, type of writing, and ink from which the talismans were drawn or engraved, as well as the spiritual deity, seal, color, Heavenly sign, planet, constellation, character, date, type of writing, and place to be worn were important. For example, Talismans that are used for Spirit Travel are energetically traced onto the palms of the hands, the soles of the feet, and on the Heart. Talismans can also be created by tracing symbols in the air with your hand, an incense stick, an incense burner, sword or other instrument.

There are other Daoist masters who draw specific Chinese characters in the air and send them encapsulated in a bright white ball of energy into

their individual's body. This technique was specifically used to vitalize the body's Five Yin Organs and initiate healing in chronic conditions (Figure 1.79).

TALISMANS AND ENERGETIC SEALS

In ancient China, it was believed that even the most powerful talismans would not be effective unless they bear the appropriate Seal (Yin) of ruling spiritual authority who created and issued them. During the Han Dynasty (206 B.C. - 220 A.D.) the ancient Daoist had a saying, "a talisman without a seal is like an army without a commander."

The demon or spiritual entity would only react to a seal unless the Wu Yi possessed the ability to transfer him or herself into the spirit entities realm to control its power. By transferring into the entity's spiritual realm the Wu Yi could increase his or her power of influence over the particular being by drawing power from the spirit entity's reservoir of energy (which was now at the Wu Yi's disposal). This also enabled the seal's energy to be constantly replenished and maintain its potency due to the frequent use of the seal.

There are many universal seals that symbolize the specific quality, attribute and activity of spiritual entities. The empowering and energetic loading of the seal is accomplished by the Wu Yi tracing the specific Chinese character or pattern while concentrating on the imprinting and energetically activation of the seal. It is important that the Wu Yi preform this task while remaining in union with the Dao, so that it is divine will and not the shaman Mystic's will that empowers, energetically loads and activates the seal.

From the Han Dynasty to the Three Kingdoms period, specifically the Shu Dynasty (221 - 226 A.D.), seals were constructed of peach wood. On the fifth day of the fifth month, it was common to find gates and doors covered with various shapes of red cords and seals created in five colors (green/blue, red, yellow/brown, white and black) in order to frustrate malevolent spirits. These seals utilized the Cloud-Shaped Seal Character Writing (documented from the ancient Daoist text *Wufuxu*). These talismans were known through-



Figure 1.79. Talismans can be created by tracing symbols in the air with your hand

out ancient China as the famous "Five Lingbo Talismans," and stood four inches in heights, containing 120 characters. They were originally transmitted to Emperor Yu during the Xia Dynasty (2205-1765 B.C.) and are arranged according to the system of the Five Agents (assigned to the middle Hun), associated with five specific colors, five directions and Five Heavenly Administrators. These Five Lingbo Talismans are protective charms, and should be written with red cinnabar paint on planks of peach wood and worn on the individual's belt. In ancient China they were used to ward off wild animals, evil spirits and negative influences when entering into mountains and forests (Figure 1.80)

The basic interrogation technique used in Daoist Exorcism involved using a Talismanic seal. It involved smearing a specific seal composed of linked stars, pseudo-constellations, Chinese characters and various geometric patterns with red (vermilion) ink, and pointing it in the exact direction in space used to conjure a specific type of demon. The Daoist priest would then call out its name and immediately impress the seal on a piece of yellow paper. The demon would suddenly appear, and then can be interrogated.

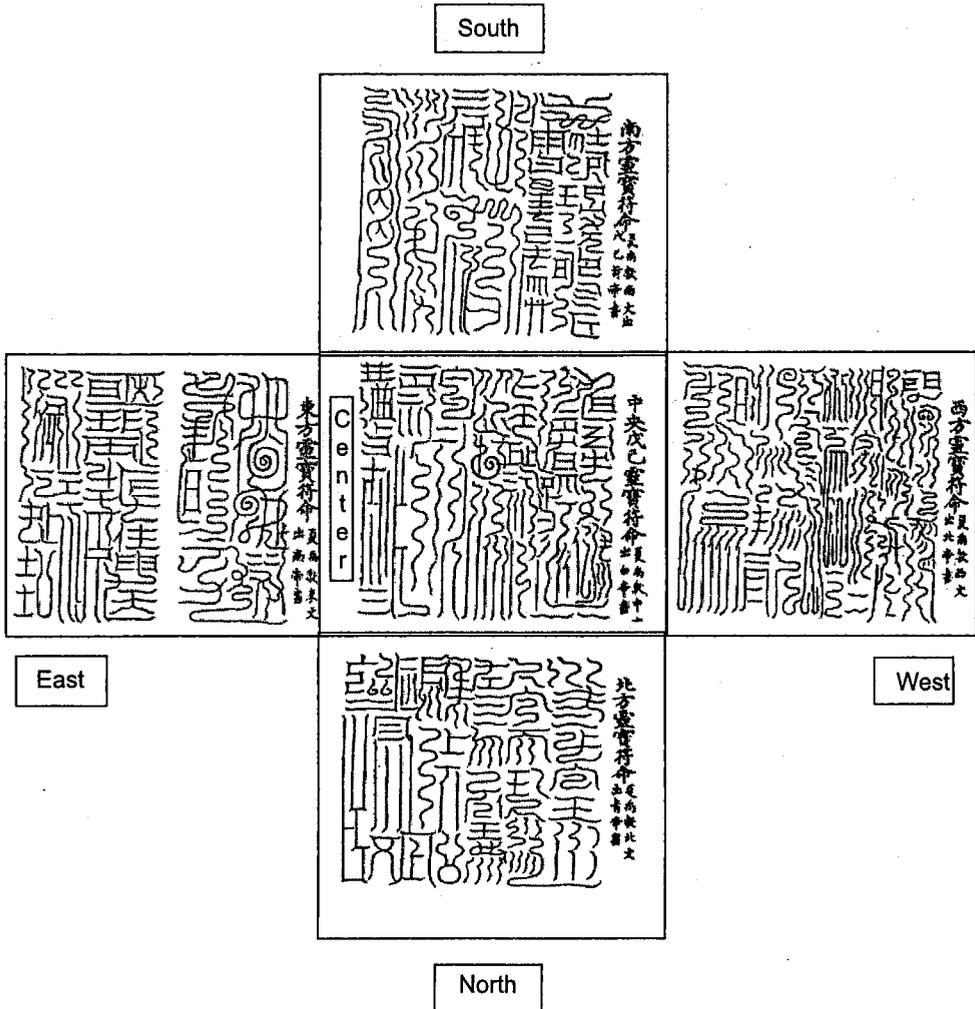


Figure 1.80. The Cloud-Shaped Seal Character Writing of the Five Lingbo Talismans (from the ancient Daoist text *Wufuxu*). The following talismans were known throughout ancient China as the famous "Five Lingbo Talismans." They were originally transmitted to Emperor Yu during the Xia Dynasty (2205-1765 B.C.) and are arranged according to the system of the Five Agents (assigned to the middle Hun), associated with five specific colors, five directions and Five Heavenly Administrators. These Five Lingbo Talismans are protective charms, and should be written with red cinnabar paint on planks of peach wood and worn on the individual's belt. In ancient China they were used to ward off wild animals, evil spirits and negative influences when entering into mountains and forests.

Since the talismanic messages were not addressed to men but to spirits, sometimes the talismanic seals were written in "ghost script." Ghost script is a form of writing whose characters bear a certain similarity to normal Chinese characters, however, the strokes are modified while in trance and only accessible to the Daoist exorcists priests.

In some cases, the seals were also impressed onto the individual's body, or onto some other object that needed to be protected. Other times, seals were imprinted onto paper talismans and ingested, or simply worn by the individual.

THE APPLICATION OF A TALISMAN IN FENG SHUI
 Since ancient times, Feng Shui masters have

used talismans to help in warding off bad luck, Sha (Evil Qi), and Gui (ghosts or spirits) from houses, temples, and shrines. According to the *Standard History*, written in the Han Dynasty (206 B.C.-220 A.D.), it was customary to place talismans carved into an exorcising branch of peach wood (found facing the South-East) at the gate of the palace and all official buildings in order to ward off evil influences. According to tradition, this formal custom was handed down from the Zou Dynasty (1028 - 221 B.C.) and Qin Dynasties (221 - 206 B.C.). The ancient Chinese maintained the conviction that the peach tree possessed the most Jing of any of the five principal trees (pine, cypress, white aspen, etc.), peach wood was therefore believed to be able to suppress and subdue evil influences, as well as keep legions of spirit entities at bay.

Even the color of peach blossoms (red) was believed to be a powerful Yang charm. Red, being the color of fire and light was believed to counteract evil and avert misfortune (Yang to combat Yin). This is why at the beginning of each year, "peach-red paper" was traditionally hung in long strips with specific sentences stating phrases denouncing evil and affirming good. These long talismans were commonly fixed to the right and left sides of most imperial entrances.

In terms of Feng Shui function, there are two types of talismans used: A Direction Talisman, and a Time Talisman, described as follows:

- **A Direction Talisman:** this is a talisman placed in inauspicious locations in or around the house (e.g., fastened on doors, corners, pillars and beams) or building (e.g., important read-junctions and public spots) to ward off evil influences
- **A Time Talisman:** this is a talisman used when performing any change or renovation in or around the house on days that happen to be inauspicious according to the Chinese almanac.

In ancient China, a talisman (Fu) was generally used for protection against undesirable influences, or for achieving a specific purpose (for example, procuring health and long life). Generally, a talisman is used as a graphic representation of the specific attributes or spiritual mandates for which it has been empowered and energetically loaded.

In other words, talismans are objects, drawings or symbols, believed to be endowed with supernatural power, and used to invoke the power of certain high deities. They are scripts of power, transformers, and have been clinically used in ancient China by Daoist sages to heal the sick and ward off evil spirits since the Eastern Han Dynasty (25 A.D.-220 A.D.). By the Sixth Dynasty (420 A.D.- 589 A.D.), talismans were also used for exorcism; to hasten the production of immortality elixirs; and for spirit travel into the celestial realms.

A talisman consists of creating a string of words and symbols to invoke certain deities by writing down their names on a strip of yellow paper with red (vermilion) ink, embellished with specific symbols. The words or symbols of command (or power) were used to open the "celestial gate" to the spiritual world. Once the talismanic calligraphy had been completed by the Daoist shaman, all of his or her power was immediately transferred into the talisman. The talisman was then used by the individual as a type of ritual object in order to retain direct contact with the Spirit World.

The ancient Daoist believed that the magical power of a talisman derived from the fact that they were permanently inhabited by spirits. Thus, individuals could directly communicate with the Spirit World via the talisman without the participation of a "Medium" (one who communicates with the Spirit World). The talismans themselves acted as a medium and were treated with great respect, fear and secrecy.

Ancient Daoist talismanic magic also has its influential basis in the astrological positions of the Heavenly Bodies (the sun, moon, planets and constellations) and the specific powers of the various Five Elements and Eight Trigrams. Therefore, the talisman is thought to be a dual energetic symbol, existing both on Earth (as an inscription on paper or inscribed within metal, jade, wood or clay) and in Heaven existing as a spiritual influence. The Chinese character imprinted within a talisman was used to summon Heaven's protection. All symbols inscribed within the talisman energetically protected the wearer by summoning into action the particular powers of Heaven to which the symbols correspond.

THE TALISMANS AND MEDICINE

Since ancient Chinese medicine was created from Daoist Mysticism, there are no limitations to the potential of Qi emission. The famous Chinese physician Sun Si Miao wrote extensively on the healing power of talismans. The treatment of disease included chanting the name of a particular healing spirit while tracing the talisman on paper. The ashes of the paper were mixed with the appropriate herbs and then swallowed by the individual, or used externally.

In ancient China, according to imperial mandates, in order to qualify as a "Talismanic Healer," the Mystic had to also be familiar with the various spiritual and energetic natures of all thirteen branches of Daoist Medicine. This included the study of acupuncture, herbs, external infections, external wounds (caused by metal weapons), swellings, Internal and External Winds, pediatrics, obstetrics, the greater veins (the body's arterial flow), eyes, ears, nose, mouth and teeth. Additionally, the Mystic must understand the related diseases attributed to the thirteen branches, their principle curative areas and specific points, as well as appropriate charms and incantations needed in order to produce effective healing.

TALISMANIC WATER: FU SHUI

The ancient Chinese art called *Fu Shui* or "Talismanic Water," was sometimes used to heal the sick. Talismanic Water consisted of creating a talisman on rice paper, empowering the talisman with Qi and Shen through "Breath Incantations" to energetically activate it, then burning it in the flame of a Daoist incense burner ("Ceremonial Moxacautery"), collecting the ashes, mixing them with water, reciting a specific incantation over the potion and then giving it to the patient to drink or sprinkled on the patient, in order to treat his or her disease. The ancient Chinese believed that the power of a specific deity would enter the patient from the water and fight off the evil spirit that caused the illness.

Additionally, the ancient disciples of Daoist Magic used Talismanic Water in order to purify their eyes for the development of spiritual sight,



Figure 1.81. Talismanic Water

purify their mouths for incantations, or to perform ablutions before meditation (Figure 1.81),

When created, these "prescription talismans" become a very advanced form of Qi Emission and required a high level of training to both create and control their energetic potential.

The dual nature of a talisman can be observed in relation to how it is applied. In certain applications, two talismans must be drawn. One talisman is to be absorbed into the body of the patient and the other talisman is to be worn by the patient.

Warning: Writing a talisman should be left to a trained professional. In order to draw a talisman, the individual must possess the power and skill of contacting and controlling spiritual entities. Conjuring, preparing, or placing talismans incorrectly can incur the wrath of specific spiritual powers and can result in sickness and grave misfortune.

MAGICAL TALISMANIC TABLES AND BOARDS

According to *The Yellow Book of Magical Talismans*, one powerful tool that the Daoist sorcerer possess is the use of the Magical Divination Table. The esoteric patterns of the Magical Divination Table contain the images of the Four Celestial Animals positioned according to their various directions and powers of influence (i.e., the Green Dragon was positioned at the East, the Red Phoenix was positioned at the South, the White Tiger was positioned at the West, and the Black Turtle/Snake was positioned at the North). The esoteric inscriptions of the 24 Magical Seals of the Zheng Yi Meng Wei (i.e., the magical names and seals of

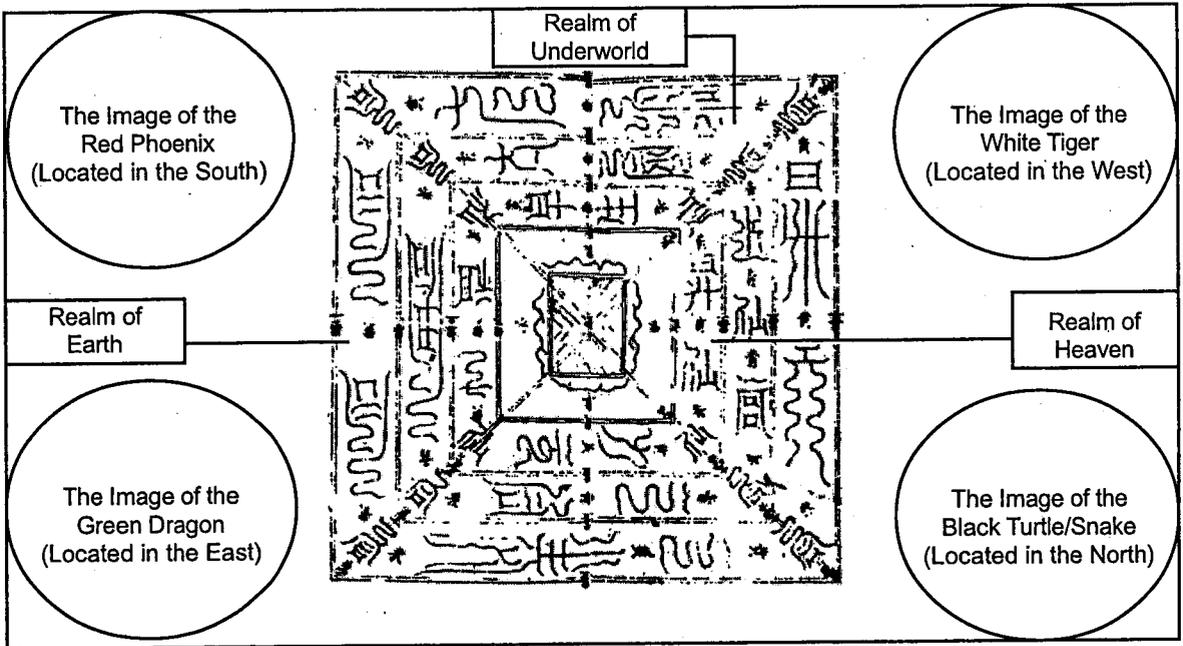


Figure 1.82. Three square zones representing the Three Worlds (Heaven, Earth and the Underworld) surrounded the center of an ancient bronze mirror (Magic Mirror), which was located in the center of the Magical Board.

the original 24 Daoist Monasteries, mountains and counties located in the Cheng Du Province organized by the first Celestial Master Zhang Daoling) surrounded the images of the Four Celestial Animals. The combination of magical talismans, incantations, seals and celestial icons all worked together in order to gather the magical energies of the four powers from the four directions of Heaven and Earth and direct them into the center of the Magical Divination Table.

The *Yellow Book of Magical Talismans* further states that one of the most powerful magical tools used for entering into the spirit realm was the Daoist sorcerer's "Magical Board" (Figure 1.82). This magical tool was used in similar fashion to that of the modern Ouija Board. It allowed the ancient Daoist sorcerer's the ability to contact spirits of Heaven, spirits of Earth (i.e., Earth Immortals, Nature Spirits, Water Spirits, etc.), and spirits of the dead (Gui).

The Magical Board was traditionally placed onto the center of Daoist sorcerer's Divination Table. This allowed the magical power of the Divination Table to act as an energetic portal into the various spirit realms. Once the Magical Board was placed onto the center of the Divination Table, it immediately fused with the cultivated magical powers of the four directions already existing within the energetic field of the table. The Daoist sorcerer would then began performing an "opening" ritual in order to activate the mysterious powers of the Magical Board and begin divination.

The power of the Magical Board was extended into the three realms of the Three Worlds (Heaven, Earth and the Underworld), represented by three square zones that surrounded the center of an ancient bronze (magic) mirror. This type of magical fusion (i.e., the gathered powers of the Magical Divination Table and the combined powers of the Magical Board) was considered to be one of the greatest uses of talismanic power in ancient divination.

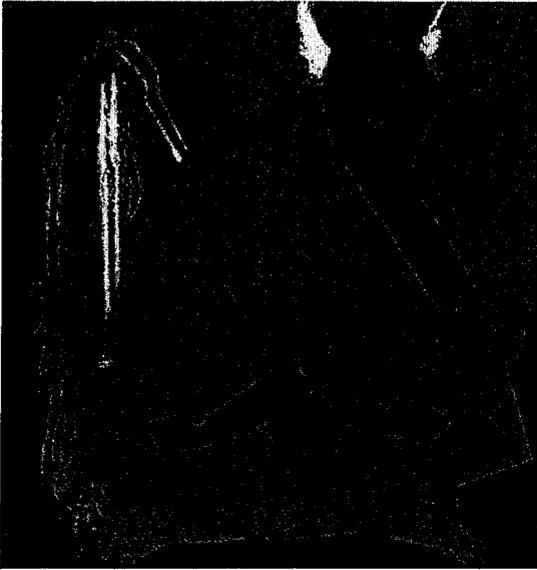


Figure 1.83. The Horsetail Whisk was used as a magic weapon to create fiery whirlwinds of Divine Qi.

THE MAGICAL HORSE TAIL WHISK

In ancient Daoism, horsetail whisk was used as a magic weapon in order to create fiery whirlwinds of divine energy. The horsetail whisk was traditionally made of white or black horse hair, and hand braided onto a wooden shaft (Figure 1.83).

Several Daoist deities are depicted carrying the magical horsetail whisk as their primary magical weapon of choice, and many of the great Daoist masters are also depicted carrying the magical horsetail whisk while roaming the countryside.

The magical horsetail whisk was traditionally used by ancient sorcerers to cleanse negative environmental energy, purify filthy items (people, places and things), bestow blessings, and healing illness. It was also use as a powerful weapon in exorcism rituals, because of its ability to increase the projected intention of divine energy (i.e., increasing the projected energy times each strand of horse hair). It is also believed that once the magical horsetail whisk become empowered with Ling Shen (Magical Spirit), it could be used in Feng Shui and placed at the main entrance of a home in order to prevent the entry of any malevolent ghost or evil spirit.

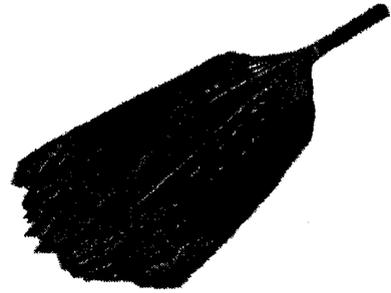


Figure 1.84. The White Crane Feather Fan

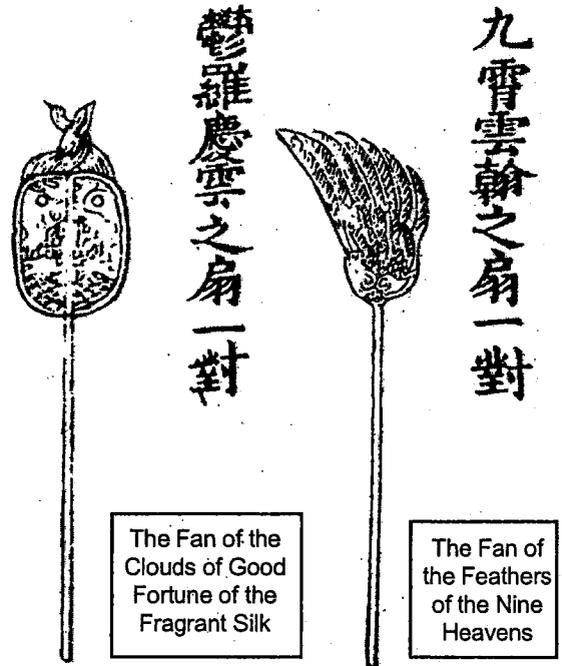


Figure 1.85. Ancient Daoist Magical Fans

WHITE-CRANE FEATHER-FAN

Fans have been used in ancient China since the Shang Dynasty (1600-1028 B.C.), and at one time were considered to be a sign of the specific rank of a civil servant. In ancient China, the court officials were never seen without their fan, which had been blessed by imperial priests and sorcerers and said to contain special magical powers.

Historically, fans were used as an effective way to shield yourself from bad energy or Evil Qi. In China, ladies carried fans as a form of protection against energies that might seem to be inappropriate or harmful. For example, the sudden encounter of a funeral procession was considered to be bad luck, and immediately extending a fan would shield a woman from the excess Yin energy emanating from the funeral procession. Metal fans were traditionally used to wave away any bad energy that may have been left behind by an angry individual. Sandalwood fans, completely red in color were used to create a protective energy field (aura) around an individual. A golden fan was sometimes used as an amulet for good luck.

In Feng Shui, fans are sometimes used primarily for guiding Qi (i.e., fanning) the energy within the surrounding environment in a desired direction.

Because the ancient Chinese admired the crane for its untiring strength in flight, a crane's wing fan was sometimes used as a magical amulet to fight against becoming exhausted and tired. Some Chinese deities are depicted with a fan used to drive out evil spirits. The Daoist sorcerer's White Crane Feather Fan was also believed to have the magical ability of reviving the dead (Figure 1.84). The Immortal Zhongli Quan carries a fan that he uses to bring the dead back to life.

According to ancient Daoist belief, the magical power of the crane was associated with Yin and the Water Element. The crane is one of the many ancient Daoist symbols of longevity, wisdom, and immortality, and is sometimes symbolized by a picture of a Daoist priest ascending to the celestial realms on the back of a giant crane. In ancient China, the death of a Daoist priest was termed "Yu Hua," meaning "the priest's soul turning into a (crane) feather."

In ancient times, the White Crane Feather Fan was sometimes constructed out of palm leaf and had a long handle. This type of White Crane Feather Fan was traditionally used by Daoist (and Buddhist) monks to hide their face when preaching or chanting before an audience (Figure 1.85).

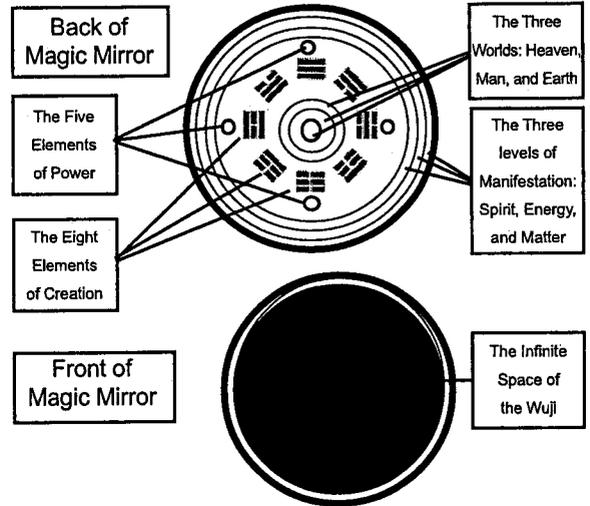


Figure 1.86. Magic Mirrors have always been considered a gateway into the Spiritual Worlds.

MAGIC MIRRORS

The magical use of metals have been incorporated into Daoist sorcery for the construction of magical tools for thousands of years. One example of using specific metallic combinations in order to make magical tools is the construction of ancient Magic Mirrors used for scrying (Figure 1.86).

The bronze Magic Mirrors (Jing) used in ancient China during the Han Dynasty period (206 B.C.-220 A.D.) have always been considered a gateway into the energetic and spirit worlds. The ancient Daoist knowledge about the mysterious properties of Magic Mirrors dates back thousands of years, to a time when mirrors were made of water bowels and polished stone. Daoist sorcerers, skilled in the arts of esoteric sorcery use magical mirrors for many purposes, such as for summoning celestial deities and demon entities. Additionally, Magic Mirrors were also used in exorcism in order to force a hostile and evil spirit that possessed an individual to reveal its true shape. By the Tang Dynasty (618-907 A.D.), most Magic Mirrors were constructed of white base metals such as tin, silver, or high-polished steel.

The term "Magic Mirror" can be misleading, as in actuality you are not looking into the reflection in the surface of the glass (this would inter-

tere with the visions). The purpose for the black surface of the Magic Mirror is to eliminate all reflections and give the illusion of looking into a depths of a deep, dark well. Since the observer has nothing to fix his or her gaze upon, it draws the awareness deep into the depths of the mirror's spiritual pool.

To the ancient Chinese Daoist, the mirror represents consciousness and its circular form represents the infinite space of the Wuji. Its power is in its natural ability to be clear, pure and bright, reflecting whatever appears within its reflection with impartiality and no judgement.

Magic Mirrors or "Divination Mirrors," were used to obtain prophetic visions through the oracular intervention of certain deities. The art of using a Magic Mirrors for divination is called "scrying," "crystallomancy," "catoptromancy," and "hydromancy" (gazing into a quiet pool with no waves). Water scrying later evolved into crystal scrying (in ancient times, crystal were considered to be petrified water) and mirror scrying (Mirrors reflected images and were therefore regarded as little dry pools of water). The spiritual virtue of reflection was associated with the surface of water. Therefore, any surface that duplicated the virtue of water's reflection was also capable of the spiritual transmission of visions.

In ancient China, Magic Mirrors were commonly used in divination rituals, rituals of healing, and for exorcism. The ancient Chinese viewed the Magic Mirror itself is a microcosm, a living Icon (Mandala) which represented the entire world in small, unique detail. Everything in creation is held within the Magic Mirror. It can contain the likeness of all things reflected within its various energetic and physical boundaries, as well as include specific images of the past, present, or future, laid out within the four quadrants of heaven, according to the four directions of space. The Chinese Magic Mirror represents esoteric knowledge and understanding. It calls upon the forces of nature and the Heavens to help the bearer in times of need, as well as to bring him or her blessings from various types of deities (for more information about Magic Mirrors, please refer to *Daoist Mineral Magic*, also written by the author).

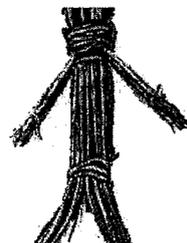


Figure 1.87. An example of a straw effigy used in Daoist sorcery

MAGICAL DOLLS

One popular magical tool used by Daoist sorcerers is the infamous "Hexing Doll." Although these magical dolls were sometimes used by Daoist sorcerers for "Distance Healing," their ability in executing powerful psychic attacks is legendary (Figure 1.87).

In ancient China, the Daoist sorcerer's Magical Doll gained its notorious reputation for their effectiveness as a magical tool used for "hexing" and in initiating love spells. So powerful and effective was this magical art, that it became extremely popular and well feared among all disciplines of occult magic not only in China, but around the world.

In the secret art of casting spells on people, a hexing doll is sometimes referred to as a human puppet. This description is quite accurate because the attacking sorcerer can control his or her victim's will through the doll just as a puppeteer controls his or her mannequins by using strings.

THE HEXING DOLL'S EXTERNAL CONSTRUCTION

In hexing and initiating curses, there are distinct advantages and disadvantages to the physical design and construction of each hexing doll. Essentially, all hexing dolls are made in much the same way now as they were in ancient China. In ancient times, the objects used for constructing hexing doll sorcery would vary according to the sorcerer's training and the availability of materials. A sorcerer uses materials which are indigenous to their area and readily available. The materials used to construct the doll are as varied as the many regions in which dolls are constructed.

For example, some Chinese provinces would use a human image constructed of moss, a gin-

seng root, a mandrake root, or one of a dozen or more herbal plants; other areas used wood, clay, mud, soft wax, straw, cotton, cloth, hair (animal and human), or a combination of several of these ingredients (depending on availability).

The following is an example of one of the many techniques that can be used by the sorcerer, utilizing the various components of the hexing doll's physical composition.

- **Yellow Wax:** When a sorcerer makes a hexing doll out of yellow wax, he or she will mark its joints with red ink and then hold a burning incense stick or candle flame onto these specific points. This technique will create health problems for his or her victim.
- **Straw:** After constructing a straw figure or doll representing a victim, if a sorcerer adds a written hex and a picture of the victim or a paper carrying his or her name, and then ties these objects together using strips of ox hide, the victim will not be able to break the bond and the curse will remain attached to his or her spirit even after they die.

THE HEXING DOLL'S INTERNAL CONSTRUCTION

Hexing dolls can be stuffed with different materials. While they are commonly stuffed with cloth, skilled sorcerers prefer to stuff them with straw or with the green leaves of special plants such as those that grow in or near cemeteries. These plants have an esoteric power that permeates the dolls. A defending sorcerer can only counter this type of magical power if he or she knows how to use the extract of noxious plants in the hexing dolls he or she makes.

In order to properly initiate an effective spell or curse using a hexing doll, it generally requires the sorcerer to first obtain some form of personal item from the victim (i.e., nail parings, hair, excrement, saliva). These personal items are then mixed into the physical matrix of the doll, or sewn in the cloth of the hexing doll.

SHAPING THE HEXING DOLL

The doll is then shaped into the likeness of the intended victim and carefully dressed in articles of the victim's clothes. The primary goal is to make an image representing an likeness of the

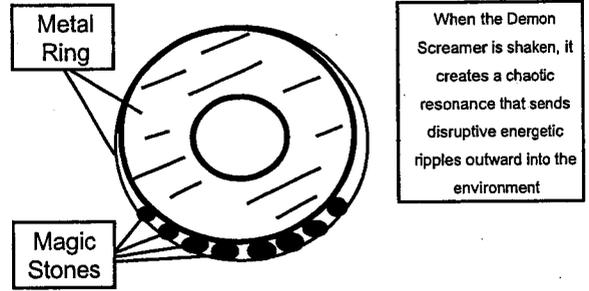


Figure 1.88. An example of a Demon Screamer used in Daoist sorcery

enemy or a person who is desired and then to treat this image as one would wish to treat the living being.

Once this energetic fusion has been accomplished, the hexing doll may then be shaped into the physical form of either a male or female. Next, the sorcerer inscribes the name of the intended victim on the back of the hexing doll, this is known as "baptizing" the hexing doll (for more information about Hexing Dolls, please refer to *Daoist Exorcism: Encounters With Ghosts, Spirits, and Demons*, also written by the author).

THE DAOIST'S DEMON SCREAMER

One popular magical tool used in Daoist exorcism is known as a "Demon Screamer." This magical tool is a round circular metal rattle, that contain magical stones (Figure 1.88). When shaken, a Demon Screamer created a loud piercing noise that disrupted the environment's energetic field (it was similar in use and application to that of firecrackers and loud cymbals). Because the ancient Daoists believed that evil spirits required a Yin, quiet environment from which to move about and energetically feed, the loud piercing noise created by shaking the Demon Screamer was said to torment evil spirits and drive them away from the altar area, temple, or house.

The popularity of utilizing the Daoist sorcerer's Demon Screamer in environmental exorcism gave way to the ancient custom of giving babies and young children rattles to play with. It was believed that the loud noise created from shaking these wooden rattles allowed the children to disrupt the energetic field of any spirit entity that sought to take

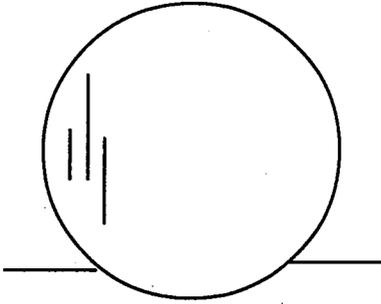


Figure 1.89. The White Jade Ball was one of the most intriguing magical “tools” used by the ancient Daoist mystics for scrying.

advantage of the child’s vulnerability and limited defences (for more information please refer to *Daoist Exorcism: Encounters With Ghosts, Spirits, and Demons*, also written by the author).

MAGICAL STONES

The ancient Daoist sorcerer’s believed that certain gemstones and crystals had natural magical properties (Ling Shen). When utilized correctly, these magical stones provided the sorcerer with increased healing abilities, aided the mystic in his or her spiritual alchemy, and could additionally be used for protection against negative spirit entities.

Magical stones have been used throughout the centuries by the ancient Chinese (and many other cultures), who have numerous recorded testimonies to the effectiveness of these magical tools (Figure 1.89). Wearing or possessing a specific gemstone or crystal is not enough to make it effective. It must also be imprinted and energetically charged to the degree that its vibrational resonance becomes extremely powerful and therefore functional. After this magical activation, it can then be used to heal or protect an individual or the environment.

An important note to remember is that, although the magical stone is a powerful instrument that can be used against deviant forms of spirit entities, it is only a conduit of the sorcerer’s inner essence (for more information about Magic Mirrors, please refer to *Daoist Mineral Magic*, also written by the author).



Figure 1.90. Daoist sorcerers carried “death-banishing” medicinal herbs that they used to drive away sickness and evil spirits.

MAGICAL HERBS

Traditionally Daoist sorcerers always lived on mountains or in forests where hundreds of medicinal plants grew. According to the *Classics of Mountains and Rivers*, ancient Daoist sorcerers were known for creating the Elixir of Immortality and for the skillful use of a wide verity of medicinal substances. It was also said that these Daoist sorcerers carried “death-banishing” medicinal herbs that they used to drive away sickness and evil spirits (Figure 1.90).

The ancient Daoists believed that the mineral realm manifests within the bones of the human body, and to a lesser extent, within the mineral substances contained in the blood. Additionally, it was also believed that the physical and energetic life of the human tissue resembled the life of the plant world, containing and manifesting energetic roots, branches, stems, and fruit. Therefore, specific attention was placed on understanding the interactions between the energy and patterns of living tissues (plants, animals, and humans) and the energy and patterns of the Earth.

In order to understand the magical tools of nature, the Plant Kingdom was divided into three separate divisions: Superior Herbs (tonics), Common Herbs (slightly toxic), and Inferior Herbs (toxic). The three methods of categorization are described as follows (Figure 1.91):

- **Superior Herbs:** These herbs were specifically endowed with powerful Ling or Shen and were considered by the ancient Daoists to be the drugs of immortality. Superior Herbs were believed to “feed” and restore the individual’s Jing, Qi, Shen, and especially the Prenatal Wu Jing Shen (original spirit energies of the five Yin viscera). Specific herbal formulas (i.e., powders, pills, tinctures, elixirs, talismans, etc.) that contained the same qualities as Superior Herbs were commonly known as “Ling Yao” (drugs possessing Ling), Shen Yao (drugs containing spirit substance), or Xian Yao (drugs used by immortals).

This category of herbs included 120 varieties of superior medicinal substances. They affect the circulation and collection of internal Qi and Shen, and they are usually taken in conjunction with specific exercises and meditations. Certain herbs are only suitable for the body when the individual has attained a high level of both internal and external development; in addition, other herbs are only effective if the common blockages in certain energetic pathways have already been opened.

Considered in ancient times as the “ruling” medicines, these herbs are said to awaken our innate vital powers and help to fulfill our life purpose. Superior herbs (i.e., mushrooms; knotted fungus; the leaves, resin, or roots of a thousand year old pine, fir, or cypress tree; the ancient large fruits or kernels of certain plum, pear, jujube, or Nai tree; the ancient seeds of cassia and Chinese cinnamon trees, etc.) were also said to have an effect on the body’s Jing, Qi, and Shen by making the body light, preventing old age, prolonging life, forestalling hunger, and creating advanced spirit travel abilities.

- **Medium Herbs:** Considered in ancient times as “ministerial” medicines, these herbs are said to enrich and nurture the individual’s character and essential nature, replenish deficiencies, and cure illnesses. These herbs, however, should not be taken over a long period of time.

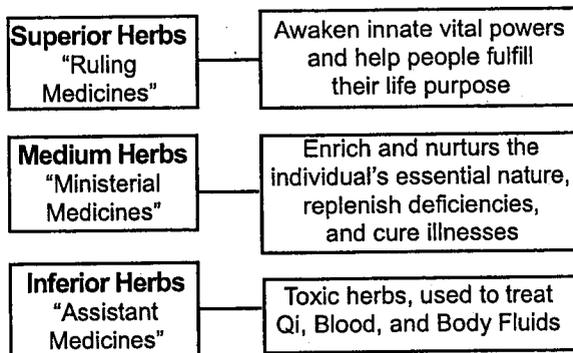


Figure 1.91. The Three Traditional Classes of Chinese Herbs (Materia Medica)

This category of herbs included 120 varieties of moderate types of medicinal substances. Their curative properties are ideal for countering illness, strengthening the patient’s constitution, helping to maintain general health, and strengthening the patient’s immune system. Examples of Medium Herbs are bitter ginseng, Chinese angelica, scallions, etc. The Ming Dynasty physician Liao Zhong-Chun wrote in his classic herbal pharmacopeia: *Annotated Divine Husbandman’s Classic of the Materia Medica (Shen-Nong Ben-Cao Jing Shu)*, “the ministerial plant *Paedaria foetida* controls extremely poisonous magical infections; expels malignancies and evil influences; dispels killer-demons, plague, and pestilence; and eliminates spirit possession.”

- **Inferior Herbs:** Considered in ancient times as “assistant” medicines, Inferior Herbs were used to remove disease, ward-off venomous insects, and drive away demonic influences. They are mostly toxic and must be taken with caution when used to treat an individual’s disease. Inferior herbs (e.g., aconite, peaches, plums, etc.) were said to have a curative effect on the body’s Qi, Blood, and Body Fluids. This category of herbs included 120 varieties of inferior types of medicinal substances (for more information about Magical Herbs, please refer to *Daoist Plant and Animal Magic*, also written by the author).

The Tiger is used for gathering the magical power of strength and endurance



Figure 1.92. Magical Animals

MAGICAL ANIMALS & SPIRIT FAMILIARS

All systems of magic incorporate the use of animals and animal products in their rituals, herbal formulae, talismans, and magical tools (Figure 1.92). Generally, animals are used in Daoist magic for four specific purposes:

- **Sacrifice:** Used as sacrificial offering in certain rituals
- **Magical Tools:** Used for their body parts, magical essence and life-force energy in order to enhance the spiritual power of certain magical tools
- **Healing:** Used for their healing properties, as part of certain herbal formulae
- **Companionship:** Used as a "Familiars" (spirit companions and helpers)

In magical rituals, an animal is valued for the energetic property of its specific parts (i.e., the energetic and spiritual powers contained within the animals life-force, blood, reproductive organs, etc.). The tissues of each animal are related to specific energetic properties inherent within the animals spiritual nature (i.e., territorial, defensive, nurturing, protective, etc.).

Traditionally, the student of ancient Daoist mysticism will study his or her own individual animal totems (personal mythology) in order to establish a relationship to their ancestral spiritual helpers. By performing guided meditation, students of Daoist sorcery are able to open into the spiritual realm and connect with the specific energies of the animal totem or Familiar with which they to perform advanced spiritual alchemy. This important Daoist magical tool is practiced in order to allow the sorcerer how to intuitively know what his or her Familiar is saying to them and why (for more information about Magical Animals & Spirit Familiars, please refer to *Daoist Plant and Animal Magic*).



Figure 1.93. Daoist Magical Spirit-Writing Tool (Divining Pen)

SPIRIT WRITING TOOLS

The ancient Daoists would sometimes use a spirit writing instrument known as a "Divining-Pen" for divinational practices (Figure 1.93). This magical tool is about 18 inches long and has a short stump projecting at the point of bifurcation (i.e., at almost a right angle to the arms). The short stump serves as a tool to trace the divine characters or sketches into the sand or incense-ashes that have been poured out on a table or placed inside a large wooden platter (known as the "Divining-Platter"). The Divining -Platter consists of a bamboo box measuring approximately four feet square, filled with fine, white sand. The sand is carefully smoothed before the divination and sometimes during the spirit-writing. It is said that the original trays used for oracle-writing were probably circular shaped, constructed of thin slips of bamboo, and were suspended above the writing table.

The Divining-Pen is a magical "fork" that is made out of either peachwood or willow. When creating a Divining-Pen, it was important that the wood be cut from the southeast side of the tree, where the wood has had continual exposure to the rising and waxing of the celestial powers of the Sun.

The ancient Daoists believed that if the Divining-Pen was obtained from the wood that grew on the southeast side of the tree, it was magically imbued with the light of the Dao and the Ling Shen of nature, and therefore all ghosts and spirit entities would fear it. The ancient Daoists also believed that because the magical spiritual power of the Divining-Pen was naturally gathered during the time of the Sun's greatest strength, the ce-

lestial light (which is the source of the universal Dao) that had been imprinted within the very fabric of the wood would cause the Divining-Pen to produce powerful oracles that were always truthful, intelligent, and wise.

Before being cut from the tree, the sorcerer would first either carve magical talismans and powerful seals into the tree's bark or attach them to the tree with red silk rope. During the cutting, the sorcerer would chant certain incantations over the wood, commanding the fork to display animation and life forever, and to give clear revelations whenever being handled. Because it is under the magical influence of the energetic power of the celestial Yang, in order to further increase its magical power, the Divining-Pen must also be cut on a specific day and hour which are auspicious. After being cut, the magical forked branch was then painted red in order to increase its ghost expelling capacity.

When using the magical Divining-Pen, it was also believed that all ghosts and spirits should be kept away from it, lest they disturb its energetic movements or cause it to give the wrong information. Therefore, when not in use, the magical Divining-Pen was traditionally kept on the Daoist sorcerer's altar, next the icon of the deity that was normally invoked during the spirit-writing ritual.

The magical Divining-Pen was first mentioned during the Han Dynasty (206 B.C.-220 A.D.), and it frequently occurs in the ancient Chinese "Classics" in the sense of describing the interpretation of oracle tools, such as using tortoise shells (Figure 1.94), yarrow sticks (Figure 1.95), spirit-writing stick (refer back to Figure 1.93), and "trance-channeling."

USING THE DIVINING-PEN

A sorcerer begins the practice of spirit-writing by first gathering before the altar. Incense is presented along with some sacrificial food. Petitioning are presented to the celestial deities in order to allow the sorcerer to perform the divination. A special talisman that empowers the sorcerer with this magical power is then burned, and its ashes are collected in a cup of water. After the sorcerer drinks the talismanic water, he or she is then authorized to perform the spirit-writing divination.

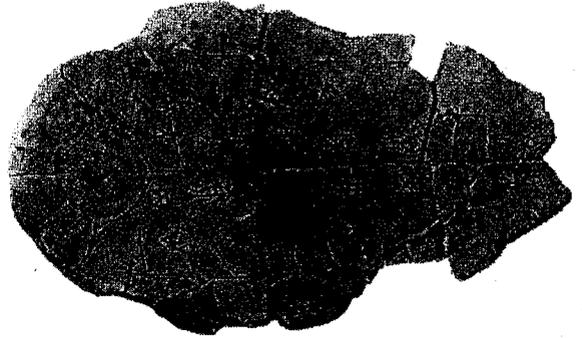


Figure 1.94. In ancient China, tortoise shells were used as an augury for divination; each crack represented a specific energetic change or an approaching form of destiny.



Figure 1.95. The ancient Daoist sorcerer was skilled in the art of reading omens. Yarrow sticks were commonly used as oracles. Fifty sections of yarrow stems were laid out according to the correspondences of Heaven, Earth, and Man. The odd and even residues of whole or broken stems were then formed into trigrams and subsequently expanded into the specific hexagrams of the Yi-Jing.

The divination begins with the sorcerer chanting incantations and drawing magical talismans in the air above the altar incense smoke, inviting and invoking the a specific celestial deity to descend into his or her own body. Then, the sorcerer who is being used as a vessel to perform the spirit-writing places their right hand onto the magical fork and enters into a trance. At the same time, a disciple or senior priest acts as the secondary (or auxiliary diviner) by holding the other arm of the magical fork with his or her left hand. It is important that the secondary diviner empty his or her mind and act as a neutral, passive observer (i.e., abstaining from disturbing the movements of the sorcerer who was being used as a magical writing tool of the deity).

The sorcerer's assistants stand by and record what is being written, and continually smooth out the sand so that the spirit-writing will not be disturbed. Being possessed by a deity, the sorcerer is not conscious of what he or she is writing, and will usually have his or her eyes closed during the session, while the stick rapidly moves over the sand.

It is said that in ancient China, being illiterate was one of the requirements for being a spirit-writer. This ensured that the messages came directly from the deity and not from the sorcerer. Sometimes the spirit-writing appears in cryptic messages and archaic script, other times it appears in legible characters and magical geometric patterns.

Traditionally, the spirit messages are interpreted by someone other than the sorcerer who performed the spirit-writing. These "interpreters" of spirit-writing were men or women who were trained in transforming the divine language into legible "human" writing.

Traditionally, the deity will introduce him or herself so that the consultants will know precisely from whom the oracle originates. Should the spirit not mention its name and surname of its own accord, the priest overseeing the spirit-writing ritual will politely ask by means of a magical incantation, which is slowly chanted over and over until the name is revealed. After the name has been

obtained, the spirit is then politely asked by the overseeing Daoist priest whether it will now provide the observers with an oracle.

UNDERSTANDING SPIRIT WRITING

Spirit Writing (also known as "automatic writing") is an esoteric practice that has existed in China since ancient times. It involves Benign or Ritualized Spirit Possession, brought about by a magical invocation spoken in order to allow a benign spiritual entity or deity to inhabit the sorcerer's own body. Although this is one of the most dangerous methods of sorcery, it is also one of the most powerful. Through this type of invoked possession, the sorcerer's personal power becomes fused with the power of the spirit or deity, creating an incredible focused single force. However, if the possessing spirit or deity gets out of control and overwhelms the sorcerer, the sorcerer will generally find it difficult to contain the spirit's domineering power.

In ancient China, the power and prestige of a sorcerer largely depended on the number of spirits he or she could voluntarily incarnate and control within his or her own body. This was sometimes achieved through the aide of magical Hand Seals, songs and incantations, Star Stepping, dances, music and drumming, or psychedelic herbs and mushrooms. Specific dances for spiritual visitation were commonly performed before entering into a trance to allow a spiritual entity to enter the sorcerer's body. Sometimes sand, flower, or ash writing divination was employed while the sorcerer was in this trance state. The metaphysical technique of "Channeling" is but one example of an invocation used to bring a foreign intelligence into the body.

RITUALIZED AND NON-RITUALIZED POSSESSION

The ancient Daoists believed that either an Invocation or an Evocation could be used in order to control the spirit communication processes, manifesting through inspiration, conversation, channeling (mediumship), automatic writing, and temporary possession. In an Invocation, the entities appear to be inside of the sorcerer during the communication process.

During the Song Dynasty (906-1279 A.D.), "Spirit Possession" was commonly known as "Pingfu," meaning to "lean on and adhere to," and was defined as a "trance of identification" (in which the original host surrenders his or her identity to that of a foreign spirit). The "Record of Hearsay" (Yijian Zhi), written during the Song Dynasty by Hong Mai (1123-1202), includes nearly 200 descriptions of Spirit Possession, which can be divided into two categories: Ritualized Spirit Possession and Non-Ritualized Spirit Possession (Figure 1.96):

Ritualized Spirit Possession

Ritualized Spirit Possession accounts for Spirit Possession that is consciously used in religious rituals and specific cult ceremonies. Ritualized Spirit Possession can itself be further divided into three additional categories:

- **Spirit Possession Used in Cults:** This type of Spirit Possession was employed by Daoist priests, Buddhist monks, and village spirit-mediums, who would become possessed by Earth Spirits or Nature Spirits. This type of Spirit Possession was commonly used in oracle trances, and it sometimes employed the used of Spirit Writing.
- **Spirit Possession Used in Exorcisms:** This type of Spirit Possession was employed by Daoist priests or Buddhist monks, who caused one or more young boys (acolytes) to become possessed by the spirit that was afflicting the individual (or by a tutelary divinity). This type of Spirit Possession was commonly used for "summoning for investigation" (kaozhao).

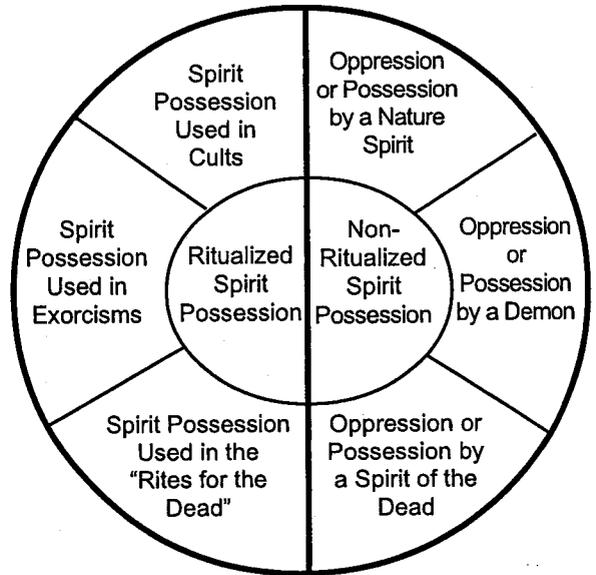


Figure 1.96. Spirit Possession is divided into two categories: Ritualized Spirit Possession, and Non-Ritualized Spirit Possession

This was the Daoist exorcist's primary means of communication with the spirit world, and it was used for interrogation and acquiring information about the history and intention of the afflicting demon or spirit entity.

- **Spirit Possession Used in the "Rites for the Dead":** This type of Spirit Possession was employed by Daoist priests or Buddhist monks, who used one of the relatives or family members of the deceased, as a vehicle through which to converse with the dead, and it sometimes employed the used of Spirit Writing.

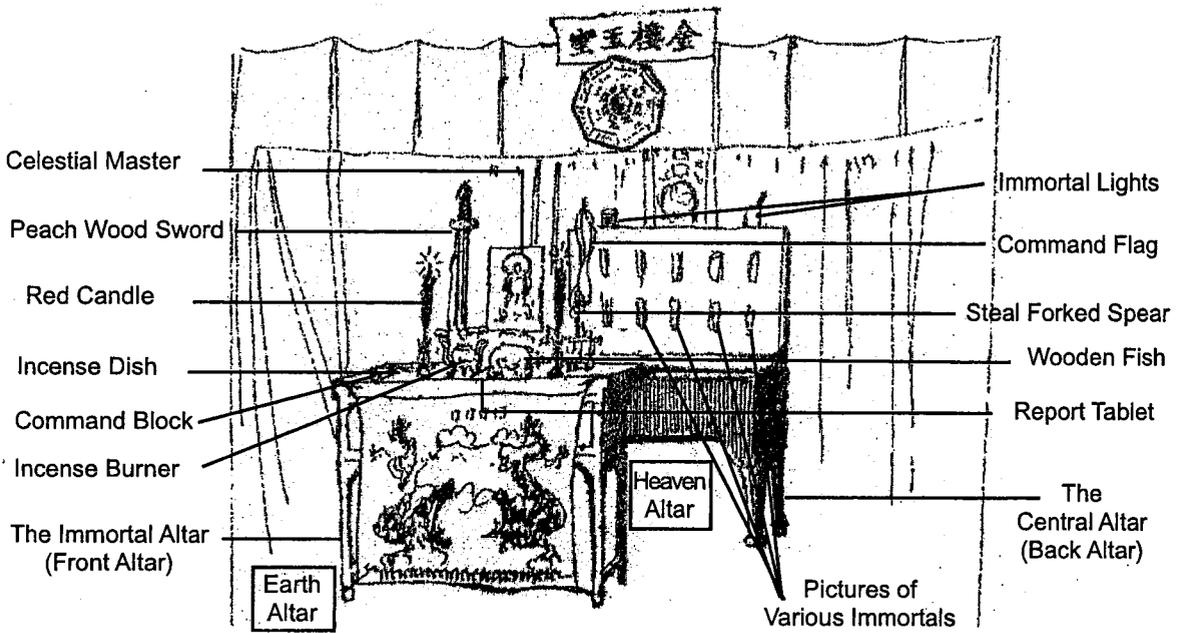


Figure 1.97. The Daoist Altar Room

THE ALTAR ROOM

In order to conduct a proper ritual, the Zheng Yi Daoist mystic may set up an altar in his own house. However, the Altar should be placed in a room used exclusively for this purpose. The ceremony can then be properly opened and closed in accordance with ancient Daoist principles. During the performance of a ritual, all doors and windows are to be kept closed, and the windows should be covered with either blue or red curtains. Care is also taken to ensure that people do not frequently enter or leave the room; otherwise, the summoned divinities could become offended and depart in anger.

When constructing a simple altar, it can either be placed in the center of the room or sometimes against the northern wall (depending on the Daoist sect) so that when the Daoist priest stands in front of the altar, he or she faces the northern direction. Traditionally the Immortal Altar is covered with a golden yellow cloth.

When setting up the "Dau Chang" (Ceremonial Court) of the Daoist Altar, it is important to note that there are traditionally two altars. One small altar, known as the "Immortal Altar," is positioned in front; the larger altar, known as the "Central Altar," is positioned in back (Figure 1.97).

THE IMMORTAL ALTAR

The front altar (also known as the Immortal Altar or Earth Altar) is the external altar, and it corresponds to the Earthly area of the Human World. The altar itself, sometimes called "the sacrificial table," is often square in design in order to represent the symbolic shape of the Earth.

Two ruby red candles are set on the upper part of the Immortal Altar table, one positioned in each corner. The round circumferences of the candles and its illuminating light represent the Yang of Heaven, while the square shaped Altar table represents the Yin of Earth.

In the Celestial Master Zheng Yi Daoist tradition, a picture of the first Celestial Master Zheng Dao Lin is placed on the center of the Immortal Altar. The Celestial Master's picture is displayed between two red candle holders. Also positioned on the Immortal Altar is the Incense Burner, Incense Dish, Purified Water Cup, Report Tablet, Command Block, Law Seal, Wooden Fish, Yellow Talisman Papers, Incense, and Five Pecks Rice Container. Next to the rice container there is a wooden rack which contains the Terrified Demons Treasury Sword, Command Flags, Ghost Beating Stick, Talisman Pens, and Steel Forked Spear.

These are the magical tools used in Daoist ceremonies and rituals (Figure 1.98).

THE CENTRAL ALTAR

The back (or central) altar is the internal altar, and it represents the Heavenly area of the Celestial Immortals. On this altar is displayed pictures of the various immortals, including Huang Lin Shi Law (Yellow Magic Old Man). In each of the four directions there is a statue of one of the Four Direction Immortals. The names of these four immortals are Qing Lin (Blue/Green Magic), Chi Lin (Red Magic), Bai Lin (White Magic), Hei Lin (Black Magic). When beginning Daoist ceremonies and various magical rituals, these four immortals are always shown respect with bowing and incense.

Hanging above the Central Altar are the Hu Lu Li, which means "precious stones." These lights are sometimes referred to as the Immortal Lights or Magical Lights. These lights represent the immortal radiance which remains and influences the Human World.

THE NAME OF THE ALTAR ROOM

Above the Central Altar on the back wall there will traditionally be a banner containing the specific "Altar Room Name" written in Chinese characters. This Altar Room name is given to the Daoist priest when he or she receives their Lu (the spiritual register that contains the Daoist priest's list of gods and spirit helpers, Altar Room Name, Meditation Room Name, set of scriptures central to a specific Daoist sect's tradition, list of prohibitions, vestments, sacred charts, and a list of magical talismans, hand seals, incantations and other spiritual "tools" used for controlling spirits).

In ancient China, three banners of wood were traditionally mounted on the entry way of each house. The banners are placed to the left, above and to the right of the entry way, surrounding the front door. These banners contain couplets (two successive rhyming lines of verse), usually written in red Chinese characters. The left (Yang) banner's couplet will generally make a statement; the right (Yin) banner's couplet will further expand the meaning of this statement (following the rhythm of the left banner). On the top of the door there is another wooden banner (containing four

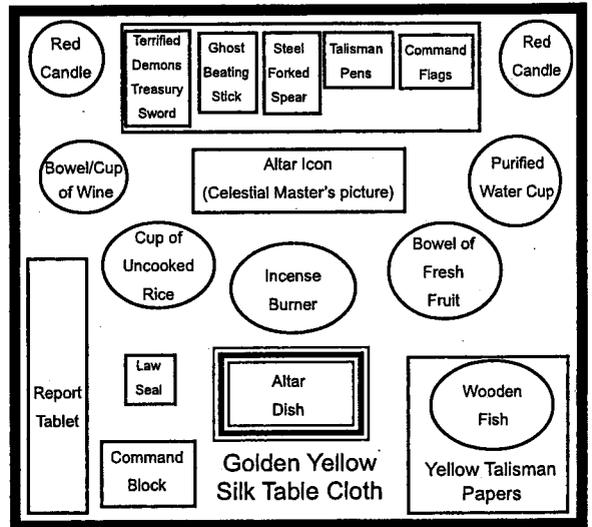


Figure 1.98. Setting up the Altar Table

to six characters) which summarizes the meanings of the right and left couplets.

Therefore, following this same ancient custom, there is a horizontal couplet placed above the Central Altar. In the example of a Daoist Altar Room (refer back to Figure 1.62), the banner above the Bagua diagram says "The Golden Mansion and Jade Chamber" (which is the Altar Room name). Below the name of the Altar Room, there is a Ba Gua picture known as Xuan Ji (or "the Immortal Treasure"). This Ba Gua picture symbolizes the power of the Eight Trigram Immortals taking control and leading the spiritual realm of the altar area. Additionally, on both sides of the Ceremony Court you will also have a Ying Zheng banner hanging (the meaning of this banner is to welcome the real ancestral masters to the altar to help with the magical ceremony and rituals).

The following is a list of the 60 year Cycle, used by Zheng Yi Daoist sorcerers in order to determine the specific name and magical power of the disciple's Altar Room. The names of the Altar Rooms are used like spiritual "passkeys," that enable the Daoist sorcerer to enter into the energetic realms of the Three Worlds. The name of each Altar Room was presented to each disciple according to the exact year of the his or her birth (Figure 1.99- Figure 1.101).

Altar Room	Year of Birth
The Alter that responds to Genuine Magic	1864 - 1924 - 1984
The Alter that responds to the Genuine Comprehension of Magic	1865 - 1925 - 1985
The Alter that responds to Transforming Wisdom	1866 - 1926 - 1986
The Alter that gathers the spirit of the Three Worlds	1867 - 1927 - 1987
The Alter that gathers the Original Three Worlds	1868 - 1928 - 1988
The Alter that Genuinely Gathers the Three Worlds	1869 - 1929 - 1989
The Alter of the Genuine Keeper of the Mystical One	1870 - 1930 - 1990
The Alter that Genuinely Comprehends Profound Magic	1871 - 1931 - 1991
The Alter that Genuinely brings together Mystical Understanding	1872 - 1932 - 1992
The Alter that Genuinely responds to Profound Magic	1873 - 1933- 1993
The Alter of Changes that responds to Thunder Bolts	1874 - 1934 - 1994
The Alter of the Jade Hall of Praise and Change	1875 - 1935 - 1995
The Alter that Triumphantly Responds with Flying Retribution	1876 - 1936 - 1996
The Alter of the Keeper of the Mystical Genuine One	1877 - 1937 - 1997
The Alter of Profound Mystical Comprehension	1878 - 1938- 1998
The Alter of the Content Spirit that focuses on the Character	1879 - 1939 - 1999
The Alter that Changes the Universal Response	1880 - 1940- 2000
The Alter of the Mystical Reunion of the Rough Separation	1881- 1941- 2001
The Alter of the Reunion of the Collected Original (HunYuan) Magic	1882- 1942- 2002
The Alter Where 100 Spirits Gather to Respond	1883 - 1943- 2003

Figure 1.99. Names of Daoist Altar Rooms

Altar Room	Year of Birth
The Alter of the Profound Comprehension of the Magical Spirit	1884 - 1944 - 2004
The Alter of the Jade Hall and Genuine Combination of the Three Worlds	1885 - 1945 - 2005
The Alter of the Magical One Who Keeps the Mysteries	1886 - 1946 - 2006
The Alter of the Profound Magic of the 2nd Heavenly Stem	1887 - 1947 - 2007
The Alter that Guards and Protects the Three Stages	1888 - 1948 - 2008
The Alter of the Mystic Keeper of the One Dao	1889 - 1949 - 2009
The Alter that Celebrates the Demonstration of the Flying Demons	1890 - 1950 - 2010
The Alter that Protects Genuine Divine Convergence	1891 - 1951 - 2011
The Alter That Responds to Change in the 2nd and 3rd Stars of the Big Dipper	1892 - 1952 - 2012
The Alter of the Jade Hall of Quiet Emptyness	1893 - 1953- 2013
The Alter That Genuinely Responds to Profound Magic	1894 - 1954 - 2014
The Alter That Genuinely Understands Magical Treasure (Ling Bao)	1895 - 1955 - 2015
The Alter that Responds to the Magical Reunion of Wisdom	1896 - 1956 - 2016
The Alter That Gathers the Spirit of the Three Worlds	1897 - 1957 - 2017
The Alter that Genuinely Collects the Three Worlds	1898 - 1958- 2018
The Alter that Genuinely Gathers the Three Worlds	1899 - 1959 - 2019
The Alter of the Genuine Keeper of the Mystical One	1900 - 1960- 2020
The Alter that Genuinely Comprehends Profound Magic	1901- 1961- 2021
The Alter that Genuinely brings together Mystical Understanding	1902- 1962- 2022
The Alter that Genuinely responds to Profound Magic	1903 - 1963- 2023

Figure 1.100. Names of Daoist Altar Rooms

Altar Room	Year of Birth
The Alter of Changes that Responds to Thunder Bolts	1904 - 1964 - 2024
The Alter of the Jade Hall of Praise and Change	1905 - 1965 - 2025
The Alter of the Responsive Retribution of Triumphant Fire	1906 - 1966 - 2026
The Alter of the Profound Quiet One	1907 - 1967 - 2027
The Alter that Leads to Genuine Profound Magic	1908 - 1968 - 2028
The Alter of the Genuine Concentration That Focuses on Character	1909 - 1969 - 2029
The Alter That Illuminates Wisdom and Change	1910 - 1970 - 2030
The Alter of the Mystical Reunion that Initiates Harmony	1911 - 1971 - 2031
The Alter of the Combined Original that Provides for Magical Reunion	1912 - 1972 - 2032
The Alter of the 10,000 Spirits That Gather and Respond	1913 - 1973 - 2033
The Alter That Profoundly Comprehends the Magical Spirit	1914 - 1974 - 2034
The Alter of the Profound Combination of the Three Worlds	1915 - 1975 - 2035
The Alter of the Mystical Keeper of the Magical 2nd Heavenly Stem	1916 - 1976 - 2036
The Alter of the Profound Magic of Zheng Yi	1917 - 1977 - 2037
The Alter of the Three Stages that Protect and Guard	1918 - 1978 - 2038
The Alter of the Profound Keeper of the Dao of the 2nd Heavenly Stem	1919 - 1979 - 2039
The Alter of Flying Demons that Perform and Celebrate	1920 - 1980 - 2040
The Alter of Quietly Observing Pure Emptiness	1921 - 1981 - 2041
The Alter that Responds to the Changes of the 2nd and 3rd Stars of the Big Dipper	1922 - 1982 - 2042
The Alter of the Jade Hall of Quiet Mysticism	1923 - 1983 - 2043

Figure 1.101. Names of Daoist Altar Rooms

ESTABLISHING A DAOIST ALTAR ROOM

The most effective way to create an authentic Daoist Altar space is to first engage the services of a qualified Daoist priest. Different types of Daoist rituals are performed in order to clear an Altar room's energy, rid a space of unwanted influences, or "open" the spiritual vortex of a specific statue or ritual item in order to infuse that item with energy of a particular Daoist Deity, Immortal, etc. There is no true substitute for this method. Unfortunately, most people do not have access to Daoist ritual specialists. However, the disciple can still create an excellent Daoist energetic space in order to enhance his or her functionality and spiritual sense. In order to improve and spiritually energize the Qi of the existing Altar room, the Daoist disciple can proceed as follows.

SELECTING THE ALTAR SPACE

The first thing that needs to be done is to select a "safe" space in which to practice and cultivate Qi and Shen. This energetic space may be located within the house, place of work or garden, depending on your particular objective. The important thing is that when you pick a space, vigilantly maintain its special Daoist character (ambiance).

If your objective is to establish a powerful altar space, then generally speaking, you should pick a space that faces towards the East or South (so that you face East or South when you face your altar, statue, etc.). Your sacred space should not share a wall with a bathroom, a garage, or any other obvious negative influence. Be aware that sunlight and fresh air add to the potency of this space.

CLEANING THE ALTAR SPACE

Once you have selected the altar space, you should physically and energetically clean it. There are varying ways to do this, according to many different traditions. Cleansing and purifying the altar space was traditionally performed by professionals, however, you can achieve great results on your own as well.

Before you actually create your space, make sure you first physically clean it, this should include any repairs needed or even a fresh coat of paint etc. Daoists, when ever possible, do not use

chemicals of any kind in, on or around their bodies, so when cleaning use plain water or to add a cup of pure apple cider vinegar to a bucket of cleaning water. Use this water to wash the floor, the walls, your table, or anything in your Daoist altar space. After you have completed the physical cleansing and purifying, use fresh air to help dry the altar space. Once you are satisfied with the physical cleansing, you can then progress to the energetic cleansing.

Some Daoist disciples like to use "smudge sticks," (large wands of aromatic herbs) or sage to perform energetic cleansing. Traditionally, you will use the smudge stick on yourself first, to energetically cleanse and purify yourself before energetically cleansing the altar space. Then, after having cleaned yourself, light a second smudge stick and begin to walk around your altar space. You should maintain a pure state of mind, and be praying fervently as you bring the cleansing smoke into every part of your altar space. When you are satisfied with the energetic cleansing, open the door and allow fresh air to carry away any remaining smoke (removing any remaining negative influence). You should repeat the general energetic cleansing process several times throughout the year. You will generally feel and know when your altar space needs a cleansing.

ARRANGING THE ALTAR DEITIES

Once you have a consecrated a specific altar area, and the defined area has been physically and energetically purified, you are ready to import your Daoist "tools," icons and deities.

When creating a shrine or altar for use with a specific Daoist celestial immortal or deity, be aware of the spatial relationships involving your deities. In other words, do not place lesser Immortals above the higher ranking Immortals. It is also best to have your deities overlooking pleasant scenery. Follow your own intuitions and create a very respectful environment for your yourself and the Deities.

The celestial deities worshipped in Daoist magic represent the various kinds of magical archetypes. They are viewed as symbols or icons of various power sources, derived from the subcon-

scious mind to portray specific magical powers. They are also symbols and images of certain supernatural attributes, created as manifestations of specific deities. The Daoist magic archetypes play a vital role in three specific areas:

- The archetypes play a role in understanding the supernatural powers of the celestial realm active within the Three Worlds.
- The archetypes are used as symbols or tools of power. They are deliberately and precisely applied to unlock and open the deeper aspects of our true selves.
- The archetypes represent the death and rebirth of our Eternal Soul active within the imagination of our subconscious mind.

ICONS

Temples without icons serve no real purpose unless they contain other religious symbols (i.e., images such as the Bagua, Yin and Yang, Cross, Star of David, etc.). Without these religious symbols, the ancient Daoists would say that these temples are considered to be like "generals without armies," worthless. The ancient Daoists believed that just as a king without a skilled counselor is soon deposed, so too a mystic without the covering and council of a particular spiritual saint and sect will soon be brought to ruin.

Left alone without spiritual accountability, every individual gives way to his own desires for attention and recognition, power and fame or possessions and notability. The spiritual Icon, therefore reminds the mystic of his or her spiritual commitment to the divine, supports their "Code of Conduct," and strengthens their De (virtue).

The Daoist mystic can place any icon (the image of a specific deity) that he or she prefers on the top of the altar. The only requirement for the Icon is that the mystic have a physical, mental, emotional and spiritual relationship with belief in the esoteric power and metaphysical symbolism imbedded within the Icon's image.

Other magical objects of significance that are commonly placed on the altar table include: a peach wood sword and Thunder Block (used to expel evil spirits), a small incense burner (used for purifying the sacred space of the altar), two

red candles (used to symbolize the Celestial Yang), a small bowl filled with water (used to symbolize the Celestial Yin), a cup containing a small amount of uncooked rice (used to symbolize the essence of things and the cycle of life), a small bowl filled with wine (used to symbolize transformation), a bowl filled with fresh fruits (as gifts to the gods), and a large ashtray in which spirit money is burnt (used in offerings and sacrifices).

COLORS

The Chinese school of colors contains complex principles that govern which colors should be used for different occasions and objects. According to this school of thought, some colors have visual strengths and occult properties that make them suitable for use in both sorcery and religion.

In China, single colors are used to stress the relevance of a ceremony, and particular colors are used on particular occasions. The Chinese have always used the purple color as a sign of high rank, both in civil and religious dress, while the representative colors of Daoist sorcery are yellow, black, and red. These three colors alternately attract and repel the negative-positive forces of the Underworld, and are considered to be the proper colors used in the ceremony.

The type and color of the clothes the Daoist mystic wears are less important than the attitude that he or she displays towards the Heavens during the ritual. Nonetheless, the Daoist mystic should always avoid wearing white clothes (as this is the Chinese color for death). The use of the Daoist sorcerer's hat is also required as this covering of the head represents the spiritual anointing of Heaven.

THE ALTAR'S FIRE

There is an ancient Daoist saying: "A temple's fire is its life." Every Chinese temple that is dedicated to the Celestial Immortals contains a constantly burning fire. This fire is the symbol of the temple's life. Therefore, a Daoist temple is always shining with lights and fire and is considered to be a place of Yang convergence for those who want to pray. It is the counterpart of the cemetery, which is a cold and dark Yin place, where people generally congregate only to grieve.

Both temples and Altar rooms are similar to the human body in many ways. Their doors and windows are like a man's eyes and ears, and they contain a fire of life just as a man possesses the spark of divine energy. Traditionally, a temple's fire burns in two cauldrons, one large and one small, that are kept in an underground chamber. These fires are constantly attended to by monks called the "keepers of the fire," who ensure that the fires never die out. If the fires are allowed to die, the temple's life effectively comes to an end. Once a temple has "died," the fire containers are taken away and the temple begins to fall into disrepair. Like a corpse, it will decay soon after its death.

Therefore, when lighting the two altar candles and burning the three sticks of incense, the Daoist mystic should consider the he or she is giving life to the Altar in preparation for communion with the eternal Dao.

THE DEITY'S NAME

Once the initial ritual has begun, its effectiveness often depends on the proper use of the specific name of the deity (Celestial Immortal or Martial General) being invoked to the altar area by the Daoist mystic. If the Daoist mystic does not call for the assistance of a particular god, the identity of the spirit entity answering the invocations will be unknown.

Therefore, a list of each Daoist Immortal, their physical description, energetic function, Element, color, constellation, animal, personal characteristics, spiritual powers, etc. is essential for summoning.

THE FIVE ALTAR GODS AND FIVE ELEMENTS

Since the Han Dynasty (206 B.C.-220 A.D.), the Celestial Master school of the Zheng Yi Daoist tradition has maintained strict standards for establishing village temples, household Altars and sacred spaces in which to meditate and perform magical rituals. Daoist priests worshiping within these sacred places are to begin their magical rituals by first paying respect to the Five Altar Gods. Traditionally, the Daoist sorcerer shows his or her respect for these five gods by bowing slightly toward the four directions and to the central altar before starting the magical ceremonies. In the altar room, the directions are each represented by

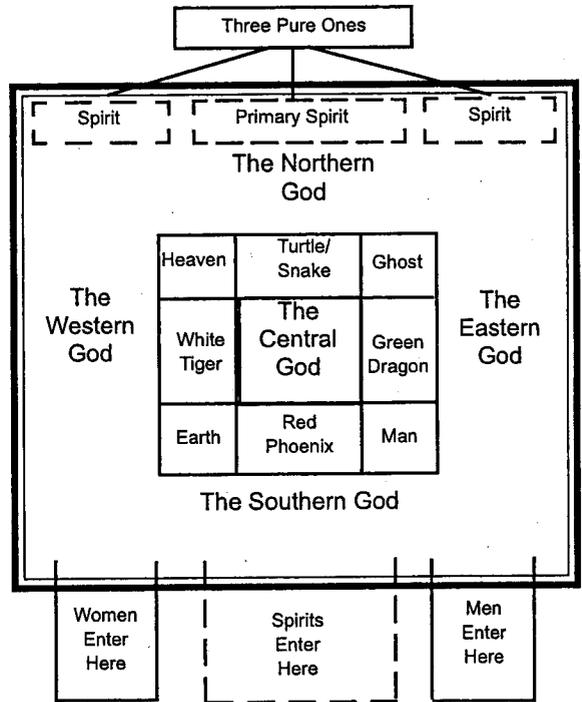


Figure 1.102. Setting up the Household Altar

the dual symbol of a specific god (Celestial Immortal) and an Element (Figure 1.102), described as follows:

- **The Right Side of the Altar:** The Eastern God, representing the Wood Element. Sometimes this God is represented by a Blue-Green Immortal known as the Master of the East.
- **The Left Side of the Altar:** The Western God, representing the Metal Element. Sometimes this God is represented by a White Immortal known as the Master of the West.
- **The Back of the Altar:** The Southern God, representing the Fire Element. Sometimes this God is represented by a Red Immortal known as the Master of the South.
- **The Front of the Altar:** The Northern God, representing the Water Element. Sometimes this God is represented by a Black Immortal known as the Master of the North.
- **The Center of the Altar:** The Central God, representing the Earth Element. Sometimes this God is represented by a Golden-Yellow Im-

mortal known as the Master of the Center.

In Daoist Mysticism, each of the Five Elements actively function within the sorcerer's body, and are controlled through manipulating the energetic fields of sound and color. Each of the Five Elements and their associated organs are described as follows (Figure 1.103):

- **The Wood Element:** This Element manifests through the energetic fields and functions of the Liver
- **The Metal Element:** This Element manifests through the energetic fields and functions of the Lungs
- **The Fire Element:** This Element manifests through the energetic fields and functions of the Heart
- **The Water Element:** This Element manifests through the energetic fields and functions of the Kidneys
- **The Earth Element:** This Element manifests through the energetic fields and functions of the Spleen

FIVE ELEMENT ALTAR TOOL REPRESENTATION

At the altar, each of the Five Elements are also represented in the specific items used in the magical rituals, including gifts and offerings presented for the celestial gods. For example:

- **The Peach-Wood Sword and Thunder Block:** These items represent the energetic form of the Wood Element. In some Daoist schools the Wood Element is represented by a peach-wood Ling Pai (the Command Block, used to open the Four Gates: Heaven, Earth, Human and Ghost), or a peach-wood stick (used for beating ghosts and evil spirits), or by incense.
- **The Spirit Money and Gold:** These items represent the energetic form of the Metal Element. In some Daoist schools the Metal Element is represented by a metal sword (instead of using a peach-wood sword).
- **The Candles and Incense:** These items represent the energetic form of the Fire Element.
- **The Cups of Water:** These items represent the energetic form of the Water Element.
- **The Fruit and Wine:** These items represent the energetic form of the Earth Element.

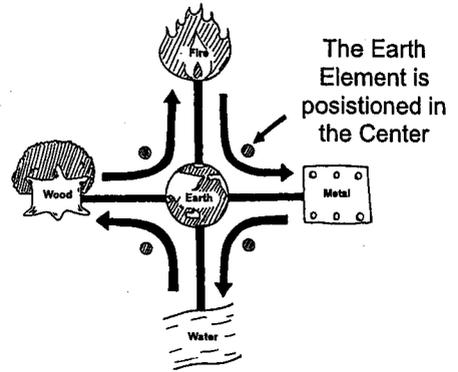


Figure 1.103. The Five Elemental Tonification Cycle

WORSHIP ACCORDING TO OCCUPATION

The ancient Daoists believed that since everything in the universe contained one or more of the Five Elements, each individual's occupation was therefore linked to one particular Element. It was therefore appropriate for each individual to show his or her respect to the infinite compassion of the Dao by offering supplications to the governing Element God which oversees his or her specific occupation, for example:

- **The God of the Wood Element:** Carpenters, forest rangers and all other individuals who work in the wood industry worship the God of Wood, especially during the Spring Equinox.
- **The God of the Metal Element:** Bankers, goldsmiths and all others who work with metal worship the God of Metal, especially during the Autumn Equinox.
- **The God of the Water Element:** Fishermen, sailors, firemen and others who work with water worship the God of Water, especially during the Winter Solstice.
- **The God of the Fire Element:** Foundry workers, priests and nuns, coal miners and others who work with fire worship the God of Fire, especially during the Summer Solstice.
- **The God of the Earth Element:** Wine makers, farmers, fruit growers, florists and those who work the land worship the God of Earth, especially during the 3rd, 6th, 9th, and 12th months.

Traditionally, a Daoist sorcerer does not worship only one particular god, but instead prays to all five. However, during each Element's specific

season, the overseeing god will receive special attention (refer back to Figure 1.56). It is through the help of these five specific Element Gods, that the Daoist sorcerer can manipulate the powers of nature and change the destiny (Ming) of other individuals. For example, when dark sorcerers are destructive (Yin) in their magical actions, he or she will choose to counter with constructive (Yang) energy.

CAUTIONS WHEN GIVING OFFERINGS

Sometimes, in their desperation to receive help from the Celestial Deities, certain individuals will make outlandish promises to Heaven. For example, if they want the gods to cure a sick relative or bring back a loved one who has strayed, an individual might promise to give a gold statue to a particular temple, or underwrite a particular temple's repairs.

It is important to note that in cases like these, the gods will not only answer these prayers, but will also expect the individuals to keep the promises they have made to Heaven. If such promises are not kept, the gods will become very angry and inauspicious things can start to occur to the individual.

The Celestial Immortals do not generally expect to receive extravagant offerings, and are happy with whatever people can afford to give. They value the individual's sincerity of heart much more than they value expensive offerings. Offerings of food, fruits, incense, wine and spirit money are usually more than enough to convince them of the individual's good intentions.

THE QUALITY OF THE OFFERING

It is generally accepted that when conducting a regular business transaction, an individual should receive services according to the amount of money he or she pays. In the world of the Daoist Celestial Immortals, the same principle applies. Therefore, the sorcerer should never receive anything from the Celestial Immortals without first offering them a "token of respect." If a sorcerer makes meager offerings even though he or she could afford larger ones, the Celestial Immortals will only reward him or her with small favors. Additionally, if the sorcerer continues to offend

the gods by asking for happiness, wealth, and longevity in exchange for trivial offerings, he or she may even be attacked by angry divinities because of the individual's selfish intentions.

SPECIFIC OFFERINGS

The Daoist sorcerer will traditionally show further respect to the Celestial Immortals and deities by writing the names of the specific gods he or she is summoning to the altar area onto a piece of paper, and burning the paper along with the special offerings and petitions. For example, each Element God possesses a different type of power and can be summoned to help the sorcerer, described as follows:

- **The Wood God:** This powerful deity delights in being offered objects such as flowers, incense and spirit money. The incense is a perfect tool for meditation. It relaxes the mind, pacifies the emotions and purifies the atmosphere.
- **The Metal God:** This powerful deity delights in being offered objects such as gold and spirit money.
- **The Fire God:** This powerful deity delights in being offered burning objects such as incense sticks and candles. He is quite ferocious and destroys the property of those he despises.
- **The Water God:** This powerful deity delights in being offered clean river water. When angered, he can cause thunderstorms, tornados and floods.
- **The Earth God:** This powerful deity delights in being offered objects such as fruit and wine. When angered, he causes earthquakes, erosion, and the drying up of riverbeds, resulting in the destruction of crops on those he despises.

OPEN THE DOOR TO THE SPIRIT WORLD

The Daoist mystic is aware that until he or she lights the candles and burns spirit money, the doors of the spirit world will remain closed and the Celestial Immortals will not be able to hear the pleas or accept the offerings.

Therefore, before starting the ceremony, make sure that you are comfortable with your altar space and its overall cleanliness. Then, light the candles. Next, light three sticks of incense and bow three times with the incense in your hand. It is impor-

tant that you do not blow on the incense that is to be offered at an altar. Traditionally, when lighting the incense, wave it in order to extinguish the flame and keep its embers hot.

When the Daoist mystic opens the ceremony, he or she becomes part of the eternal triangle of power, formed by the energetic fusion of Heaven, Earth and Man. Within this triangle, the Daoist mystic represents mankind, as he or she stands or kneels on the Earth and elevates his or her offerings towards the Heavens. In this way, the Daoist mystic attracts the powers of the benevolent Celestial Immortals (those spirit entities that are most inclined to offer kind assistance) to his side.

BOWING

When bowing (Kowtowing), the position of the feet represent "Ba" (the number eight), the crossed position of the hands represent "Shi" (the number ten), and the head represents "Yi" (the number one). When the head touches the hand, the energetic fusion of the five extremities representing the number 81 (the exact number of scriptures on the Daode Jing) is completed (Figure 1.104).

After bowing three times, place the incense sticks in an incense burner. At this point you may either stand in order to perform certain rituals, or again assume a kneeling or meditative position, making sure to maintain proper 81 posture.

You are now ready to offer your thoughts and energy. It is important that your prayers come directly from your own heart, and that they are offered with sincerity and love.

After completing the ritual, it is traditional to show your respect by again bowing three times in all five directions and then close the ceremony. After the ceremonial closure, you may then put out the candles.

CARING FOR THE ALTAR SPACE

Your relationship with your altar space should not always be focused on the benefits you can receive from its magical potential. It is equally as important to give to or "feed" your altar space. Candles, flowers, incense and sometimes "spirit money," offered with sincerity, respect and love, are excellent methods of "feeding" your altar

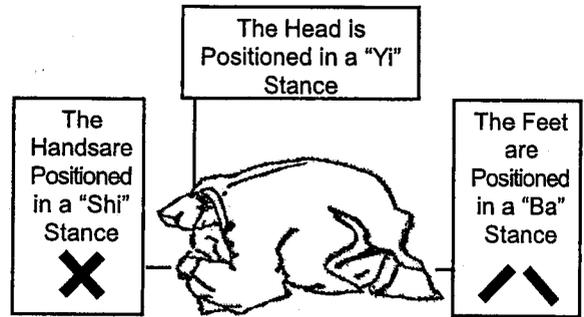


Figure 1.104. The Daoist esoteric meaning hidden within the formal Kowtow

space. They enable you to make a generalized offering, and thus help to create your desired energy. They also make an excellent offering to a specific Daoist Deity. Additionally, the candles and incense help to preserve the energetic cleanliness of your altar space. Just be sure to use high quality beeswax candles and pure incense. Less expensive options are often full of poisons and tend to pollute or defile the sacred energetic altar space.

You may also make an offering of pure water or even fresh fruit. Simply place the offering at the focal point of your altar space with sincere prayers. When you are satisfied (or when the fruit first starts to over-ripen) remove them with a thankful heart. Any remaining water (now considered to be Holy Water) can be used to fight evil spirit entities, or simply fed to a plant when not used, while any remaining fruit should be disposed of.

ALTAR DIRECTIONS

Before establishing a sacred altar space and setting up the Earth Altar table, there are several things that the Daoist sorcerer should consider. The first thing to consider is which direction the Earth Altar should be facing. The following is a brief description of the four primary directions and why they are chosen:

- **The North:** The North is the direction of water and coolness and is a place of dark shadows. In ancient times, the Northern direction was used as a symbol of the Dark Warrior and the Black Turtle/Snake.
- **The South:** The South is the direction of fire and flame and is a place of brilliant radiance. In ancient times, this flame was used as a sym-

bol of the godhead. This is why, in Daoist altars, the lamp is used to symbolize the mystic's purest aspirations. According to ancient Daoist tradition the fire spirits or fire immortals become a human's most powerful allies in creation and defense (i.e. the fire crows who destroy demons). In ancient times, the Southern direction was used as a symbol of the Red Phoenix.

Traditionally, in ancient China, the two directions from which fortune and misfortune usually arrive are East and West.

- **The East:** The East is where the Sun, the giver of life, arises each morning; so good fortune often comes from that direction. According to the ancient Chinese classic the Huang Di Nei Jing, "beginning and creation comes from the East." The East is the direction of holy visions and, according to certain schools of ancient mysticism, it is the direction from which God's voice is heard. Therefore, the East is considered the direction of mystery and all spiritual manifestations. In Chinese sorcery, the symbol of the East is the Blue-Green Dragon.
- **The West:** The West is where the Sun sets, where the light dies out each night; so bad fortune often comes from that direction. The symbol of the West is the White Tiger, the cruel taker of life. This direction is sometimes used by sorcerers of black magic.

Since bad sorcerers are attacked from the East, and good sorcerers are attacked from the West, each sorcerer immediately issues counter-attacks by employing the symbol of the opposing animal in their rituals.

PROTECTING THE ALTAR SPACE

During the hours when an altar room is closed, a light should always be left on to protect the room from shadowy visitors from the Underworld. An even safer way to protect it is to hang a magical red rope around the walls of the room. The ancient Chinese believed that if the ends of the magical red rope are joined (creating a magical circle), no wandering spirits will dare enter the room.

The magical red rope has been the symbol of Chinese secret mysticism for thousands of years and sorcerers have sometimes even worn them as belts

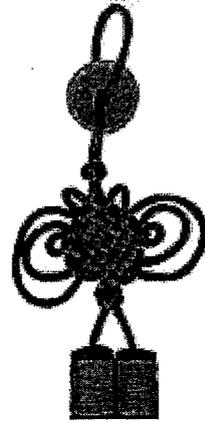


Figure 1.105. The Ruyi "Sacred Knot"

or bracelets. The Ruyi or "Sacred Knot" is constructed of red rope that is woven into a magical knot (Figure 1.105). The ancient Chinese believed that when this type of magical knot was hung in the altar room, the room was protected. Any psychic attack initiated from a malevolent sorcerer or spirit entity would first have to break through the powerful magical defensive line in order to harm the Daoist mystic who was sheltered inside. This ancient Daoist technique was traditionally called "Guarding the Entrance With a Trap."

Another popular way to protect the altar room is to plant thorny bushes (i.e., roses) all around the outside of the house or building in which the room is located. The ancient Chinese believed that this type of defence could be used to keep stray ghosts from showing up unexpectedly.

Using the Magical Rope as a Shield

In Daoist mysticism, the red rope that the sorcerer wears around his waist symbolizes a shield that protects the mystic's physical and mental well-being. This rope contains five magical knots and protects the sorcerer from unexpected psychic attacks when he or she performs the rituals. The ancient Daoists believed that, like a circle without beginning or end, this magical rope may be used to entrap and contain an individual's Ling Shen (Magical Spirit) within its five powerful knots.

Using the Magical Rope as a Magic Circle

When the Daoist sorcerer makes a circle on the ground with the magical red rope and steps

into its center, the rope becomes a symbolic circle that represents the infinite space of the Wuji, and can be used to protect him or her from the evil spells of enemy sorcerers. If the sorcerer is in his or her altar room and hears the murmuring of ghostly voices, he or she can immediately take the magical rope from around his or her waist and use it to energetically bind ("tie up") the intruding ghost. The sorcerer will perform this Binding Ritual the same way in which he or she would physically tie up a human being.

Additionally, when a sorcerer desperately needs to have a wish granted, he or she can obtain faster results by using the magical red rope to contact a Celestial Immortal. In these desperate cases, the sorcerer will place the magical rope on the ground in the shape of a Magic Circle. He or she will then conduct the ritual from inside the magical circle (formed by the rope) in order to achieve the needed faster results.

Using The Magical Rope for Increasing Courage

In times of danger, the magical red rope can sometimes be used to bolster a sorcerer's courage. To do this, the sorcerer wraps the magical rope tightly around his or her wrists and then passes it over the shoulders, around the back, and eventually ties it tightly across the chest. This energetic binding is used to strengthen the sorcerer's courage by enveloping and containing his or her Qi and Shen. In ancient China, martial artists used this same method in combat; in modern times Daoist sorcerers use it in the midst of performing difficult rituals or exorcisms (especially if they feel their courage slacking).

PURIFYING THE ALTAR SPACE

Every magical tradition teaches its disciples a form of spiritual defense and banishment. The principle of spiritual defense is very powerful, and it would be dangerous to ignore such training. With more advanced magical activities, the issue of spiritual defense become critical for the sorcerer, as sojourning into deeper spiritual realms will ultimately reveal both friendly and hostile spirit entities.

Energetically clearing an altar space of un-

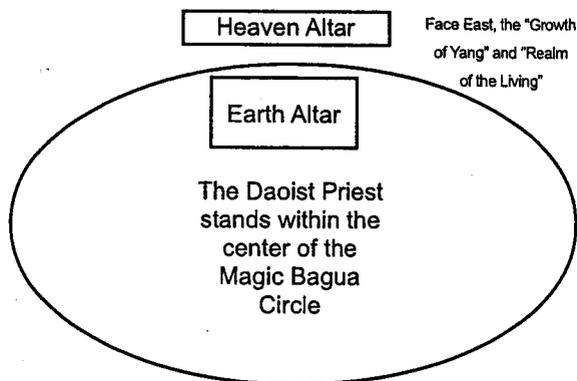


Figure 1.106. Face the East and stand before the Earth Altar

wanted influences and creating a sacred space for desirable influences to inhabit normally requires the sorcerer to fill the surrounding environment with divine light. Next, the sorcerer creates a circular space of divine light which facilitates an energetic form of divine sanctuary. In ancient Daoist sorcery, the act or "rite" of creating a magical Bagua circle was always performed before any act of magic, spirit travel, soul travel or deep meditation. By creating a magical circle of light, the Daoist mystic quiets the chaotic Qi surrounding him or herself and brings peace from within the infinite space of the magical Bagua circle. In order to create the magical circle of light, the disciple proceeds as follows:

1. Begin by facing the Earth Altar. The Earth Altar should be facing East, this is the energetic direction attributed to the "Growth of Yang" and the "Realm of the Living" (Figure 1.106). Certain Daoist schools will sometimes face the Southern direction (considered to be the realm of "Pure Yang").
2. After performing the "One Through Ten Meditation" and the "Three Invocations" (see Chinese Medical Qigong Therapy: Volume 3), imagine the divine healing light flowing through the center core Taiji Pole into the lower abdominal area and gathering within the Lower Dantian.
3. Begin to visualize a powerful ray of divine white light rising from the Lower Dantian, moving upward to the center of your solar

plexus and Yellow Court area. Focus on the combined energies of the Prenatal Wu Jing Shen (Hun, Shen, Yi, Po, and Zhi) transforming the Qi of the Yellow Court into a bright indigo light. Focus on this light and transform it into a bright indigo pearl. This indigo pearl continues to grow brighter and hotter until it transforms into a bright red ball of flame. The vibrant red flame then travels up the Taiji Pole and enters into the Upper Dantian, immediately activating all nine chambers.

4. Next, visualize the left eye as a bright Sun, and the right eye as a bright luminous Full-Moon. Roll both eyes to the Yin Tang (Third Eye area) and imagine that both luminous orbs combine with the red flame in the Upper Dantian area, forming a single white flame that immediately bursts out the Baihui area at the top of the head. Focus your mind on feeling the powerful divine light emanating as a white flame positioned above your head (Figure 1.107).
5. Imagine and feel the energy of the spiritual white light descending around your body and begin forming a magical Bagua circle. The energy of this magical circle begins to flow in a clockwise circular rotation, surrounding your body in a nine foot circumference. Imagine and feel the energy of this divine white light circle drilling and penetrating deep into the ground (certain schools will imagine ultraviolet flames of lightning descending from the white flame positioned above the head). This image represents the power of the Eternal Divine active within the infinite space (Wuji) of the Bagua circle. Imagine and feel this protective circle descending several feet into the Earth.
6. Next, extend your arms in front of you (palms facing outward), and again begin to redirect your focus onto the divine white light flame burning above your head. Focus and concentrate on the divine flame, and slowly begin to emit golden light from your palms. Imagine and feel the divine white light and projected golden light fusing in front of your body, forming a powerful energetic wall (Figure 1.108). Imagine, see, and feel this magical wall

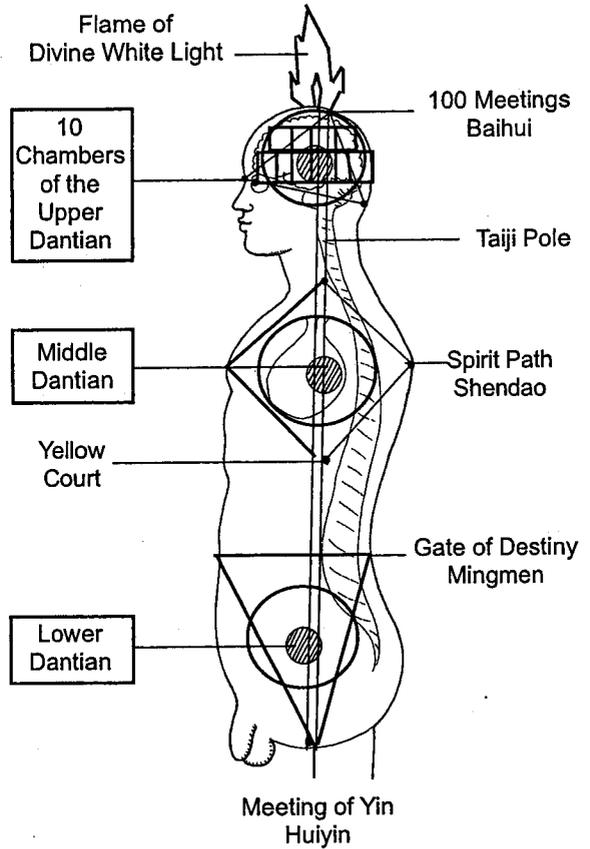


Figure 1.107. The Three Dantians and the Taiji Pole

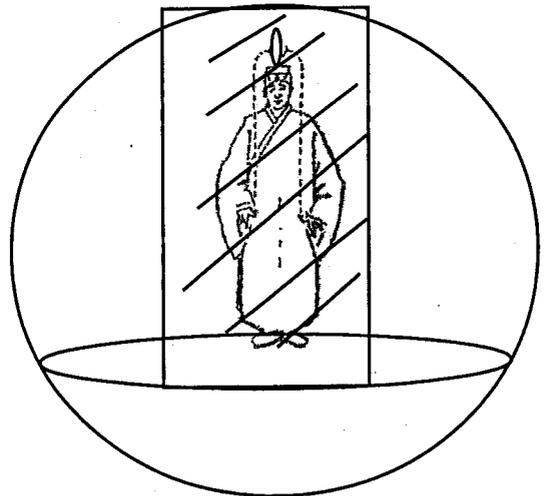


Figure 1.108. Begin to create an energetic wall constructed of white and golden light

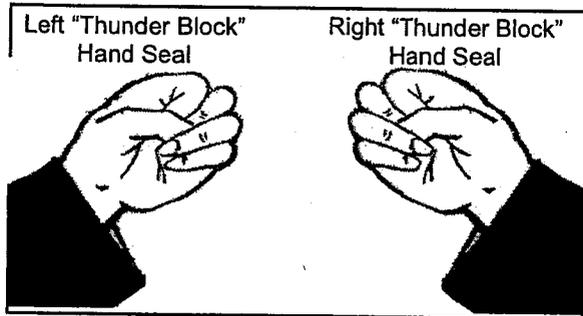


Figure 1.109. The Left and Right "Thunder Block" Hand Seal.

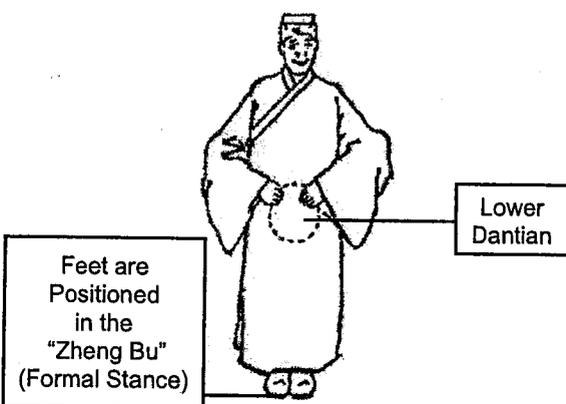


Figure 1.110. Using The Thunder Block To Circle The Ancestral Palace (Lower Dantian)

immediately forming and becoming activated behind the Heavenly Altar (the altar closest to the wall).

7. Begin to turn in a counterclockwise rotation (180 degrees), and visualize a powerful magical wall of divine white light forming from beyond your palms, following the outlined altar walls. In your mind's eye, see this wall constructing itself out of the divine white light from the top of your head and golden sparkles emitted from your palms. This image represents the creation and activation of a spiritually empowered wall, one that has been constructed out of white divine light and golden (Yang) light. Imagine and feel this powerful energized wall extending along the walls of the altar room as you move your hands along the circumference of the magic circle. After completing one-half of the circular rotation, and creating half of the energized wall, you should be facing the Western direction (this is the energetic direction attributed to the "Growth of Yin" and the "Realm of the Dead"). Certain Daoist schools will end facing the North (considered to be the realm of "Pure Yin") in order to "speak the thunder of Heaven and bind evil spirits."
- Immediately form Two Thunder Fists (Figure 1.109). On the left hand, fold the first two fingers (i.e., the index and middle fingers), and then touch the first crease of the ring finger (i.e., the Gall Bladder channel Hand Seal activation point) with the thumb and lock it into position with the ring and little fingers. On the right hand, fold the first two fingers (i.e., the index and middle fingers), and then touch the first crease of the little finger (i.e., the Triple Burner channel Hand Seal activation point) with the thumb and lock it into position with the ring and little fingers.
- Inhale, close the mouth and hold the breath. It is important to note, that if you exhale the breath before you finish releasing the banishing incantation shout used to disperse evil spirit entities, you will lose the magical power of the application.
- Both Thunder Fists will touch the outside of your jaw and follow the Stomach Channel down your body to the lower pubic bone, ending at your Lower Dantian.
- While at the lower abdomen, circle rotate the Lower Dantian three times in a clockwise rotation, gathering its Jing, Qi, and Shen (Figure 1.110).
- Then circle rotate the gathered energy counterclockwise five times, using big circles, following the direction of the body's large intestine organ. End the circle rotation at the center of the Lower Dantian.
- Next, bring both Thunder Fists along the Belt Vessel towards the lower back and Mingmen area. Follow the Governing Vessel up the

vation point) with the thumb and lock it into position with the ring and little fingers. On the right hand, fold the first two fingers (i.e., the index and middle fingers), and then touch the first crease of the little finger (i.e., the Triple Burner channel Hand Seal activation point) with the thumb and lock it into position with the ring and little fingers.

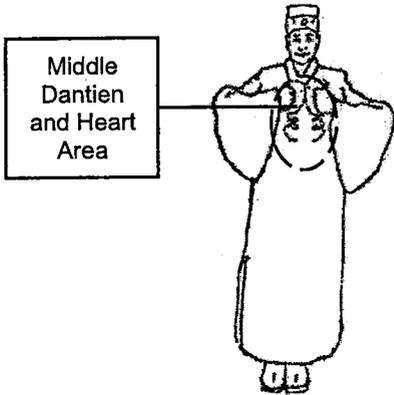


Figure 1.111. Using the Thunder Block To Circle the Five Qi of the Chest

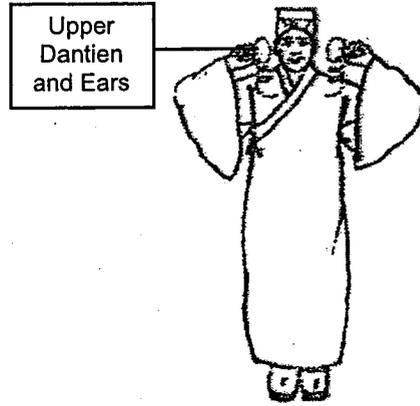


Figure 1.112. Using the Thunder Block To Circle the Ears and Hear the Sound of Thunder

- spine, through the armpits, and towards the center of the heart and Middle Dantian area.
- While at the chest, circle rotate the Middle Dantian three times in a clockwise rotation, gathering its Jing, Qi, and Shen (Figure 1.111).
 - Next, bring both Thunder Fists along the Stomach Channel up towards the head, and begin to circle rotate the Upper Dantian three times, gathering its Jing, Qi, and Shen (Figure 1.112).
 - After circulating the head, have the centers of the two Thunder Fists face each other and immediately “clap” the little finger sides of the fists (“making thunder”). Then crouch as you step backwards and stomp with your right (Yin) foot, followed by stomping your front left (Yang) foot. Exhale, while shooting both palms forward in a 45 degree angle. This should resemble the action of issuing a powerful push. While stomping and pushing, simultaneously shout the following banishing incantation:

“Begone -Unholy Ones!”

When speaking the banishing incantation, the ancient Daoist taught that the sorcerer’s “eyes become like lightening and his voice becomes like thunder.” Through years of practice, the sorcerer will eventually say the Breath

Incantation in his or her mind, and the stomping of the feet will eventually progress to a slight compression of the heels within the shoes.

- As you proclaim the banishing charge, know that through the internal strength of your Eternal Soul (which is intimately connected to the divine light), you are magically banishing all undesirable and toxic forces from your magical altar area.
8. Next, again extend your arms in front of you (palms facing outward), and again focus and visualize the divine white light flame above your head. Begin to emit golden light from your palms and imagine the white light and golden light fusing and creating a powerful energetic wall. Finish by continuing your counterclockwise circle to face the Earth Altar, having imagined the magical wall has now completely surrounded the altar area.
 9. Perform one Pulling Down the Heavens, and then raise your hands once more. This time imagine that the white light flame above your head is expanding outwards and radiating 360 degrees within the circle. As the energy of the divine white flame expands outward, visualize and imagine rivers of vibrant blue light (representing pure energy) with silver sparkles (representing the Yin) emitting from

your hands. Imagine the white light and blue light fusing and creating a powerful energetic medium that fills the entire area within the golden and white light wall completely (like blue water filling the space between the golden walls of an aquarium). This image allows the energetic space within the altar room to become impregnated with powerful magic.

- This completes the creation and formation of the magic circle and the purification of the altar room. At this time the sorcerer begins his or her work.

TEMPORARY ALTARS

When a Daoist sorcerer needs to perform a ritual in a place other than his or her home, the sorcerer may sometimes have problems creating a sacred altar space on which to place his or her offerings and perform the magical rituals. When traveling, the sorcerer will generally not have an altar at his or her disposal, and may have to burn spirit money in front of a single lit candle when voicing his or her requests. In this case, the petition can be written on the spirit money instead of on a separate piece of paper.

Although this abridged ceremony does not replace a full ritual, it will do in an emergency. After all, not all magical rituals can be performed before altars bearing red candles, incense, and gold and silver cups. On the other hand, if an angry sorcerer purposefully destroys the altar and burns the images it holds just because the gods have refused to grant his or her wishes, the divinities may strike back, causing the sorcerer further misfortune.

ETHICS IN MAGIC

Daoist magic can be divided into Yin and Yang energetic properties. Yang magic focuses on creation, growth and expansion. Yin magic focuses on destruction, reductio and contraction. Understanding both magical principles requires great wisdom, especially when trying to understand their extraordinarily complex implications. Therefore, disciples are cautioned against using intentional acts of destruction unless the situation is unavoidable. Additionally disciples are continually cautioned about introducing brand new acts

of energetic creation, as it tends to effect the energetic balance of the cosmos.

As we grow in our ability to affect the physical world around us, we also grow in the responsibility that is inherent within these magical powers. Therefore, our personal code of conduct guides our actions, judgement and behavior. Ethics and magic can be condensed to the basic premise of analyzing our internal moral code of conduct along with the increasing reliance on the true self for guidance.

All magic is subject to Karma, and the "action-reaction" principle (also known as the "cause-and-effect" or "reaping-and-sowing"). If a sorcerer is motivated by anger or sexual desire and begins to covertly influence another person there are two possible outcomes of this action, Attachment and Return, described as follows:

1. **Attachment:** If the energy reaches the intended individual, he or she will react to it and will either become ill or suddenly full of passion and desire (depending on the intention of the spell). This reaction to the sorcerer's incantation completes the "Law of Return." The Law of Return states that any energy that has been emitted towards a person, place or thing will automatically create a natural response in that person, place or thing in direct proportion to the magical power released.
2. **Return (Magical Rebound):** If the energy reaches an individual who takes defensive action of any sort (or is shielded and protected), the energy can miss its intended target. If this occurs, the energy will automatically seek out the next most powerful spiritual connection to itself and will immediately return back to the sorcerer who initiated the spell. The sorcerer will then either fall ill or hopelessly lust after his or her intended target. This is often called a "magical rebound."

You will often notice that individuals who are angry and hateful towards others tend to become increasingly more angry and hateful themselves. Likewise it is a well known fact that individuals who draw divine light into the world bring ever increasing light into their own lives and the lives of those around them.

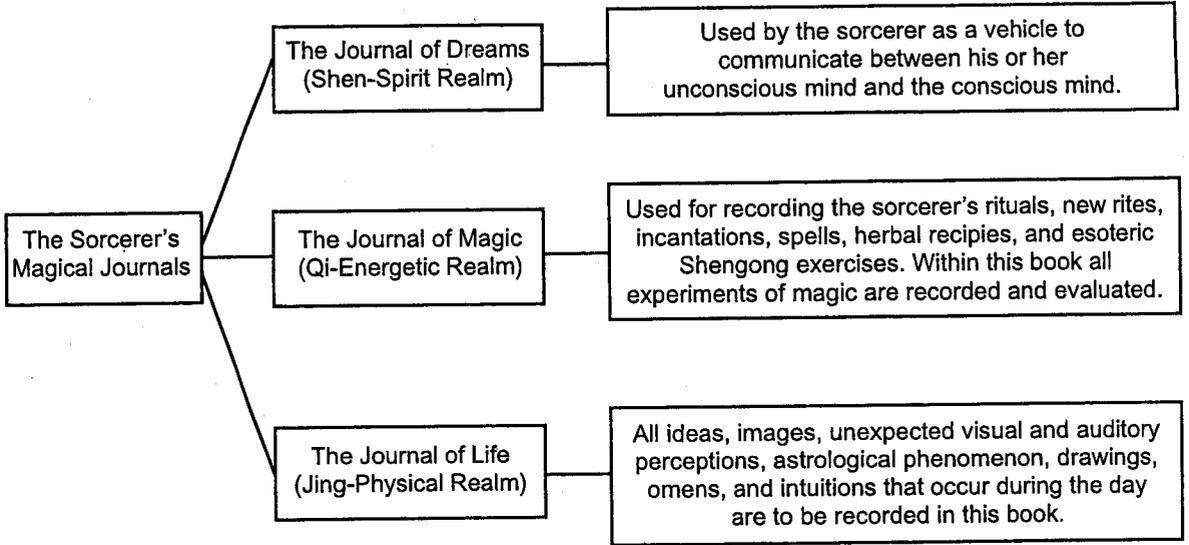


Figure 1.113. A Daoist sorcerer will maintain three magical journals, each pertaining to one of the Three Treasures.

THE SORCERER'S MAGICAL PERSONALITY THE MAGICAL JOURNAL

The sorcerer's magical personality is an acquired personality that is deliberately developed by the sorcerer in order to manifest his or her greater self. The projection of the sorcerer's greater self is much more powerful than their everyday self image, as it is clothed in light and striving to be closer to the divine light. It does not matter what the sorcerer's occupation or position is in the "real world," as the true power of the mystic is continually being drawn from the presence of the divine. The sorcerer's mask or "magical personality" is developed layer by layer over the life of the mystic. Eventually the magical personality ceases to be something placed only before the altar when donning the ritual cloths, or when performing the magical rituals. It eventually becomes the sorcerers everyday mask of choice and it is from this "mask" that his or her true self and true will flows into the natural world. This process is referred to in the passage of the Daode Jing that states, "in the beginning, what is natural will become unnatural, and what is unnatural will soon become natural."

Whenever possible, a sorcerer will normally maintain three journals, a journal of life, a magical journal, and a dream journal. The value of these journals is to assist the sorcerer in drawing diagrams and writing down various summoning rituals, incantations and Hand Seals received from spirit entities while training. Each of the three journals represents one of the major areas of magical work; the dream journal pertains to the spiritual realm, the magical journal pertains to the energetic world of thought and mind, and the life journal pertains to the inspiration that drives and guides us all. The three journals are described as follows (Figure 1.113):

- **The Journal of Life (Jing-Physical Realm):** The importance of this journal is to record various magical correspondences that happen during everyday life. All ideas, images, unexpected visual and auditory perceptions from other realms, astrological phenomenon, drawings, omens, and intuitions that occur during the day are to be recorded in this book. At the time that these events occur, they may

not be recognized for what they truly are. It is for this reason that the sorcerer keeps a Journal of Life to record and study the magical patterns operating within his or her day to day reality.

- **The Journal of Magic (Qi-Energetic Realm):** It is important to acquire and establish a magical journal (sometimes known as the "Book of Shadows," or a "Grimoire"). This magical book is used for recording the sorcerer's rituals, new rites, incantations, spells, herbal recipes and esoteric Shengong exercises. Within this book all personal experiments of magic are recorded and evaluated.
- **The Journal of Dreams (Shen-Spirit Realm):** Dreaming is used by the sorcerer as a vehicle to communicate between his or her conscious mind and the various levels of the unconscious. The ability to monitor this subtle action and communication is of extraordinary value to the sorcerer. The Journal of Dreams is kept as follows: Each time you wake up (during the night or in the morning) immediately write down or draw as much information as you can remember from your dreams. Note any symbols or interactions and begin to catalog them. This will cause you to begin to remember the dreams more accurately and will accustom the mind to enter into the dream/spiritual realm and retain information.

THE MEDITATION ROOM

The meditation room is a place in which the Daoist sorcerer can spend time in prayer and meditation, create magical tools, perform rituals and offer his or her devotions to the divine powers of light. It should be an area undisturbed by the daily activities of families or friends. Ideally, this magical room should be set aside exclusively for the purpose of higher spiritual training and should not be a bedroom, garage, sitting room, study, etc. If it is not possible to find or create such a room, you can still consecrate and set aside a specific area for magical training. Eventually, however, you will want to establish a more permanent area to perform your magical work.

When training, the energy released from performing the magical rituals and Shen Gong meditations builds up within the room, penetrating every cell of the floor, walls and ceiling and impregnating all physical items contained within the meditation room. Therefore, each time you practice within the meditation room, it becomes more and more powerfully charged. Eventually, when entering into such a room, the mind begins to immediately adjust itself towards the magical environment. When creating a magical room it should only contain those symbols, colors, and items that are part of your magical rituals and serve to further the focus of the sorcerer conducting the ritual. The meditation room may include incense, music or other materials that further involve your senses in the specific magical rituals.

**THE NAME OF THE DAOIST SORCERER'S
MEDITATION ROOM**

The following is a list of the 60 year Cycle, used by Zheng Yi Daoist sorcerers in order to determine the specific name and magical power of the disciple's Meditation Room. The magical names of

the Meditation Rooms are used like spiritual "pass-keys" that enable the Daoist sorcerer to enter into the energetic realms of any of the Three Worlds. The name of each Meditation Room is traditionally presented to each disciple according to the exact year of the his or her birth (Figure 1.114- Figure 1.116).

Meditation Room	Year of Birth
The Meditation Room that moves towards Comprehending the Genuine Mystical	1864 - 1924 - 1984
The Meditation Room that clears the way for the genuine recovery of character	1865 - 1925 - 1985
The Meditation Room that clears the way for the genuine change and understanding	1866 - 1926 - 1986
The Meditation Room of the natural genuine cave	1867 - 1927 - 1987
The Meditation Room that genuinely protects the 1st Heaven	1868 - 1928 - 1988
The Meditation Room that genuinely recovers the Heart and Mind	1869 - 1929 - 1989
The Meditation Room that genuinely glorifies the protection of the Character	1870 - 1930 - 1990
The Meditation Room of the Bright Character that genuinely clears	1871 - 1931 - 1991
The Meditation Room of the genuine Bright Mixed Union	1872 - 1932 - 1992
The Meditation Room of the Natural Pure and Empty	1873 - 1933- 1993
The Meditation Room that Comprehends the Original	1874 - 1934 - 1994
The Meditation Room of Magical Gathering that Genuinely Defends	1875 - 1935 - 1995
The Meditation Room that genuinely reaches the Blended Original (Hun Yuan)	1876 - 1936 - 1996
The Meditation Room of the genuine Comprehension of the One that Responds	1877 - 1937 - 1997
The Meditation that gathers genuine Understanding of Change	1878 - 1938- 1998
The Meditation Room that Genuinely Mixes and Stimulates the Dao	1879 - 1939 - 1999
The Meditation Room of the Genuine Cave that Surpasses the Original	1880 - 1940- 2000
The Meditation Room of the Genuine Reunion that Provokes the Hidden Response	1881- 1941- 2001
The Meditation Room of Purity that Clears the Way for the Natural	1882- 1942- 2002
The Meditation Room of the genuine Empty Original Illumination	1883 - 1943- 2003

Figure 1.114. Names of Daoist Meditation Rooms

Meditation Room	Year of Birth
The Meditation Room of the True Character That Brings Purity	1884 - 1944 - 2004
The Meditation Room that Genuinely Clears the Way for Character	1885 - 1945 - 2005
The Meditation Room of Clear Understanding of How to Protect the Body	1886 - 1946 - 2006
The Meditation Room that Responds to the General Understanding of White	1887 - 1947 - 2007
The Meditation of Genuine Natural Convergence	1888 - 1948 - 2008
The Meditation Room that Genuinely Responds to the One Keeper	1889 - 1949 - 2009
The Meditation Room that Glorifies Genuine Clear Change	1890 - 1950 - 2010
The Meditation Room that Watches the Quality of Pure Emptiness	1891 - 1951 - 2011
The Meditation Room That Genuinely Changes Emptiness into Convergence	1892 - 1952 - 2012
The Meditation Room That Genuinely Summons and Absorbs Magic	1893 - 1953- 2013
The Meditation Room That Genuinely Feels the Gathering of Magic	1894 - 1954 - 2014
The Meditation Room that Genuinely Clears and Controls Demons	1895 - 1955 - 2015
The Meditation Room that Genuinely Understands How to Destroy Demons	1896 - 1956 - 2016
The Meditation Room of the Flying and Returning Spirit	1897 - 1957 - 2017
The Meditation of the Keeper that saves the Genuine One	1898 - 1958- 2018
The Meditation Room of the Keeper of genuine Thought and Character	1899 - 1959 - 2019
The Meditation Room that Genuinely Nurtures the Collected Original (Hun Yuan)	1900 - 1960- 2020
The Meditation Room of the Solidified Concealment of Genuine Light	1901- 1961- 2021
The Meditation Room of the Genuine Convergence of the Deep and Profound	1902- 1962- 2022
The Meditation Room That Thrives on the Genuine Reunion of the Divine	1903 - 1963- 2023

Figure 1.115. Names of Daoist Meditation Rooms

Meditation Room	Year of Birth
The Meditation Room of the Genuine Natural Void	1904 - 1964 - 2024
The Meditation Room that Carves the Genuine Protection of the Original	1905 - 1965 - 2025
The Meditation Room of Genuine Faith that Clears the Heart and Mind	1906 - 1966 - 2026
The Meditation Room of the Genuine Peeling Away into the Wu Wei	1907 - 1967 - 2027
The Meditation that Understands the Change of the Original	1908 - 1968 - 2028
The Meditation Room of Genuine Pristine Peaceful Serenity	1909 - 1969 - 2029
The Meditation Room of the Genuine Understanding of Jade Magic	1910 - 1970 - 2030
The Meditation Room that Cultivates the Genuine Understanding of Character	1911 - 1971 - 2031
The Meditation Room of the Pure Cave of Genuine Agreement	1912 - 1972 - 2032
The Meditation Room that Transforms into the Genuine Original	1913 - 1973- 2033
The Meditation Room of the Dao That Convergences Upon Genuine Experience	1914 - 1974 - 2034
The Meditation Room of the Genuine Achievement of the Celestial Law	1915 - 1975 - 2035
The Meditation Room of the Genuine Refinement of the Spirit that Nurtures	1916 - 1976 - 2036
The Meditation Room that Genuinely Protects the Profound Cave	1917 - 1977 - 2037
The Meditation Room that Responds to the Comprehension of Pure Simplicity	1918 - 1978- 2038
The Meditation Room of the Genuinal Comprehension of Arriving at the One	1919 - 1979 - 2039
The Meditation Room that Genuinely Clears the Way for the Supreme Simplicity	1920 - 1980- 2040
The Meditation Room of Genuine Obedience that leads to Supreme Simplicity	1921- 1981- 2041
The Meditation Room that Genuinely Summens and Converges Upon the Original	1922- 1982- 2042
The Meditation Room that Genuinely Converges upon the Original for Comprehension	1923 - 1983- 2043

Figure 1.116. Names of Daoist Meditation Rooms

DAOIST MAGICAL RITUALS

Within the realms of magic, everything is considered to be energetically connected. Therefore, a magical ritual is basically considered to be an energetic amplifier. The power generated by the ritual is used to multiply the energetic effects of the sorcerer's own actions, causing his or her Qi and Shen to expand exponentially outward into the universe.

Every action that we take and magical ritual that we perform has an effect on our environment, and energetically changes the very fabric of our universe. This is also true in reverse: the things that energetically change our universe energetically change us.

When performing a Daoist magical ritual, the Altar Room forms the energetic boundaries used to keep unwanted energy out and purified energy in. The magical Bagua circle in which the sorcerer stands allows the Ling Shen (Magical Spirit) within the magical ritual to remain confined inside the circle until the ceremony is completed.

The altar space in which the Bagua circle is contained is first purified and then consecrated according to the specific magical rite that the Daoist priest is initiating (i.e., offering worship, presenting a petition, summoning the Martial Thunder Generals, etc.). Before, during and after the ceremony, the Daoist priest's "code of behavior" is upheld in order to protect the sanctity of the Altar Room.

Metaphorically, the Bagua circle in the center of the Altar Room is thought of as a cauldron or mixing pot that energetically contains the Qi and Shen of the various celestial deities that the Daoist priest invokes. In the same way that any immortal elixir must always contain magical ingredients, so too the Daoist's ritual "cauldron" must contain the supernatural powers of the summoned immortals. After presenting various offerings (i.e., Burning Incense, Spirit Money, etc.), the Petition and personal requests are then presented.

Using the same analogy of a magical cauldron, the Daoist sorcerer must next apply heat in order to increase the energy and cause the combined in-

redients to energetically transform. In the Bagua circle, creating and increasing energy within the altar area is accomplished by singing, chanting, praying, performing magical Star Stepping patterns and Hand Seals, and applying Daoist magical tools (i.e., the Command Block, Altar Wine, Report Tablet, Treasury Sword, Command Flag and magical Talismans). All of this is performed with the understanding that the primary goal of any magical ritual is to initiate energetic change and create spiritual transformation.

The cause and effect created from the energetic power of a magical ritual can be broken down into two primary areas: focus and inspiration. For example, a sorcerer with a powerful drive and inspiration can do more with a poorly crafted magical ritual than can a technically perfect mystic who is unenthusiastic about the purpose of the ritual, or who becomes so distracted by specific details that the subtle magical aspects of the ritual are missed.

HISTORY OF CHINESE RITUALS AND FIRST BOOK OF RITES

The originator of ancient Chinese mysticism and esoteric Daoist rituals has always been believed to be Huang Di (the Yellow Emperor), who ruled over a confederation of tribal clans in northern China from around 2,696-2,598 B.C. According to the *Biographies of the Immortals*, written in the Han Dynasty (206 B.C. - 220 A.D.), the Yellow Emperor had magical powers that enabled him to control and order about various deities and spirit entities.

During the Zhou Dynasty (1028-221 B.C.), through the command of ancient magical rituals, shaman sorcerers became famous for their ability to summon and invoke the celestial powers of the various star gods (sun, moon, five planets and 28 constellations).

The court sorcerers of ancient China gained public notoriety during the Qin and early Han Dynasties (221 B.C. - 24 A.D.) as practitioners of Huang Di's magical arts. These various esoteric rituals became the precursors to the first Daoist magical rites.

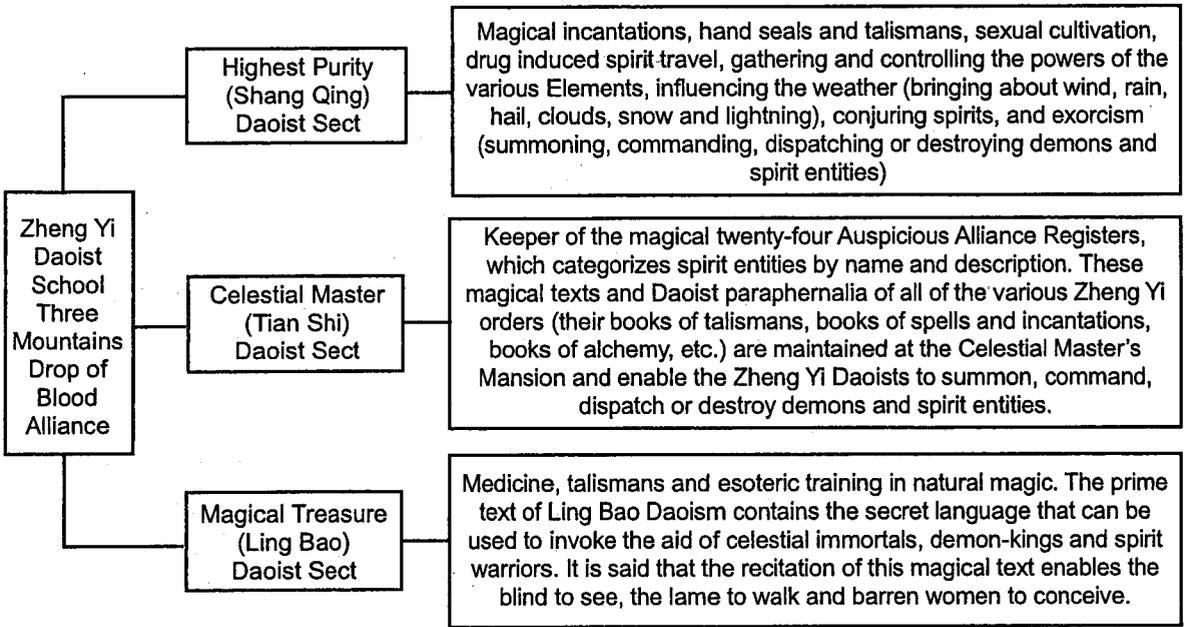


Figure 1.117. Originally, the Zheng Yi branch was composed of the magical teachings of three main Daoist sects that were united in what is traditionally known as the "Three Mountains Drop of Blood Alliance."

During the Song Dynasty (420 - 478 A.D.), in order to keep the ancient teachings pure, the southern Daoist monasteries formed an alliance under the heading of the "Zheng Yi" (Original One) branch to categorize and record the various magical rituals. Originally, the Zheng Yi branch was composed of the magical teachings of three main Daoist sects that were united in what was traditionally known as the "Three Mountains Drop of Blood Alliance." Each "drop of blood" was attributed of one of three ancient Daoist sects, the Shang Qing sect, Tian Shi sect, and Ling Bao sect, described as follows (Figure 1.117):

- **Highest Purity (Shang Qing) Daoist Sect:** Originating from Mao Shan in Jiangsu Province, this magical sect was known for its ability in conjuring spirits and exorcism (dispelling demons, evil spirits, and ghosts). The Mao Shan priests practiced the magical techniques of developing supernatural powers through Inner Vision, clairvoyance and the mystical Nine Star Astrology, as well as solar, lunar and stellar cultivation. These Daoist priests were also famous for their occult practices of sexual

cultivation and drug induced spirit travel.

For centuries, the Mao Shan Daoists have also practiced the magical arts of incantations, hand seals and talismans, and used them for controlling spirits, gathering and controlling the powers of the various Elements and influencing the weather (bringing about wind, rain, hail, clouds, snow and lightning).

Famous for their "Thunder Magic," the Mao Shan Daoists have traditionally been both feared and respected. Throughout China's ancient history, the Mao Shan Daoists have always maintained a strong reputation for their perfected skill of exorcism, and their ability to summon, command, dispatch or destroy demons and spirit entities. So powerful was the reputation of the Mao Shan priests, that several were summoned to the imperial court during the Six Dynasty (386-588 A.D.) and Tang Dynasty Periods (618-907 A.D.) as "court sorcerers."

- **Celestial Master (Tian Shi) Daoist Sect:** Originating from Long Hu Shan in Jiangxi Province, this magical sect was known for its ability in spirit-writing, mediumship and ex-

orcism. The first Celestial Master was the famous Daoist Master Zhang Daoling, whose basic doctrines concentrated on the use of twenty-four Auspicious Alliance Registers (lists of magical spirit entities). These magical registers (which categorized spirit entities by name and description) allowed the Zheng Yi Daoists to summon, command, dispatch or destroy demons and spirit entities.

- **Magical Treasure (Ling Bao) Daoist Sect:** Originating from Ge Zao Shan in Jiangxi Province, this magical sect was known for its ability in medicine, talismans and esoteric training in natural magic. The prime text of Ling Bao Daoism *Duren Jing* (Scripture for Universal Salvation) contains the secret language (rendered in pseudo-Sanskrit transcriptions) that could be used to invoke the aid of celestial immortals, demon-kings and spirit warriors; the text also contains esoteric formulas for collective salvation (borrowed from Buddhist writings). It is said that the recitation of this magical text also enabled the blind to see, the lame to walk and barren women to conceive.

Because the Ling Bao "Five Talismans" were very powerful, they were extremely popular among the early Daoist sorcerers. These five magical talismans were originally transmitted to Emperor Yu during the Xia Dynasty (2205-1765 B.C.) and are arranged according to the system of the Five Agents (assigned to the middle Hun) and are associated with five specific colors, five directions and Five Heavenly Administrators. Ancient writings state that these Five Ling Bao Talismans were protective magical charms, and were to be written with red cinnabar ink on planks of peach wood and worn on the sorcerer's belt. In ancient China, they were used to ward off wild animals, evil spirits and negative influences when entering into mountains and forests.

The Mao Shan Shang Qing books of rites, Long Hu Shan Tian Shi books of rites and the Ge Zao Shan Ling Bao books of rites were all combined to formulate the first Daoist Canon. This ancient Canon was presented in the "Three Mountains Drop of Blood Alliance" manual, organized

by Daoist Master Zhang Daoling. Therefore, according to ancient Chinese history, the Celestial Masters sect, located at Long Hu Shan possessed the first main combined magical books of rites. These magical texts and Daoist paraphernalia of all of the various Zheng Yi orders (books of talismans, books of spells and incantations, books of alchemy, etc.) was maintained at the Celestial Master's Mansion, in Jiangxi Province.

FOUR MAIN CATEGORIES OF RITUALS

Most contemporary Daoist rituals have roots that originate from the ancient Lingbao (Numinous Treasure) Daoist magical sect. According to ancient tradition, Daoist magical rituals were commonly divided into the four main categories of Purification Rituals, Offering Rituals and described as follows:

- **Purification ("Zhai") Rituals:** These types of Daoist rituals frequently involve confession or atonement and focus on the purification of the sorcerer's body. In contemporary Purification Rituals, the Daoist sorcerer's physical body (Jing and Qi) is purified through bathing and fasting, and his or her heart and mind (Shen) is purified through the confession of transgressions or moral impurity. After the Purification Ritual has been completed, a communal feast celebrating the reestablished harmony between "Man" and the spirit world is celebrated. Usually the Purification Ritual is celebrated in a large scale public affair that is carried out in the open air around a temporary Daoist altar.
- **Offering ("Jiao") Rituals:** These types of Daoist rituals are sometimes known as the "Rites of Cosmic Renewal" and are the main type of magical rituals performed today. In contemporary Jiao Rituals, an altar is constructed and invitations are written and sent to the celestial gods or to a specific deity. Then, the gods or specific deity descends into the sacred altar space. At this point, incense is offered, and an audience takes place between the sorcerer conducting the magical ritual and the invoked gods.
- **Funereal ("Gongde") Rituals:** These types of Daoist rituals were performed in order to as-

sist the Hun Soul of the departed individual to enter the celestial realm of Heaven. Gongde rituals can last from half a day to up to seven or nine days. A core set of fifteen rites can be performed (abbreviated or expanded), while additional rites can be added, totalling over thirty "rites of passage," depending on the time and cost of the complete ritual.

- **Exorcistic ("Quxie") Rituals:** These types of Daoist rituals are sometimes known as Xiaofa or "small" rites that are performed for individuals. Depending on the type of spirit entity involved, the rite of exorcism traditionally involved five stages, Summoning, Capturing (Seizing), Binding (Restricting), Interrogating, and Punishing (Banishing or Destroying).

SINGLE AND GROUP RITUALS

When performing a small magical ritual, only one to three people are needed. However, when performing a big magical ritual (also called a Formal Fa Shi Daoist Ceremony) you will need to illicit the services of eight Daoist Abbots. In the big ceremonies, there are three classes of Fa Shi (Masters of Law): the Gao Gong Fa Shi, Du Giang Fa Shi and the Biao Bai Fa Shi. All of the other Daoists involved in the big ceremonies (altar musicians and assistants) are called Mi Hu.

THE GAO GONG FA SHI

The Gao Gong Fa Shi is the main Abbot (High Priest) in charge of the ritual and is in control of what transpires during the Daoist ceremony. Usually Gao Gong Fa Shi is a senior Abbot and respected master who has many years of experience in all aspects of Daoist ceremonies. He or she must be competent in various skills of music and musical instruments, be well versed in chanting scriptures and incantations, and be capable of drawing various talismans.

THE DU GIANG FA SHI

The Du Giang Fa Shi is the Abbot who is second in charge of the ritual. He or she is under the authority of the senior Abbot when performing major ceremonies and must be able to recite the incantations, preach from the ancient Daoist texts and also be able to interpret the ancient Daoist classic books. He or she should also be able to

substitute for the Gao Gong Master at anytime.

THE BIAO BAI FA SHI

The Biao Bai Fa Shi is the Abbot who is third in charge of the ritual. He or she is under the authority of the Du Giang Fa Shi and is also an assistant to the Gao Gong Fa Shi as an altar assistant. His or her primary responsibility is to read the reports and praise the good Daoists for their cultivation of virtue and honorable conduct. The Biao Bai Fa Shi is also responsible for keeping the cadence on the Wooden Fish during the reciting of the incantations and scripture reading. Additionally, he or she should be able to substitute for the Gao Gong Master at anytime.

THE MI HU

The Mi Hu are primarily the Daoist musicians who play the ritual instruments and chant scriptures (these musicians are sometimes referred to as Jing Shi). Their primary responsibility is to maintain the spiritual ambiance during the ceremonies. The Mi Hu play the small drums, the E Hu (five stringed instrument), the flutes, small bells, symbols and the flat drum. They also clean up the altar area after the ceremonies.

THE TIMING OF THE RITUAL

The magical rituals performed within the Daoist Zheng Yi branch follow a specific celestial order. These major rituals are performed on a very regular and consistent basis. Each of the various rituals are assigned to one of three specific time periods, and they are therefore performed according to early morning, late afternoon and evening time periods, based on the celestial waxing and waning of the Yin and Yang time periods.

The ceremony can be performed either indoors or outdoors, based on the content of the ritual and the energetic form required to maintain its success. In the country, usually in summer and after harvest, all of the villages invite the Daoist priests to perform rituals and to pray for the auspicious things (e.g., to pray for the Heavenly Immortals to give them good crops and to protect their homes). Sometime the Daoist priests are requested to pray for rain (in order to prevent drought), for protection from flood and diseases, or to comfort the dead spirits and ghosts.

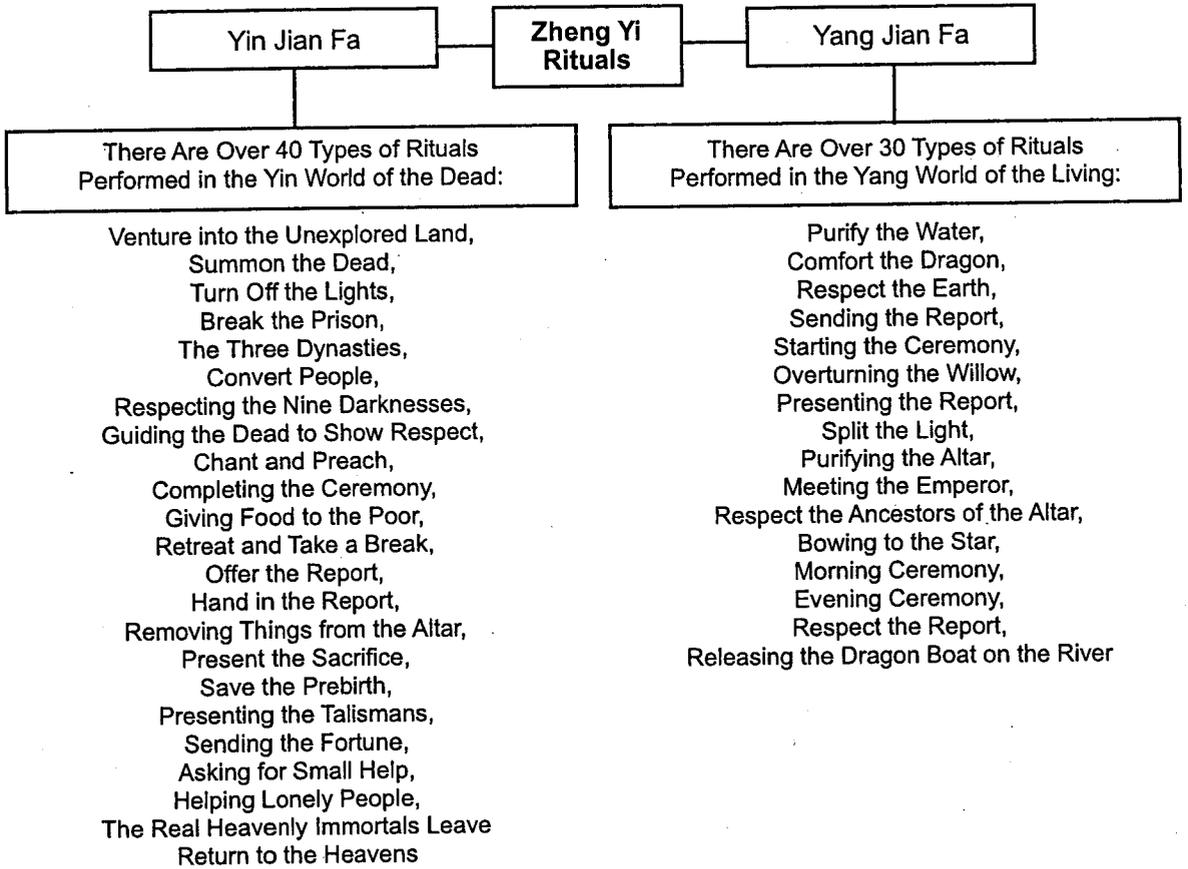


Figure 1.118. All Zheng Yi rituals can be divided into 2 different functions: The Yin Jian Fa and Yang Jian Fa

THE FIVE ARRIVALS

In China, the Ancestors of the Celestial Masters Mansion have a traditional saying surrounding rituals, known as the "Five Arrivals." The Five Arrivals refer to five energetic "arrivals" that occur during the Long Hu Shan Daoist ritual practice. The Five Arrivals are described as follows:

- **Hands:** The hands arrive on time
- **Eyes:** The eyes arrive on time
- **Shen (Spirit):** The Shen arrives on time
- **Qi (Energy):** The Qi arrives on time
- **Yi (Intentions):** The Yi arrives on time

All of these five energetic aspects are performed through the disciple's internal Jing, Qi and Shen. Through the flow of internal Qi, a profound and powerful celestial connection inside the human body is created. When the disciple of the Dao is able to energetically connect with this spiritual

phenomenon, his or her Gong (practices) are completed and the Shen's immortal methods are achieved. Throughout the Daoist meditation, this spiritual transformation is usually hidden, and occurs very quietly. However, sometimes the alchemical transformation becomes apparent, especially when the focus is placed on silently chanting. The secret is to practice silently and slowly inside (internally) and at the same time use spiritual light and accurately focus the energy to create immortal methods of infinite power.

ZHENG YI CEREMONIES

In the time since the first Heavenly Master was indoctrinated into the Zheng Yi Daoist sect, over 1,800 years of alchemic history has transpired, including 64 generations of Heavenly

Master ancestors. This has given birth to a total of 70 specific instructions and warnings given to the Daoist disciple when performing the Zheng Yi magical rituals.

Basically, all of the Zheng Yi rituals can be divided into 2 different functions (Figure 1.118): Yin Jian Fa (ceremonies practiced in the Yin World of the Dead), and Yang Jian Fa (ceremonies practiced in the Yang World of the Living).

All of the events contained within the Zheng Yi Daoist Yin and Yang ceremonies are hidden and concealed within the specific patterns of the Bagua Immortal Trigrams. The two Yin and Yang categories of Daoist ceremonies are described as follows:

YANG JIAN FA (YANG WORLD OF THE LIVING)

There are over 30 types of ceremonies performed in the Yang World. The main purpose of the Yang ceremonies is to thank the Heavens and the Earth for all the happiness and the good things that they give, and to pray to the Heavens to remove disasters, pray for peace in the four seasons and pray for the harvest. So the main purpose of the Yang ceremonies is that of showing gratitude.

Some of the names of these ceremonies are translated as follows: Purify the Water, Comfort the Dragon, Respect the Earth, Sending the Report, Starting the Ceremony, Overturning the Willow, Presenting the Report, Split the Light, Purifying the Altar, Meeting the Emperor, Respect the Ancestors of the Altar, Bowing to the Star, Morning ceremony, Evening Ceremony, Respect the Report, Releasing the Dragon Boat on the River, etc.

YIN JIAN FA (YIN WORLD OF THE DEAD)

There are 40 types of ceremonies performed in the Yin World. Fifteen of these ceremonies have the exact same name as fifteen of the ceremonies that are performed in the Yang World, however, the contents, purpose, and function of the fifteen Yin World ceremonies are quite different. The main purpose for the Yin ceremonies is to pray for the souls for the dead, to pray for them to leave Hell, and to show respect and gratitude to the ancestors.

Some of the names of these ceremonies are described as follows: Venture into the Unexplored

Land, Summon the Dead; Turn Off the Lights, Break the Prison, The Three Dynasties, Convert People, Respecting the Nine Darknesses, Guiding the Dead to Show Respect, Chant and Preach, Completing the Ceremony, Giving Food to the Poor, Retreat and Take a Break, Offer the Report, Hand in the Report, Removing Things from the Altar, Present the Sacrifice, Save the Prebirth, Presenting the Talismans, Sending the Fortune, Asking for Small Help, Helping Lonely People, the Real Heavenly Immortals Leave and Return to the Heavens, etc.

USING ANIMAL MASKS AS PROTECTION

The wearing of special masks is an old tradition that was originally practiced in ancient Chinese shamanistic sorcery. When performing a defensive magical ritual against a powerful wizard, a sorcerer may sometimes use a mask representing a ferocious animal such as a tiger (this is an animal that the ancient Daoists believed would specifically chase and eat ghosts). The animal mask acted as a protective shield that was believed to confuse demons by preventing them from recognizing the image of the sorcerer who was conducting exorcistic rituals. Therefore, the tiger mask was especially used in ancient China when the Daoist sorcerer exorcised aggressive demonic spirits.

Additionally, a tiger mask was traditionally worn by ancient Daoist priests when initiating magical rituals such as "Guohuo" (Crossing the Fire), performed during the consecration of a new temple. In this magical ritual (performed on the fifteenth day of the first month), at the conclusion of a long, entranced dance, the priest (wearing a tiger's mask) would leap across a bonfire or walk across a pit of glowing coals into the temple.

The ancient Chinese believed that if these demonic entities tried to hinder the exorcist by making strange noises and causing objects to fly about, they would not succeed if the sorcerer was wearing this special magical animal mask.

In Daoist sorcery, each of the four directions—North, South, East and West—is represented by the magical power of a sacred celestial animal: the Turtle/Snake, Phoenix, Dragon, or Tiger respec-

tively. When choosing an animal mask, the sorcerer selects the specific celestial animal that opposes the direction from which the evil spirits are attacking, for example:

- **The Blue-Green Dragon Mask:** This mask was used against demons attacking from the West.
- **The White Tiger Mask:** This mask was used against demons attacking from the East.
- **The Black Turtle/Snake Mask:** This mask was used against demons attacking from the South.
- **The Red Phoenix Mask:** This mask was used against demons attacking from the North.

RITUALS AND THE SUN

Traditionally, magical rituals that are used for purification and the removal of all forms of evil diseases are performed during the time of solar light. To the ancient Daoists, the sun was considered to be the supreme symbol of Yang that represented spiritual power in the physical world.

The visible sun is considered the created manifestation of the hidden power through which various ancient cultures throughout the world have worshiped. This "solar adoration" creates the true perception of the spirit underlying the physical and establishes a powerful rapport with the spiritual world.

FULL MOON RITUALS

If a Daoist sorcerer needs to perform a magical ritual in the open, away from his or her altar room, the best place and time to do so will be either on a mountain or in a secluded forest, and on a night when the moon is full. With two candles, the sacred peach wood sword, and spirit money offerings, the sorcerer will be sufficiently equipped to call on the celestial spirits. It is important that the sorcerer take the necessary precautions to ensure that strangers do not interrupt his or her ritual; otherwise, the ritual will not be effective.

The ancient Chinese also believed that there were specific times that a sorcerer, or demonic spirit will choose to launch its attack. One common time to launch an attack is based on the phases of the moon. A new moon is a preferred time because there is a total absence of light (in a

state of complete Yin), and is symbolically a symbol of death. However, sometimes sorcerers or demonic attacks may often begin or peak during the time of a full moon. This is because, what is started on a new moon (considered to be the energetic low tide) comes to peak at the time of a full moon (considered to be the energetic high tide).

It is important to be aware that evil sorcerers like to perform their rituals during the New Moon, especially when the Yin energy is strong and the Yang energy is at its weakest. Dark spells cast by an evil sorcerer can be devastatingly effective during this time period.

RITUALS AND ECLIPSES

The ancient Daoist mystics believed that it was best not to perform rituals during atmospheric disturbances such as eclipses. When a solar eclipse takes place, the Daoist mystic keeps the altar room closed. It was believed that his or her power can be clouded by the negative Yin energy that temporarily veils the Yang light of the sun.

On the other hand, evil sorcerers like to perform their rituals during solar eclipses, especially when the Yin energy is strong and the Yang is weak. This allows their spells to be devastatingly effective during this time period.

RITUALS AND FASTING

The ancient Daoists understood that food was grounding, and that a full meal ingested after meditation would have a tendency to ground and rob most of the energy gathered during the sorcerer's energetic cultivation time. Because of this, in certain Daoist traditions, disciples are encouraged to eat food in order to ground and close off energy after performing group psychic work or spirit travel. This practice has given way to ritual feasts eaten after performing group rites. Therefore, while food after certain rituals is good and can be useful for grounding, it should be avoided before performing spiritual rites and magical rituals.

The lack of food creates an emptiness, and a yearning that can be easily transformed and channeled into other spiritual directions. When used properly, the self denial of food acts as a sacrifice

that can open the mystic's channels to access powerful reservoirs of life force energy. Therefore, it is useful to not eat food just before performing magical rituals.

During the performance of magical rituals, sorcerers are in direct contact with the Celestial Immortals who show up to receive offerings and hear the mystics specific requests. Therefore, it is imperative that the sorcerer understand that certain Celestial Immortals require specific protocols which the mystic must respect. For example, certain Celestial Immortals do not like people to kill living things, much less eat them. Therefore, before performing certain rituals focused on summoning these Celestial Immortals, the sorcerer must abstain from eating meat; otherwise, the Celestial Immortals will be offended. In contrast, certain Celestial Immortals such as the Thunder Gods appreciate blood sacrifices and become excited for battle when offerings of Blood-Wine are presented in ritualistic fashion.

THE SUCCESS RATE OF RITUALS

Although Daoist sorcerers around the world practice magical rituals that are similar in nature, the results they achieve are not always the same. Some mystics receive all that they request from the gods, others receive only half of what they request, and still others constantly receive nothing. This is because a sorcerer's effectiveness in performing the magical ritual is proportionate to the good or bad nature of his or her petition, the amount of faith placed in the gods, and the time of day or night that the ritual is performed. A magical ritual may also be ineffective if the god to whom it is addressed is unable or unwilling to grant the favor asked of him.

Although Chinese sorcery is an exceptional method of obtaining material, energetic and spiritual things, faith is still the key factor. If a sorcerer's rituals fail to achieve results, it does not mean that Daoist sorcery is ineffective. Many things could have gone wrong: the sorcerer may have addressed his or her petitions to the wrong celestial deities, he or she may have failed to prepare the offerings correctly at the altar, or may have faltered in belief and faith.

One Daoist master related the fact that performing rituals is similar to the art of fishing; all fishermen cast their nets into the sea hoping for a good catch. However, when they pull the nets out of the water, some find them full of big fish, others find them filled with small fish, and the rest find them empty.

Magical rituals are like medicines and remedies that cure people most of the time, but will sometimes fail to save others. If a sorcerer performs the rituals correctly, the gods should answer the petitions. As an ancient Daoist saying goes, "what good are the celestial deities to mankind if they are deaf to all prayers?" However, if a sorcerer's wishes are not granted even though he or she has followed the correct procedures, it can only mean that the gods are definitely and firmly opposed to changing his or her fate. At this point, the sorcerer should examine his or her heart to see if he or she has done great harm to others in the past. If this is true, then the sorcerer will understand why the gods have failed to respond to his or her requests.

KEEPING THE RITUALS SECRET

The Daoist sorcerer should always beware of individuals who may secretly try to observe his or her magical rituals. Sometimes these individuals can become the sorcerer's worst enemies, especially if they have observed the specific magical methods that the mystic uses when conjuring and summoning and then turn against him or her. Even if the individual cannot perform the specific magical rituals themselves, they could however, describe these rituals to another sorcerer who could then neutralize the mystic's power through black magic.

This is why one of the most important principle of magic is the ritual of silence. Magical work of any type requires total concentration, with complete focus on to the task at hand. It also requires a complete balancing of the spiritual nature of the Eternal Self between the physical and energetic worlds.

When channeling energy from one world to another, the sorcerer works to influence and manifest energy within the physical world. This abil-

ity of internal energetic transformation and external energetic manifestation cannot be utilized unless the sorcerer is completely dedicated to the task and seriously focused. Once the silence of concentration is broken, the focused trance is lost. Therefore, the work of magic cannot be accomplished through the noise of everyday life, or with periodic interruptions.

The power of magical rituals is manifested through "Silence, Sacrifice, and Incantation." Certain powerful rituals require three full days of preparation (usually during the three days of the Full Moon). Other rituals require 72-hours of quiescent prayer and meditation in order to be effective. Magical rites such as these have been used since ancient times and are especially initiated when removing powerful demonic forces. These powerful rituals require the sorcerer to become so involved and focused, that time seems to pass without the mystic noticing his or her physical body. Within this quiet realm of silence, the deep introversion (Yin) gives way to powerful external manifestations (Yang).

THE SEVEN MAJOR RULES OF MAGICAL RITUALS

An individual's life can either be built and perfected through magic, or destroyed by it. Magic is defined as the manipulation of hidden forces or intelligences to produce a desired result. These intelligent forces underlie all energetic currents of magic and sorcery, and are as real as any of the tangible forces that operate within our physical universe. Encounters with these intelligent entities have nothing whatsoever to do with an individual's beliefs or disbeliefs.

In the three ancient esoteric systems of High Magic (the art of summoning spirit entities within the Chinese, Indian and Egyptian traditions), all sorcerers adhere to seven major rules which help to empower their esoteric magical systems. These seven rules are especially applied when performing conjuring or summoning rituals, and are described as follows:

1. Different systems of magic must never be mixed. Never mix the components or specific

requirements of different ancient grimoires or other magical texts. The magical content of any grimoire, its specific requirements for the production of a spirit entity, the implements and magical tools needed, the specific languages used in the conjuring, the design of the magical circle, the construction of the incense and any of the initial instructions are never to be meddled with. The spirit entities that are being summoned do not tolerate the mixing or changing of any kind beyond what is described in the magical grimoire. For example, when performing a specific ritual from an ancient grimoire, and evoking a demon of a given rank to physical manifestation, the number and color of the candles must correspond to the specific planet that the demon is under.

2. Every aspect of any magical ritual or ceremony (including evocation) must be consciously and thoroughly understood. Each aspect of any magical action, be it an invocation, evocation or divination, must be studied thoroughly. It is considered both foolish and reckless to perform magical rituals, ceremonies or rites of any kind without completely understanding the purpose and function of these magical applications.

This is why strict adherence to every aspect of the ritual is absolutely necessary. It is extremely important for the conscious intention, supported by the subconscious mind, to understand the true nature of the spirit entity being summoned, the details of the magical circles' construction, types of ceremonial clothes, incantations, magical tools, hand seals, star stepping patterns, and various stages of the ritual in order for it to be effective. All of these things connected to the magical act itself are designed to bring the sorcerer in direct contact to obtaining his or her heart's desire.

3. It is the sorcerer's belief in the magical application and outcome of the ritual that allows the sorcerer to perform and obtain the desired results from the magical act. All applications

of magic are based on the belief system conceived and constructed within the mind of the sorcerer. These concepts of beliefs are then used by the subconscious mind during the magical act. Therefore, the first and foremost requirement of any magical application is the conscious acquisition and complete acceptance of the beliefs held by the sorcerer. This is extremely important when directing the conscious understanding and full acceptance of the intentions behind the ritual, the purpose of the weapons of power, the incantations (Words of Power), the energetic nature of the spirit entity being summoned and all energetic aspects of the magical rituals.

By turning inward and considering the esoteric theories carefully, sublime realizations result. These realizations unite the higher aspects of the sorcerer's mind with the material being contemplated. The systematic conscious understanding of the magical theory behind the ritual, along with the comprehension of the theoretical underpinning of all aspects of the ceremony, and the conscious acceptance that this understanding and comprehension is true eventually produces a corresponding, subconscious, state of mind within the sorcerer, allowing the magical act to occur. This complete understanding, comprehension and acceptance of the theoretical material underlying the magical act is necessary so that sorcerer's mind operates in harmony with the process of the evocation and not against it.

The general psychological state determines to a significant degree just how well the sorcerer is able to genuinely accept the various "truths" of the grimoire intended to be worked. This in turn effects the altered state of consciousness produced within the sorcerer which is critical in the magical act and of paramount importance in evocations. For example, the energetic nature of the spirit entity summoned during an evocation into physical manifestation can either be objective or subjective according to the subconscious beliefs of the sorcerer.

4. Every magical action produces a complex field of energy. This energetic field is composed of different frequencies resulting from a combination of the subconscious integrated beliefs of the sorcerer, his or her physical movements and internal images constructed during the ritual, as well as the thoughts, sounds, emotional anticipations, concentrations and energetic nature of the magical tools. The energetic state of the sorcerer's physical, mental, emotional and psychic tensions build to a crescendo throughout the ritual and are eventually propelled into the physical realm by the sorcerer in order to effect the desired result. In the case of an evocation, it is the convergence of all of these factors into one supreme action that initiates the physical manifestation of the spirit entity. For example, during the magical ritual the sorcerer's psychic ability naturally rises, stimulating and heightening the supporting internal images of the ritual which have been built and supported through the conscious study of the magical material. This in turn produces a corresponding altered state of consciousness and guides the body gracefully through the physical movements required to perform the magical act. Through focus of thought and sound intonation which increases in pitch during the conjuring, these conditions accelerate the sorcerer's emotions and desires fortifying his or her will. This accelerated energetic anticipation acting through consecrated magical implements bring about a successful and powerful form of magical manifestation. Therefore, in order for the intensity of the magical act to become powerful, all actions and evocations must be completely committed to memory. Trying to read such critical material from a card or a book while in a heightened state of consciousness will thoroughly and completely destroy the psychic state necessary to achieve the desired result in manifestation.
5. It is important not to reject the religious tradition in which you were raised. These pre-

cepts are critical in devising an effective subconscious belief system and producing a powerful energetic and spiritual realm of magic. These foundational spiritual aspects (brought about through conscious imprinting of religious ideas) allow the sorcerer the potential of obtaining the full results of the entire spectrum of magic within the ritual. The sorcerer is then able to effectively merge with the billions upon billions of individuals who have focused their hearts and minds towards one specific belief and is able to use this energy to effectively manifest their will in the realm of magic.

6. All evocations must occur on the ground, either outdoors (in a secluded wooded area) or in a temple or house equipped with a dirt, wood, or concrete floor. The energy of the Earth itself is used to stabilize the entire magical ritual and is essential for the success of the magical rite.
7. In every evocation, you must first obtain full physical manifestation of the spirit entity before you can control it; you must have full control of the spirit entity before you can command it. Unless these three critical conditions are clearly established (the physical manifestation, control, and command) the sorcerer will end up in danger (releasing a wild animal whose unleashed power can have far reaching effects). The common rule in ancient sorcery is that there is no evocation without physical manifestation.

• **Physical Manifestation of the Spirit Entity:** During the time of evocation, it is important for the sorcerer to maintain control over his or her own consciousness, because during this time, a strange type of spiritual intoxication arises within the mystic. During this spiritually intoxicated state, the sorcerer will feel energetically charged and will literally perceive a brilliant white light overtaking his or her body and mind. This heightened state quickly evolve into a state of exaltation, and then progress into a state of ecstasy and bliss. Finally, the sorcerer arrives at

a state beyond bliss, enveloped in divine love. It is at this state that the sorcerer understands that he or she does not need to force the spirit entity to do anything. However, because this experience of divine bliss is so powerful, it is also during this state that the sorcerer will have to force him or herself to maintain conscious control in order to complete the rite. This state of bliss will last throughout the remainder of the ritual (and sometimes several days before it fades away). When this state of divine is at its zenith, the spirit entity will fully manifest within the smoke of the incense (in the altar fire outside of the magic circle). This manifestation will happen in a microsecond. It is the sorcerers connection to the divine that allows the full manifestation of the spirit to occur.

When the spirit entity first appears it will manifest in whatever classical form its energetic nature demands (usually described in the grimoire). The energetic form of the spirit entity will either be extremely hideous to look at (in order to terrify you) or powerfully alluring and seductive (in order to mesmerize). It is important when the spirit entity manifests, that the sorcerer struggle to maintain his or her conscious awareness while under the influence of the divine intoxication (which consistently courses through the sorcerers very being). At this stage of evocation the sorcerer can not yet command the spirit entity and should be aware that at this moment the evoked spirit will assert itself for control (energetically intensifying its appearance).

Note: It is important to note here that for any reason if the sorcerer has not obtained full manifestation of the spirit entity he or she must immediately abort the magical ritual. Under no circumstances should they continue if a partial manifestation occurs. Then immediately perform the Banishing Ritual to remove the spirit entity from the altar room and follow through with the recommended banishing prayers written in the grimoire. After the sorcerer performs the banishing rituals

several times and feels that the treatment area is safe, extinguish the incense, leave the magic circle, and close up the altar room in which the evocation was attempted. Do not enter the altar room again for a period of thirty days. It is also important to understand that any failed attempt to bring a spirit entity into the physical realm will bring about negative side effects which will torment the sorcerer for a brief time period.

- **Gaining Control of the Spirit Entity:** During this time of initial manifestation the sorcerer will feel a powerful energetic connection between his or her Yellow Court (located at the solar plexus area) and the energetic form of the spirit entity. It will feel as if both the sorcerer and the spirit entity are pulling on both ends of an invisible cord. It is this energetic connection which enables the sorcerer to establish control over the entire magical ritual and extend willful control over the spirit entities will. This is the second of the three stages described in maintaining control of a spirit entity.

At this time during the evocation, it is important for the sorcerer not to try and force or establish control over the spirit entity, but to maintain a conscious control over his or her own raptured nature and simply observe the "tug-of-war" occurring between the spirit entity and the sorcerer's own energetic body. It is through the sorcerer's passive resistance that forces the spirit entity to surrender its attempt to control the situation and causes it to surrender its own will. It is important for the sorcerer to remember that they are now a "divine being" and that the spirit entity is subject to the sorcerer's will. It must and therefore will relent to the infinite power of the divine. Once control has been established

there will be an immediate cease of any physical phenomenon in the altar room. The curses or threats, screams, howls, noises, etc., caused by the spirit entity in order to wrestle control away from the sorcerer will immediately stop. However, the tugging feeling felt at the Yellow Court area in the sorcerer's body will not disappear immediately, but will slowly fade throughout the ritual and will last until the sorcerer banishes the spirit entity and closes the ritual. Even though the sorcerer is in complete control of the magical ceremony, the spirit entity will still attempt to raise objections in doing the sorcerer's bidding and will continue to entertain thoughts of control throughout the ritual.

- **Commanding the Spirit Entity:** Having gained control of the spirit entity the sorcerer can now command it. The first command must be to tell the spirit entity to take a more pleasing appearance, as the one that it usually shows can be quite disturbing to the human mind. Next, the sorcerer will show the spirit entity his or her seals of power according to the magical texts they are working with. While showing the spirit entity the seals of power it is important for the sorcerer to repeat the appropriate incantations to control and restrain the spirit entity. It is extremely important to speak with perfect clarity the exact meaning and desires of why the spirit has been summoned. There must be no ambiguity or misconstrued terminology which will allow the spirit entity an opportunity to turn on the sorcerer. If there is anything unclear in the wording of the command, anything with a double meaning that can be misinterpreted in any way, the spirit entity will seek any opportunity or use of vague words or phrases to invoke revenge.

PERFORMING RITUALS

When performing the Daoist magical rituals, it is important to remember that the altar space is believed to be an energetic vortex in which time and space become separated from the mundane physical world. Generally, each magical ritual will follow a common "three cord" progression, the Opening, the Magical Ritual, and the Closing, described as follows:

OPENING THE MAGICAL RITUAL

The following is an example of an "Opening" used in the Zheng Yi magical rituals for contacting Spirit Entities. On the day of the ritual, the Daoist mystic first selects the proper time to Open the ceremony. The ideal time for the Daoist sorcerer of the "Right," is during daylight hours, when the Yang influence of the Heavenly Sun is strongest on Earth. Rituals performed at night during the Full Moon (Yang within Yin) may also be considered appropriate. However, when the Yin of the Earth is under the influence of the New Moon, its energetic nature appeals to the influence of evil entities and such night spells are commonly practiced by Daoist mystic of the "Left."

The "Opening" of a Daoist magical ritual begins with the rites of Purification, Grounding, Casting the Magical Bagua Circle, and Calling the Gods of the Four Directions to the altar, described as follows:

- **Purification:** Each Daoist magical ritual begins with a banishing and cleansing ceremony in order to create a Sacred Alter Space. In ancient China, Daoist rituals involved two settings, the Jingshi (Meditation Room) and the Tan (outdoor Altar). In modern times, both of these areas have been combined into the Sacred Altar Space. The exact specifics of the purification act of the Sacred Altar Space are dependent upon the sorcerer's training, religious branch, and the diety(s) to whom the ritual is addressed.
- **Grounding:** Next, the sorcerer must energetically root the hidden nature of his or her physical, emotional, mental and spiritual bodies into the Earth.

- **Casting the Magical Bagua Circle:** In certain esoteric Daoist traditions, it is essential for the sorcerer to cast and create the energetic form of a magical Prenatal Bagua circle. Beginning with the Heaven "Qian" Trigram, this magical circle is constructed in a clockwise direction, and is created while imagining that all of the eight magical powers of Heaven and Earth are gathering within the energetic vortex of the Wuji that encircles "Man."

The magical Bagua circle forms an energetic vortex, wherein holy time and sacred space become energetically separate from the mundane world. When magically created, the infinite power contained within the Bagua circle exists as an animate universe, interconnected with all of the various cycles of life, influencing the various magical realms of existence.

After the Bagua circle has been created, it acts as a protective barrier against external energetic powers, and also serves as an energetic cauldron through the Daoist alchemist can energetically create using his or her magical tools.

Traditionally, the Earth Altar is placed in the middle of the magical Bagua circle.

Additionally, when creating the magical Bagua circle, it is important to note that the diameter of the circle should be measured in Yang (odd) numbered footage (i.e., 7, 9, 11, 13, etc.).

- **Calling the Gods of the Four Directions to the Altar:** After creating the magical Bagua circle, the sorcerer will now invoke the celestial powers of the Gods of the Four Directions (North, South, East and West), and invite them into the altar space. In each of the four directions there is traditionally a statue of one of the Four Direction Gods. The names of these four gods are Qing Lin (Blue/Green Magic), Chi Lin (Red Magic), Bai Lin (White Magic), Hei Lin (Black Magic). When beginning Daoist ceremonies and various magical rituals, these four immortals are always shown respect with bowing and incense.

Traditionally, the Daoist sorcerer shows his

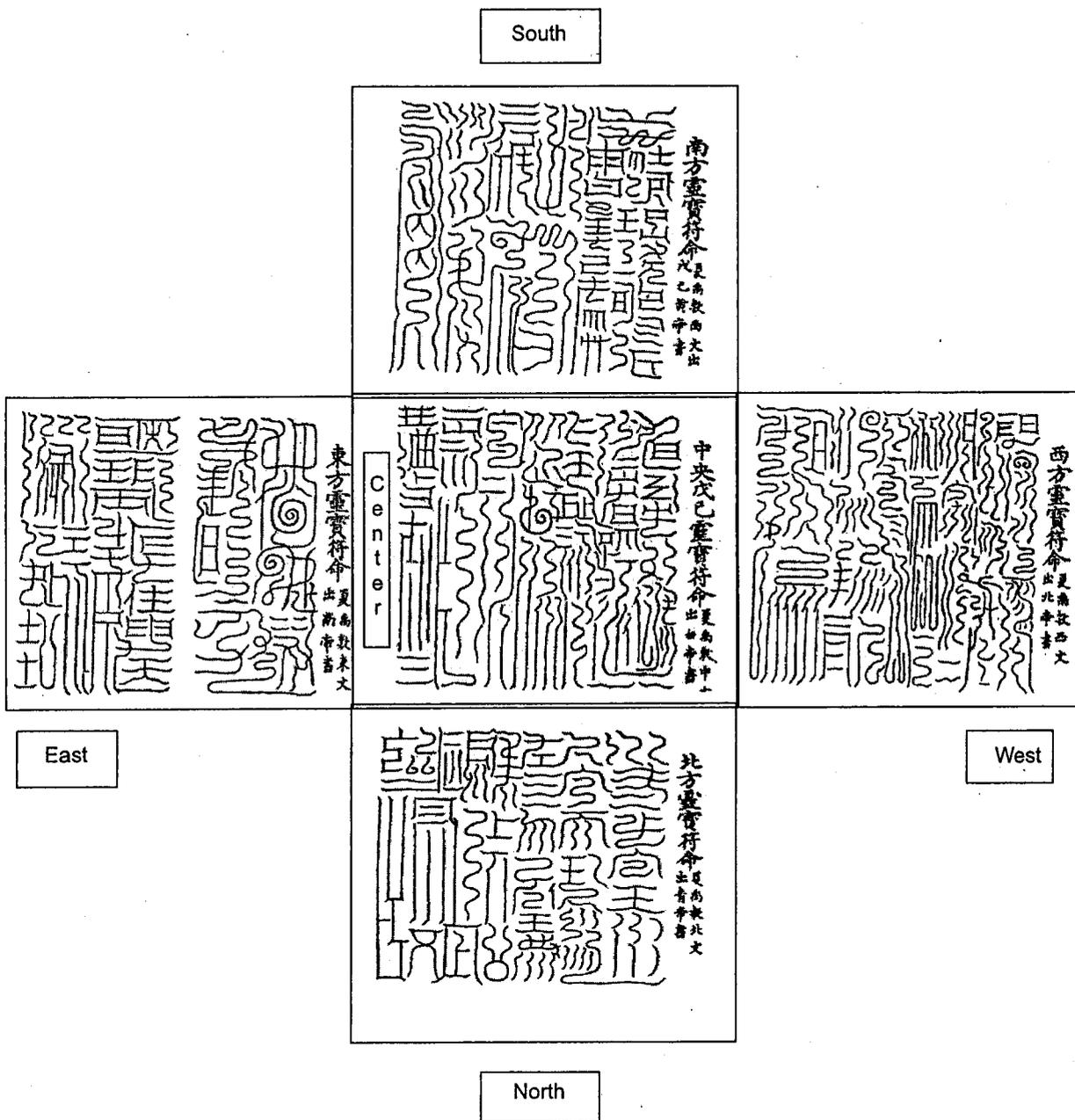


Figure 1.119. The Cloud-Shaped Seal Character Writing of the Five Lingbo Talismans (from the ancient Daoist text *Wufuxu*). The following talismans were known throughout ancient China as the famous “Five Lingbo Talismans.” They were originally transmitted to Emperor Yu during the Xia Dynasty (2205-1765 B.C.) and are arranged according to the system of the Five Agents (assigned to the middle Hun), associated with five specific colors, five directions and Five Heavenly Administrators. These Five Lingbo Talismans are protective charms, and should be written with red cinnabar paint on planks of peach wood and worn on the individual’s belt. In ancient China they were used to ward off wild animals, evil spirits and negative influences when entering into mountains and forests.

or her respect by bowing slightly toward the four directions and then to the central altar before starting the magical rituals. In the altar room, the directions are each represented by the dual symbol of a specific god (Celestial Immortal) and an Element, described as follows:

- **The Right Side of the Altar:** The Eastern God, representing the Wood Element
- **The Left Side of the Altar:** The Western God, representing the Metal Element
- **The Back of the Altar:** The Southern God, representing the Fire Element
- **The Front of the Altar:** The Northern God, representing the Water Element
- **The Center of the Altar:** The Central God, representing the Earth Element.

In certain ancient traditions, it was at this time that the Daoist sorcerer would distribute and place the ancient Five Magical Lingbo Talismans (Figure 1.119). These five talismans were powers magical tools, designed with specific configurations used for sanctifying the Sacred Altar Space.

During the Jin Dynasty (1115-1234 A.D.), the "Masters of the Five Directions" talisman became popular among the Daoist sorcerers for nullifying the effects of psychic attacks and curses, and they eventually found their way into the Daoist Canon (Figure 1.120).

PERFORMING THE OPENING RITUAL

To begin the Opening Ceremony, the Daoist mystic first washes his hands and puts on clean

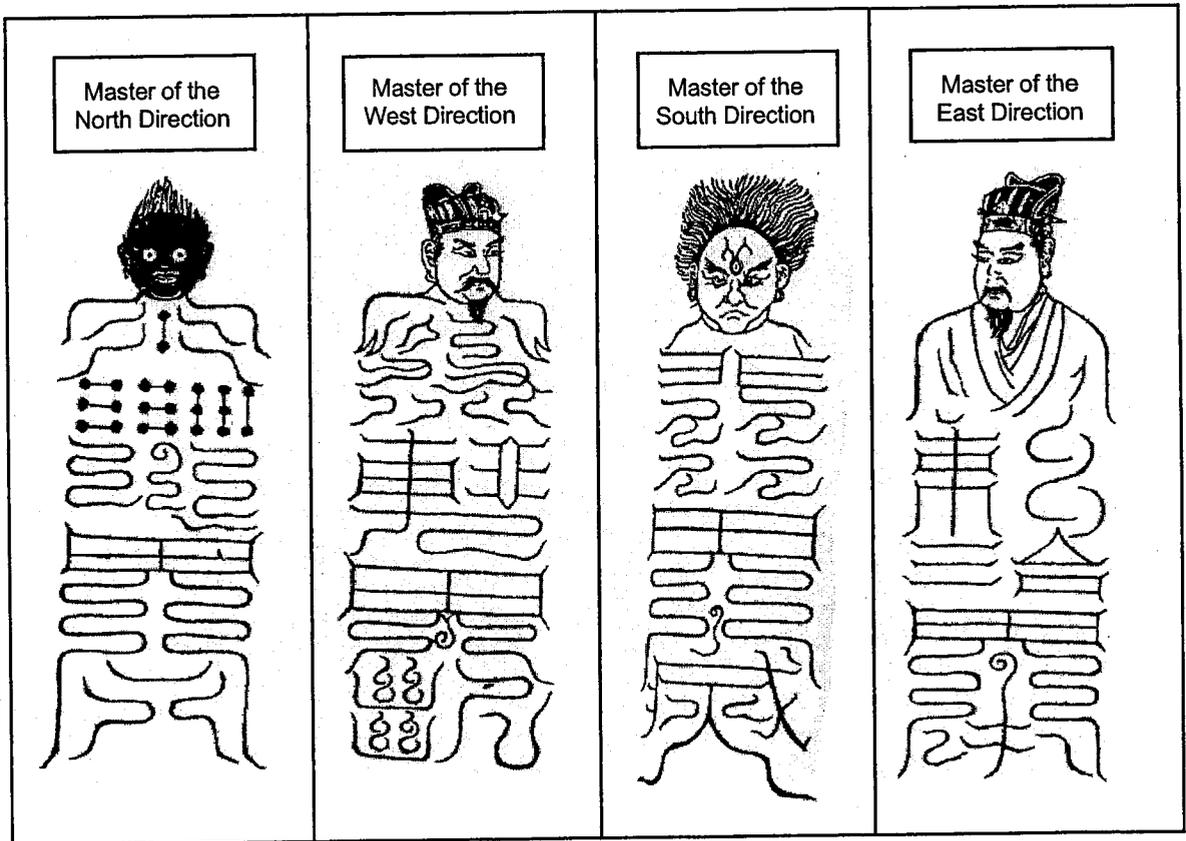


Figure 1.120. These are four of the five talismans known as the "Masters of the Five Directions," which were used during the Jin Dynasty in order to nullify the effects of psychic attacks and curses.

clothes. He then pours fresh water and wine into the cups on the altar table and also puts fresh fruits in the bowl.

All of the doors and windows are closed or covered to prevent strangers from interrupting the ceremony and disturbing the peaceful energetic field of the sacred ritual.

The Daoist mystic then begins with the rites of Purification, Grounding, Casting the Magical Bagua Circle, and Calling the Gods of the Four Directions to the Altar. Next, he then approaches the table and lights the two red candles in order to open the celestial eyes of the Earth Altar. The Daoist mystic then writes the word "Dao" in red ink on a sheet of white paper and puts it between the candles (Figure 1.121).

Next, he brings both of his palms together in front of his Middle Dantian and forms a Yin and Yang Fist (left palm on the outside wrapping the right enclosed fist). The Daoist mystic then respectfully bows three times toward the altar.

At this precise moment, the ceremony is considered open, and a spiritual bridge is created between the physical world and the celestial world. The Daoist mystic uses the energetic portal created from this spiritual bridge to unite himself with the Celestial immortals, as well as to separating himself from evil entities.

In order to remain in complete control of the supernatural powers under his command, the Daoist mystic places his full concentration on the Opening Ritual. It is important that no other thoughts or distractions enter his mind during the remainder of the ceremony. His mind should be absolutely focused on the energetic interaction existing between himself, Heaven and the Earth.

It is important that the Daoist mystic dedicate the entire ritual to a specific god or Celestial Immortal, for one specific purpose. Through specific creation, the presentation of a formally written talismanic petition is presented in order to elicit the help of that specific god or Celestial Immortal. This is a very important aspect of Daoist mysticism. Once the Daoist mystic has entered into the Spirit World, he will not receive any help from its inhabitants if wanders about aimlessly with no direction or purpose. With this under-

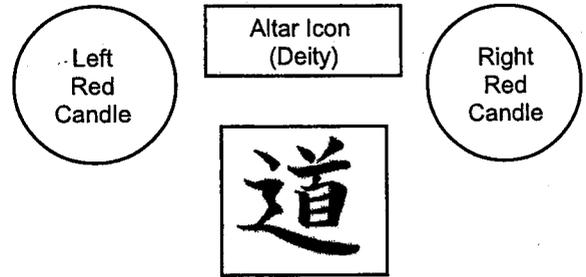


Figure 1.121. The word "Dao" is written in red ink on a sheet of white paper, and placed between the two red candles

standing in mind, the Daoist mystic directs the ceremony towards a friendly god or Celestial Immortal who will be willing to listen to his pleas, receive his prayers and supplications, and assist his needs. This understanding helps the Daoist mystic to center and focus his thoughts on that particular deity during the Opening Ritual.

PERFORMING THE MAGICAL RITUAL

The actual magical ritual begins with Invoking The Celestial Immortals and Spirit Entities, Announcing the Statement of Purpose, and Performing the Magical Rite, described as follows:

- **Invoking The Celestial Immortals and Spirit Entities:** First, the sorcerer invokes the presence of specific Celestial Immortals or Spirit Entities to the altar space. Sometimes messengers are called in order to summons specific deities. In certain Daoist sects, the piercing notes created from a buffalo horn are used in order to summon the celestial spirit solders.

In ancient China, Daoist sorcerers would sometimes burn and consume the ashes of magical talismans at the beginning of a ritual by ingesting Talismanic Water or Talismanic Wine. As this magical elixir descends into his or her body, it energetically summons the internal gods existing within the sorcerer's body. The sorcerer then sends forth this magical aspect of his or her spirit self outward from his or her body to merge with the celestial immortals in Heaven.

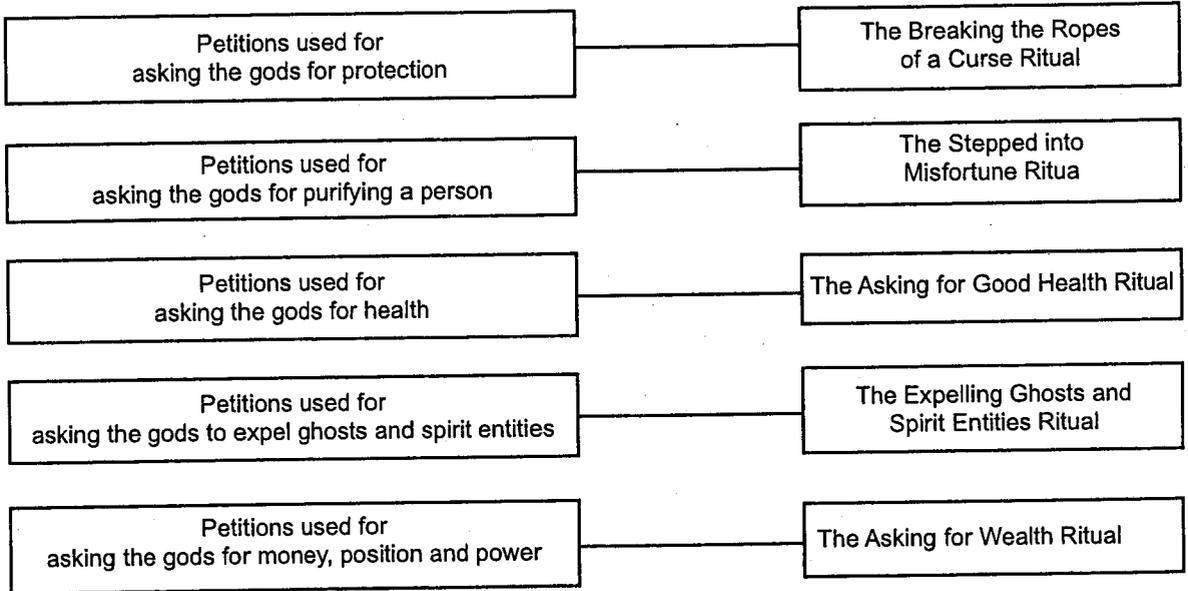


Figure 1.122. Common examples of petitions used in Daoist magic to elicit the help of a god or Celestial Immortal

- **Announcing the Statement of Purpose:** After the Celestial Immortals or Spirit Entities have been summoned, the sorcerer clarifies the intention of the ritual and explains why the specific help of the deity is needed.
- **Performing the Magical Rite:** Next, the main function of the magical ritual is initiated. Special Hand Seals are made, Star Stepping patterns are performed, and magical incantations are uttered. The magical symbols representing ancient pacts are presented, magical tools are used, and petitions along with special offerings containing incense and spirit money are presented at this time.

The purpose of this part of the magical ritual is to dispatch the summoned spirit entity to do its work, or gather specific energies into a combined powerful force and release this energy to fulfill a certain function.

WRITING AND PRESENTING A PETITION

After the ritual has been addressed to the proper god, the Daoist mystic writes a petition. A petition is a letter written on a yellow piece of paper, in which the Daoist mystic expresses all the specific wishes that he or she wants granted. Once the specific deity has been chosen, the Daoist sor-

cerer will then write the deity's name in red ink on a separate piece of yellow (or white) paper, and place this name on the Altar, in-between the two red candles.

It is important that the Daoist mystic understand that, according to ancient Daoist teachings, when a god or Celestial Immortal is called upon unexpectedly, they may not directly answer the summons. Sometimes minor deities (who have been appointed as helpers to the Celestial Immortal) may be dispatched instead to render assistance to the sorcerer. The ancient Daoist believed that only through this form of delegation could a single deity take care of all the invocations that may come to him or her from all over the world.

There are several types of petitions used in Daoist Mysticism. There are no limits to what the sorcerer can ask for, as long as it is directed by the dictates of his or her own conscience. The sorcerer then writes the specific request onto the petition, secure in the knowledge that he or she will receive a swift, positive response. Some common examples of petitions used to elicit the help of a god or Celestial Immortal are as follows (Figure 1.122):

- Petitions used for asking the gods for protection (Breaking the Ropes of a Curse Ritual)

- Petitions used for asking the gods for purifying a person (Stepped into Misfortune Ritual)
- Petitions used for asking the gods for health (Asking for Good Health Ritual)
- Petitions used for asking the gods for help in expelling ghosts and spirit entities (Expelling Ghosts and Spirit Entities Ritual)
- Petitions used for asking the gods for money, position and power (Asking for Wealth Ritual)

After the Daoist mystic has specifically described his or her wishes, desires and needs in writing, the sorcerer then uses red ink to write the name of the god he or she has chosen to contact (i.e. the God of Purity, the God of War, the God of Health, the God of Wealth, etc.), in oversized letters across the petition. The sorcerer's own Daoist name, birth date and talisman signature are then written and magically sealed on the lower part of the petition.

Traditionally, if the sorcerer's prayers are not answered and no solution seems forthcoming, he or she will then continue to seek assistance by praying for the help of another deity.

THE DANGER OF CONFUSED PETITIONS

The petitions that a sorcerer burns during the magical rituals allow him or her to communicate special wishes and desires to the Celestial Immortals. However, the sorcerer must always be extremely careful as to what he or she is asking, as all magic can become a double-edged sword. For example, when writing a petition, a sorcerer must not only express his or her wishes very clearly, but must also be sure that the information and names he or she gives to the Celestial Immortals are extremely accurate. If the sorcerer commits the blunder of writing an incorrect or ambiguous petition, it could spell disaster for the mystic. If the sorcerer asks the gods for money but does not explain where the money should come from, they might give it to the mystic as some form of insurance payment from a bad accident in which the sorcerer will be involved. If the sorcerer asks for long life in a petition but does not mention that he or she also wants to remain healthy, the mystic may suffer through his or her old age in bad health.

Sometimes, a sorcerer's request for luck in love is phrased in such a convoluted way that when the gods grant the wish, he or she ends up being destroyed by the very person they adore. Fortunately, these types of tragedies can be prevented if the sorcerer conveys his or her wishes to the gods in a clear and accurate manner.

URGENT PETITIONS

Traditionally, when a Daoist sorcerer wants a wish to be granted as soon as possible, he or she writes the petition on parchment constructed of animal skin instead of on plain paper. This petition will attract the attention of the Celestial Thunder Gods very quickly because it is made of animal skin. It is important to note, that when using animal skin petitions, the other offerings presented to the Celestial Immortals (incense, spirit money, etc.) are made in the normal manner.

PRESENTING OFFERINGS

After writing the petition, the sorcerer prepares a money offering for the Celestial Immortal who is assisting him or her. Besides the traditional offerings of incense, wine and fruit, the money offering is considered to be one of the most important offering that the Daoist mystic can present. The ancient Daoists believed that the after-world is structured much like the material world, and that the spirits who help the gods still need money in order to comfortably function in the afterlife. Such spirits are believed to be the ghosts of departed ancestors, and it is believed that they must buy their passage way from one spiritual level to the next higher realm. If their relatives do not give them money, their best hope of receiving it regularly is by helping well-known gods answer the prayers of Daoist mystics who also burn spirit money as a part of spiritual tribute.

The ancient Daoists believe that the gods allow certain spirits to use the burnt money that comes from the material world. The smoke of this burning money crosses the energetic and spiritual boundary that exists between the two worlds and can be taken and used by the spirit entities who act as helpers.

To ensure that evil spirits will not rush to pick up the money intended for kind spirits, the Daoist

mystic writes the name of the god to whom he is sacrificing on the spirit money to be burnt. Traditionally, fake paper money is used instead of burning real money.

Some Daoist schools believe that it is important to only burn real currency. Since real money must be exchanged for goods and services in this world, these Daoist mystics believe that one cannot expect it to be any different in the after-world. They therefore feel that if the spirit entities are intentionally given false paper money, they in turn will only grant "paper favors."

To make the money offering, the Daoist mystic pierces a dollar bill (for example) with the wooden sword. The sorcerer then lights the dollar bill using the flame of the candle to his or her right and holds it over the altar ashtray until it has totally transformed into ash. Only then will the summoned god or the spirits representing the god enter into the altar room to gather the offerings and listen to the Daoist mystic's petition.

Inevitably, a few evil spirits will also manage to enter the altar room. But for the time being, the Daoist mystic does not concern him or herself with their energetic presence. The sorcerer simply continues to direct his or her attention on the ceremony at hand, and focuses all concentration on burning the petition over the altar ashtray.

At this moment, the Daoist mystic has become one with the Celestial Immortal, fusing thoughts and desires towards one directed goal. While basking in the infinite light of the Dao, he or she becomes permeated by the presence of the true Celestial Immortal (who now shines like a brilliant sun in front of the altar). Now all that is left is for the ritual to be properly closed and ended.

ENDING THE MAGICAL RITUAL

The ending of a magical ritual traditionally involves three final ceremonies, Sending Off the Gods, Purification, and the Ending (or Closure), described as follows:

- **The Sending Off the Gods Ritual:** In the closing ceremony, special thanks to specific gods or deities are publicly announced, and the Celestial Immortals or Spirit Entities are hum-

bly dismissed. The Gods of the Four Directions are also honored and dismissed (in the reverse order of their invocation). Next, the sorcerer will disperse of the magical Bagua circle.

- **The Purification Ritual:** After offering gratitude to the specific celestial deities who have been summoned, it is important to close the energetic vortices that have been opened during the magical ritual. However, it is first important for the altar room to be cleansed of any evil spirits that may have entered the Daoist sanctuary during the ritual ceremony. Therefore, to commence the ending to the ceremony, the Daoist mystic will write one last petition, asking that all spirit entities that have gathered around the altar (both good and evil) immediately return to their places of origin because the ceremony is about to be closed.

The water and wine on the altar have already been blessed by the mighty power of the ritual; therefore, the sorcerer sprinkles a few drops of each on the last petition (used for removing spirit entities). The sorcerer then pierces the petition with the point of the magical wooden sword, lights it with the red candle on the left side of the altar, and holds it over the altar ashtray until it has totally transformed into ash. If the sorcerer has used the Five Magical Lingbo Talismans to Open the Ceremony, it is at this time that these five sacred writings are also to be burned, and the Sacred Altar Space finally de-constructed.

After bowing three times toward the Celestial Altar, the Daoist mystic then extinguishes the flames of both candles and discards the water and wine from the cups back to the Earth from which they were formed. The energetic portal, which acted as a doorway to the spiritual world and the bridge used to crossover into that dimension, is now totally closed and secured. The ceremony is now officially closed.

When preparing for a new ritual, the Daoist mystic can reuse the red candles, fruits, grains and flowers from previous ceremonies. How-

ever, the wine, water and spirit money must be new each time. Ideally, each ceremony is tailored to suit the Daoist Mystic's specific needs.

- **Ending The Ritual:** After creating and releasing large amounts of Qi and Shen, it is important for the sorcerer to now center his or her mind and return to a solemn, quiescent state. This quiescent state allows the sorcerer to quickly relax, connect with the various Elements of Heaven and Earth, and recoup his or her discharged life-force energies.

PERFORMING "DRY RUNS"

Until they are ready to perform their first formal ritual, students should practice performing the rituals on the altar without lighting the candles or burning the petition and spirit money. In this way, they will not get into trouble with ghosts and spirit entities if they forget any part of the ceremony.

RECITING THE INCANTATIONS

All Daoist rituals involve the use of a prayer and incantation, an invocation, and an offering or some other form of intentional connection with a deity or spiritual being. There is an ancient Daoist saying that states: "Where there is no life there is no spirit - where there is no spirit, magic is impossible."

Therefore, when reciting magical incantations and mantras, it is important to note that all Daoist magic depends on the cultivation of spiritual force (Ling Shen), Zhi (Wisdom) and Yi (Intention) in order for the spoken words of power to be functional. Magical incantations and mantras are created and born within the central moment of the hear and now, the middle space found between the transforming energies of Yin and Yang. Within this exact point of time and space, the Zhi (Wisdom) and Yi (Intention) merge together, and the sorcerer's mind can project its full potential of spiritual force (Ling Shen) with maximum power.

In Daoist sorcery, just as there are three realms of existence (physical, energetic, and spiritual), so too are there three components of a spell or incantation: the prayer, means and intention. The

power of the sorcerer's intention unites spirit and matter. It also unites the sorcerer's prayer with the means (i.e., symbols, objects, words, letters, gestures, etc.).

When reciting the Daoist magical incantations and mantras, there are several key points that the disciple must pay strict attention to. These key points are described as follows:

- It is important to understand and fully comprehend the nature of the incantation's magical words of power. Therefore, the meaning of each magical incantation and mantra, its benefit and its function, must be intricately studied.
- Certain magical incantations and mantras must only be chanted during the invocation ceremony used to summon spirits. Therefore, the Daoist disciple must understand which magical words of power must be kept secret and "hidden," until the appropriate time to release its power.
- Certain magical incantations and mantras are accompanied with the formation of secret Hand Seals (Mudras). Therefore it is important that the disciple continually practice forming the Hand Seals until they can be effortlessly utilized during the recitation of the magical incantations.
- Some magical incantations and mantras are used for spiritual self-cultivation in order to gain and increase psychic power. When these magical incantations and mantras are practiced over long periods of time, they become fused with the disciples Shen (feelings and intention), and therefore become extremely powerful.
- It is always important to memorize certain key mantras and magical incantations that can be used to protect yourself during an exorcism or any encounter with a hostile spirit entity.
- **Contraindications:** Practitioners who are in the process of reciting spiritual mantras used to initiate divine consciousness are forbidden to expose themselves to places that are "defiled" (i.e. brothels, bars, slaughtering houses, and places where blood is shed).

USING MAGICAL TOOLS WHEN PERFORMING THE RITUALS

Daoist magical tools are symbolic implements that manifest magic power during rituals. Ordinarily the magical tools are displayed on the shelves of the Ritual Altar. There are two categories of magical tools common use in Daoist Rituals: Tools for invoking immortals, and tools for magical percussion. These two types of tools are described as follows.

1. Tools Used for Invoking Immortals: These magical tools are specifically used for invoking the spiritual power of the Eternal Dao, the Three Pure Ones, the Martial Generals, the Ce-

lestial Immortals, for paying homage to specific saints and for exorcising evil spirits and demons. They include such things as the Report Tablet, the Magical Seal, Treasury Sword, the Holy Water, the Command Flag and the Command Block.

2. Tools Used for Magical Percussion: These magical tools are specifically used for creating magical percussion, and include the danao, xiaonao, dacha, xiaocha (big and small cymbals), pans, hand bells, big and small Wood Blocks, big and small drums, big iron Inverted Bells, and big and small copper inverted bells.

FIVE BASIC RITUALS

The following is a list of five basic magical rituals used in Zheng Yi Daoist mysticism. The five magical rituals included here are: Breaking the Ropes of a Curse, Stepping into Misfortune, Asking for Good Health, Expelling Ghosts and Spirit Entities, and Asking for Wealth.

BREAKING THE ROPES OF A CURSE (DESTROY THE INFLUENCE OF CURSE)

This type of magical ritual is designed to destroy the psychic attack of malevolent spells and spirit entities that are afflicting the Daoist mystic or an unsuspecting victim. Although it is natural to experience some degree of hardship, when there is nothing but grief in an individual's life, year in and year out, he or she may be suffering from an attack of a malevolent spirit entity or the spell of a dark sorcerer. When a victim of such an attack begins to wither under the malevolent spiritual influence, nothing in his or her life will come to fruition. The ancient Daoists would say that the victim's misfortune falls under the negative principle of immobility, and that no progress is possible in these circumstances, because his spiritual body is "bound by the energetic ropes of misfortune."

Often, a person suffering from chronic bad luck has fallen victim to the attack of a black sorcerer who is using a hexing doll. In this curse, the victim's image has been attached to a hexing doll constructed of straw, paper, wood or clay, that has had its hands, feet and neck wrapped and tied up. However, some sorcerers also believe that it is possible for victims to inherit a hex, especially if the victim's feet were tied together when they were buried in their previous life. In ancient China, the practice of binding a corpse's feet was usually done to evil people in order to prevent their ghosts from coming back and haunting the living. It was believed that any individuals who were afflicted with this type of energetic binding in their last life will face the threat of prison (defined as a living grave) or some other form of physical and energetic setback in their next life.

The most effective means of defense against this type of curse is initiated by first burning peti-

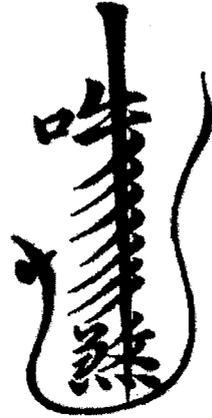


Figure 1.123. Talisman used to destroy Evil influences and noxious spirits. The Chinese character "sheng" (life) is mounted on a horse and penetrates through the character "sha" (to strike dead by evil influences).

tions at the altar and asking for compassion and forgiveness. Then, the Daoist sorcerer wields the magical power of the Treasury Sword in front of the altar, creating a "binding the evil" and "loosening the afflicted" talisman in the air (Figure 1.123). To use these methods, the Daoist sorcerer must perform a magical ritual specifically aimed at alleviating this type of psychic attack.

PERFORMING THE BREAKING THE ROPES OF A CURSE RITUAL

- The Daoist sorcerer begins by performing the "Opening the Ceremony" magical ritual.
- Once the Opening has begun, the sorcerer presents the petition stating his or her request. In the petition, the sorcerer provides the celestial gods with pertinent information about the present situation, including the names and birth dates of those individuals that the sorcerer suspects are masterminding the psychic attack.
- The sorcerer then asks the celestial gods to help stop the malignant influence of the psychic attack.
- Next, the sorcerer places the petition and a spirit money offering on the tip of the magical peach-wood sword and burns them above the Earth Altar.
- The sorcerer then places the sword with his

or her right hand and takes a couple of steps back from the altar.

- The sorcerer uses the edge of the sword to "cut" between his or her ankles as if slicing ropes.
- Then, the sorcerer makes the same slicing action between his or her wrists as if breaking handcuffs.
- The sorcerer also cuts an imaginary noose from around his or her neck. These three motions are repeated several few times, then the sword is returned to its place on the altar.
- Next, the sorcerer takes the bowl of Holy Water from the altar and sprinkles some of the water onto his or her body.
- If no other petitions are to be made, the sorcerer then closes the ceremony in the usual way.

STEPPING INTO MISFORTUNE (TRANSFORMING BAD DESTINY)

According to the teachings of ancient Daoist mysticism, there are many factors that could be at the root of a person's bad luck. For example, the cause could be astrological; an individual may have been born at a time when the influence of baleful stars crossed and darkened the path of their personal lucky star. The individual may also have more enemies than they can cope with (the greater the number of enemies - the greater the amount of psychic influence that can be directed towards the individual).

Additionally, the victim may have absorbed this misfortune from the environment, either by coming into contact with people, places or things that were contaminated with poisonous negative energy, or by willfully insulting or disrespecting the spiritual entity dwelling within a particular area.

One of the most popular methods of secretly bewitching a person is to gather dirt from a cemetery and then spread it outside the doors of the unsuspecting victim's house. Unable to notice this unlucky dirt, he and his family will step into it and carry it into their home. This attack is easy to execute and can be repeated with total impunity. The simplicity of this spell makes it dangerous because anyone can use it, even a disgruntled neighbor. All that is needed is the victim's address, not his name or birth date.

In this, and all other instances in which a victim has been cursed, the best defense is to conduct a cleansing ritual.

PERFORMING THE STEPPING INTO MISFORTUNE RITUAL

To perform the ritual for him or herself, the Daoist mystic proceeds as follows:

- The sorcerer begins with the "Opening the Ceremony" ritual.
- The sorcerer then burns both the spirit money and a petition in which he or she asks for the Daoist "God of Fire" to help get rid of the bad luck. The ancient Daoists believe that this fierce Element destroys all negative energies.
- The sorcerer then uses fire to "burn" any negative energy attached to his or her shoes and hands.
- To purify his or her body with the sacred fire, the Daoist sorcerer moves the red altar candle at the upper right area of the altar toward the front. The sorcerer then symbolically washes his or her hands by rubbing them together above the candle at a distance at which they will not be burnt by the flame but will still feel its heat. It is important that the sorcerer continue this purifying action for as long as he or her feels it is necessary to wash the bad luck off.
- Next, the sorcerer places the red altar candle on the floor and prepares to cleanse his or her feet. This is done by making small circles over the flame with each foot and allowing the flame to slightly burn the sole of each shoe. If the sorcerer is not wearing shoes, he or she should keep each foot at a safe distance from the flame. It is assumed that the sorcerer is cleansing his or her everyday shoes, as it is believed that they are the ones that have been contaminated.
- The sorcerer repeats the process as often as he or she wishes, alternately holding each foot over the flame until the sorcerer is reasonably sure that the evil energies attached to the shoes have all been destroyed.
- After both feet have been passed over the flame, the sorcerer returns the red altar candle to the upper right area of the altar and closes the ceremony. In serious cases, the sorcerer

may decide to also pass his or her clothes over the purifying fire.

EXPPELLING GHOSTS AND SPIRITS

This ritual is used to exorcise or expel negative thought forms, ghosts or spirit entities. Often the presence of such malevolent spirit entities is the result of a purposefully directed psychic attack initiated from a Black Sorcerer. The Black Sorcerer can initiate a powerful psychic attack using any one of the following methods:

- From a created spirit entity, constructed of negative thought forms
- From the ghosts or spirit essence of a recently deceased person (individuals who are still shocked by their death and refuse to leave this world)
- From the spirit essence of certain coma-induced individuals (as in voodoo)
- From Demons or Nature Spirits with whom they have entered a "pact of power"
- From the spirit essence of certain plants or animals
- From the Black Sorcerer's own spirit essence

When evil ghosts are summoned through a Black Sorcerer's malicious rituals and sent to harm other people, the Laws of Heaven require that a warning or an omen precede such attacks (Figure 1.124). Such omens may be visible as strange shadows that cause chills in the would-be victim, or audible strange noises. These noises and/or shadows can be heard or seen in the corners of the rooms or from inside household objects. When these evil omens are detected, exorcising rituals should immediately be performed. This type of ritual usually takes place at the site where the dark presence is felt.

PERFORMING THE EXPPELLING GHOSTS AND SPIRITS RITUAL

- The first step in performing an exorcising ritual is to open a ceremony in the usual proper manner.
- The sorcerer then writes a petition addressed to the "Gods of Heaven, Earth and Water," asking them to help him or her expel the evil entities possessing the place or person concerned. The sorcerer also includes the address

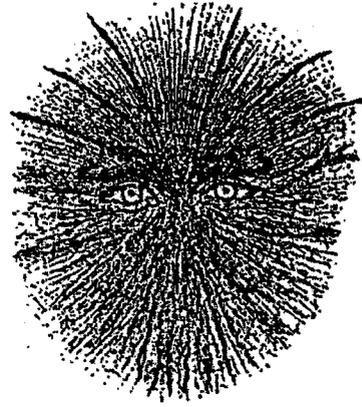


Figure 1.124. Evil omens may be visible as strange shadows that cause chills in the would-be victim



Figure 1.125. No malignant ghost can withstand an attack made with the sacred sword

of the place to be exorcised or the birthday of the affected individual.

- The spirit money and the petition are then placed on the tip of the magical peach-wood sword and held over the ashtray to be burned.
- Then, the sorcerer takes the magical sword in his or her right hand and a red altar candle in his or her left hand (Figure 1.125).

- The sorcerer then begins to walk through the affected rooms in the haunted building. As the sorcerer moves about, he or she wields the magical sword and makes cutting motions in the air in front of him or her physical body.
- While creating the cutting actions, the sorcerer will mentally or verbally command that all disturbing entities to leave this world. The ancient Daoists believed that no malignant ghost could withstand an attack made with the magical sword, the use of which would immediately send the evil spirit back to hell. Any loitering ghosts, which are not particularly dangerous to human beings, are only ordered to leave this world without further admonitions.
- When every room in the house has been cleansed in this way, the sorcerer will return the magical peach-wood sword and red altar candle back to the altar and picks up the Altar Cup (which contains Holy Water).
- This Holy Water has been blessed by the magical cleansing ritual and thus contains the power to command spirits. Such magical water represents the fire of life and since ghosts come from the world of shadow and the dead, they are afraid of being attacked with this substance because it will burn them if it touches them. It is believed that at the very instant the sorcerer begins to sprinkle Holy Water in the house, all ghosts will flee.
- If any ghosts have been tormenting a specific individual, the sorcerer can sprinkle some Holy Water onto the victim's body or make cutting motions around the victim's body with the magical sword to drive away any evil spirit.
- To finish the ritual, the Altar Cup is returned to the altar and the ceremony is closed in the usual way. It is important to note that the sorcerer may not expel all the ghosts on the first attempt. Therefore, it is sometimes necessary to repeat the ritual several times in order to rid the place of unwanted spirit entities.

ASKING FOR GOOD HEALTH & LONG LIFE

Traditionally, most Daoist sorcerers ask the celestial gods to help them avoid illnesses or to help cure them once they have fallen sick. The

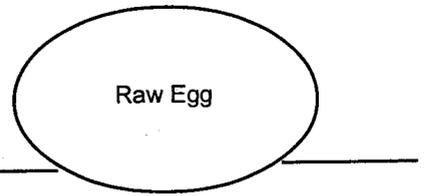


Figure 1.126. Due to its shape and nature, the egg is the Chinese symbol for the birth of the universe and of auspicious beginnings

ancient Daoists believed that few illnesses could withstand the combined powers of Chinese medicine and magical rituals.

Since man's destiny was believed to be pre-ordained, it was also believed that only Heaven could decide who lives and who dies. This is why it was commonly said that, "doctors may treat a patient, but only the gods can cure him."

The following health and healing ritual was originally designed to cleanse the Daoist mystic's body of evil curses or of any accumulated negative energy that is currently weakening his or her Righteous Qi (responsible for maintaining the body's health).

PERFORMING THE ASKING FOR GOOD HEALTH AND LONG LIFE RITUAL

- To perform this magical ritual, the Daoist sorcerer begins by placing a raw egg on the Earth Altar before opening the ceremony in the usual manner. Due to its shape and nature, the egg is the Chinese symbol for the birth of the universe and of auspicious beginnings (Figure 1.126).
- The sorcerer then writes a petition addressed to the "God of Health," asking the god to help ensure his or her physical well-being.
- If the sorcerer is already sick, the Daoist mystic describes the type of illness and specific symptoms in the petition, asking the "God of Health" to help make his or her current medicine more effective. The sorcerer includes his or her full name, address and birth date in the petition.
- Next, the petition and spirit money are both burnt on the tip of the magical Treasury Sword. The petition is burnt first, followed by the spirit money.

- The sorcerer then takes the raw egg in his or her right hand and immediately begins to rub it briskly all over his or her body (using it like a sponge, to wipe away or absorb the toxic and negative energy).
- After targeting the specific problem areas, the sorcerer returns the raw egg to the Earth Altar and closes the magical ritual in the usual manner.
- After the ritual is completed, the contaminated egg is thrown away in a place where other people will not come across it by accident. Some sorcerers prefer to open the egg to inspect its contents before throwing it away, hoping to find evidence of a hex. Other sorcerers may discard the egg unopened, thus avoiding becoming unduly concerned about its contents.

ASKING FOR WEALTH (MONEY, POSITION AND POWER)

In certain ancient Daoists traditions, it was believed that the celestial gods could not make gold or money in the after-world. However, when asked for money through magical rituals, the celestial gods could hasten the transfer of earthly riches from the hands of the affluent to the hands of the needy.

According to the ancient Daoist theory of cause and effect, when a poor man or woman asks for wealth, it must be diverted from the hands of the rich. Thus, for every new rich man the celestial gods help create, several other rich men must lose their wealth. In China, some wealthy individuals are aware of this fact, and many of them perform black magic rituals to hold on to their fortunes or hire sorcerers of Black Magic to maintain their riches. Consequently, magical rituals used to achieve wealth may sometimes not be successful in the beginning. However, with persistence, the individual will eventually compel the celestial gods to grant him or her riches.

In this particular magical ritual, the Daoist sorcerer summons the God of Wealth and asks for money, position and power.

PERFORMING THE ASKING FOR WEALTH RITUAL

- To perform this ritual, the sorcerer opens the ceremony in the usual manner, by lighting the red candles on the altar.
- The sorcerer then addresses his or her petition to the God of Wealth, writing it in red ink on yellow paper (the appropriate colors for contacting the celestial gods). In ancient China, the act of writing and burning this type of petition was commonly called "making the dragon turn its head."
- The sorcerer includes his or her name and time and place of birth in the petition. The sorcerer can also specify the source of this wealth (if the sorcerer knows the names of the people or businesses from whom he or she would like to receive this money).
- When the magical ritual is finished, the Daoist Mystic burns the petition along with spirit money and respectfully invites the God of Wealth to partake of the offerings of food and drink. Then the sorcerer closes the ritual.

It is important to note that a sorcerer of Black Magic can also use the same magical ritual in order to decrease the fortunes of specific individuals. For example, in the business world, an individual may want to decrease the fortunes of his or her competitors. In these cases, the Black Sorcerer describes his or her wishes in a petition. If the sorcerer does not care about the source of his or her fortune, the sorcerer only asks for wealth. If the sorcerer is desperate to break into a certain branch of business and needs to clear his or her path of obstructions, the sorcerer names those individuals whom he or she wishes to fall (adding the individual's names, dates and times of birth, etc.) so that the sorcerer can fulfill his or her dreams of power and conquest. If the ritual is performed consistently, the Black Sorcerer is confident that he or she will join the ranks of the rich within a very short time.

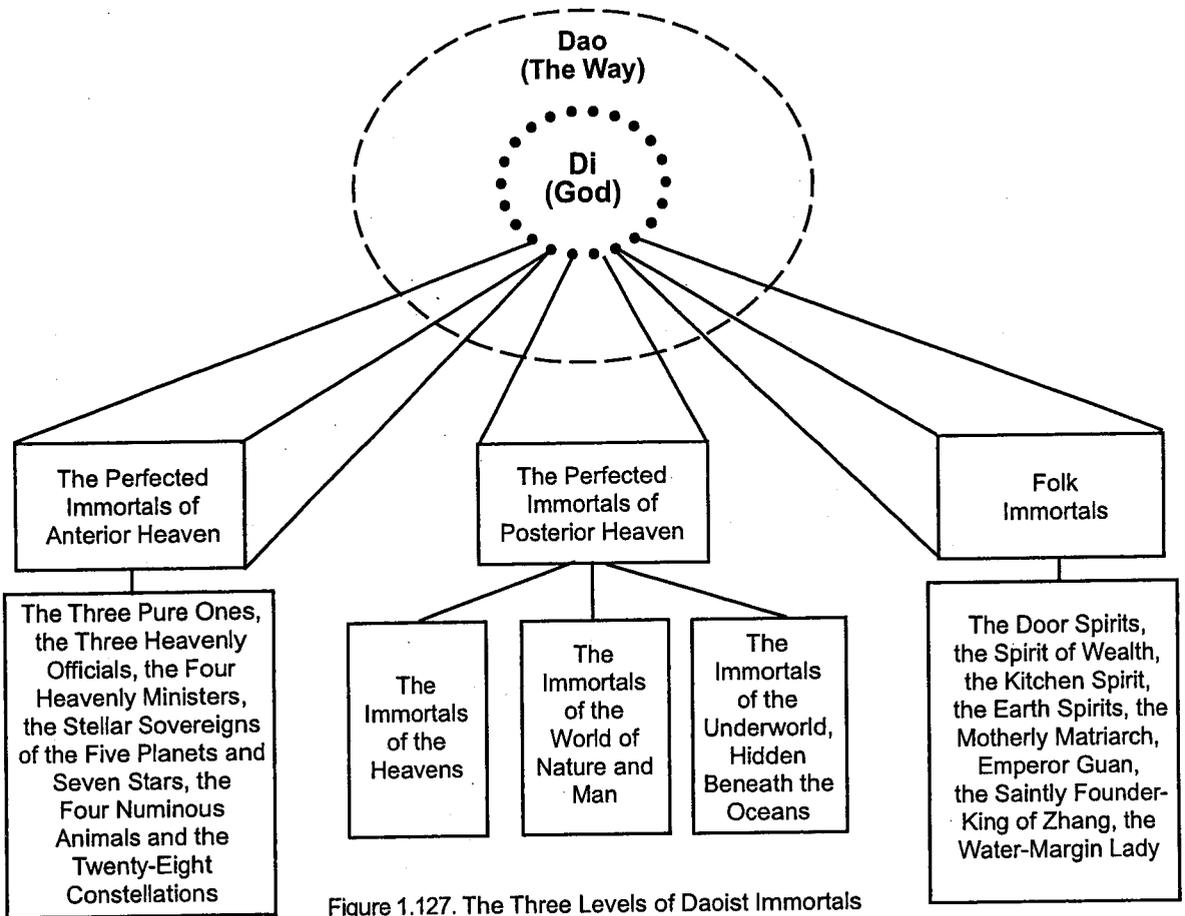


Figure 1.127. The Three Levels of Daoist Immortals

DAOIST IMMORTALS

Shamanic (ancient) Daoism was originally developed in the late Han and Six Dynasties periods (25-220 A.D.). Later, in Religious (modern) Daoism, the gods (immortals) were conceived of as pure emanations of the Di (Divine).

Religious Daoism is a polytheistic religion. In the *Great Law of the Numinous Treasure of the Highest Clarity*, written in the Southern Song Dynasty (420-588 A.D.), a list of 360 Immortals is given for Daoist Ritual Offerings. In this list, the Immortals are divided into 11 ranks. Although polytheistic, Religious Daoism nevertheless has a certain inner unity, as all immortal divinities are manifestations of "Di" (God) and possess Divine-Nature. All of these Daoist Immortals are also composed of "Vital Breath," in that they are emanations of the "Breath

of the Dao." The *Daoist Book of Pervasive Divinity* states: "The Great Dao sends down spirits and attends to all. Some spirits have a name but no style; some spirits have a style but no surname; and some spirits have a rank but no name. Each spirit has specific attributes and is are all different. Thus the true spirits are all created by the Dao."

For the sake of simplicity, the list of Daoist immortals can be divided into three levels, The Perfected Immortals of Anterior Heaven, Perfected Immortals, and Folk Immortals (Figure 1.127). When looking at the specific functions and spiritual attributes of these three levels of immortal divinities, one can see that they form an intricate structured hierarchy that is similar to the administrative systems prevalent in human society.

The three levels of Daoist Immortals are described as follows:

1. **The Perfected Immortals of Anterior Heaven:** The first level of Immortals is comprised of the "Perfected Immortals of Anterior Heaven." Also known as the "Immortals of Prior-Heaven," these immortals have existed since before Heaven and Earth divided. They include the Three Pure Ones, the Three Heavenly Officials, the Four Heavenly Ministers, the Stellar Sovereigns of the Five Planets and Seven Stars, the Four Numinous Animals and Twenty-Eight Constellations.

Some of the Perfected Immortals of Anterior Heaven were awakened to the Dao and were refined to perfection by divine guidance, hence the title "perfected." The Prior-Heaven immortals are exempt from changes, and represent the mystical sources of life, primordial breath, and blessing in the world of the Post Heavens.

The highest of these Daoist divinities are the Three Pure Ones of the Prior Heavens. Also at the top of the hierarchy are the gods of the constellations.

The Perfected Immortals of Anterior Heaven occupy the highest position, and are omnipresent and omnipotent. However, these popular immortal divinities can only influence one aspect of an individual's life, and therefore their position in terms of accessibility and function is relatively low.

2. **The Perfected Immortals of Posterior Heaven:** The second level of Immortals is comprised of the "Perfected Immortals of Posterior Heaven," who have attained the Dao after the creation of Heaven and Earth. Also called the "Immortals of Post-Heaven," they were originally common people who later became Immortals after Cultivating the Dao. They include the Three Mao Perfect Sovereign Brothers, the Eight Immortals, etc.

The Posterior Heaven Immortals are more commonly worshipped by Daoists as patron spirits. They oversee the various energetic and spiritual transformations that occur within the mundane physical world. Therefore, the Posterior Heaven Immortals govern the change

of seasons and the continuously revolving complementary interaction of Yin and Yang within the physical realm. According to the great Daoist alchemist Ko Gong, the Posterior Heaven Immortals are categorized into three groups:

- **The Immortals of the Heavens:** These are the Celestial Immortals who dwell either in the Taoist Heaven, on the isles of immortals (Peng-lai, situated in the Eastern Sea), or in the Kun-lun Mountains towards the West.
 - **The Immortals of the World of Nature and Man:** The immortals in the second category of Posterior Heaven Immortals are the terrestrial immortals who live in the mountains or forests.
 - **The Immortals of the Underworld, Hidden Beneath the Oceans:** The last category Posterior Heaven Immortals refers to those immortals who have separated from their dead body (shi-jie).
3. **Folk Immortals:** The third level of Immortals is comprised of the immortal divinities of popular religions which are recognized by Daoism. These immortals include the Door Spirits, the Spirit of Wealth, the Kitchen Spirit, the Earth Spirits, the Motherly Matriarch, Emperor Guan, the Saintly Founder-King of Zhang, the Water-Margin Lady, etc.

BECOMING AN IMMORTAL

Daoist adepts pray to Immortals and interact with them, receiving their protection and enlightenment; they can also study and cultivate Dao by themselves until they enter the ranks of the Immortals. Those individuals who are not predestined to meet a Perfected Immortal may accumulate virtue (De), by performing good deeds and continuously "Cultivating and Refining" their Jing, Qi and Shen until they become enlightened. When these individuals attain Dao, they reach the stage where "the body is united with the Dao and cannot but remain with it, and the mind is united with Dao and cannot but commune with it." Then, the individual enters into the "Realm of Immortals," no longer undergoes birth or death, is not harmed by fire or water, and can come and go at will.

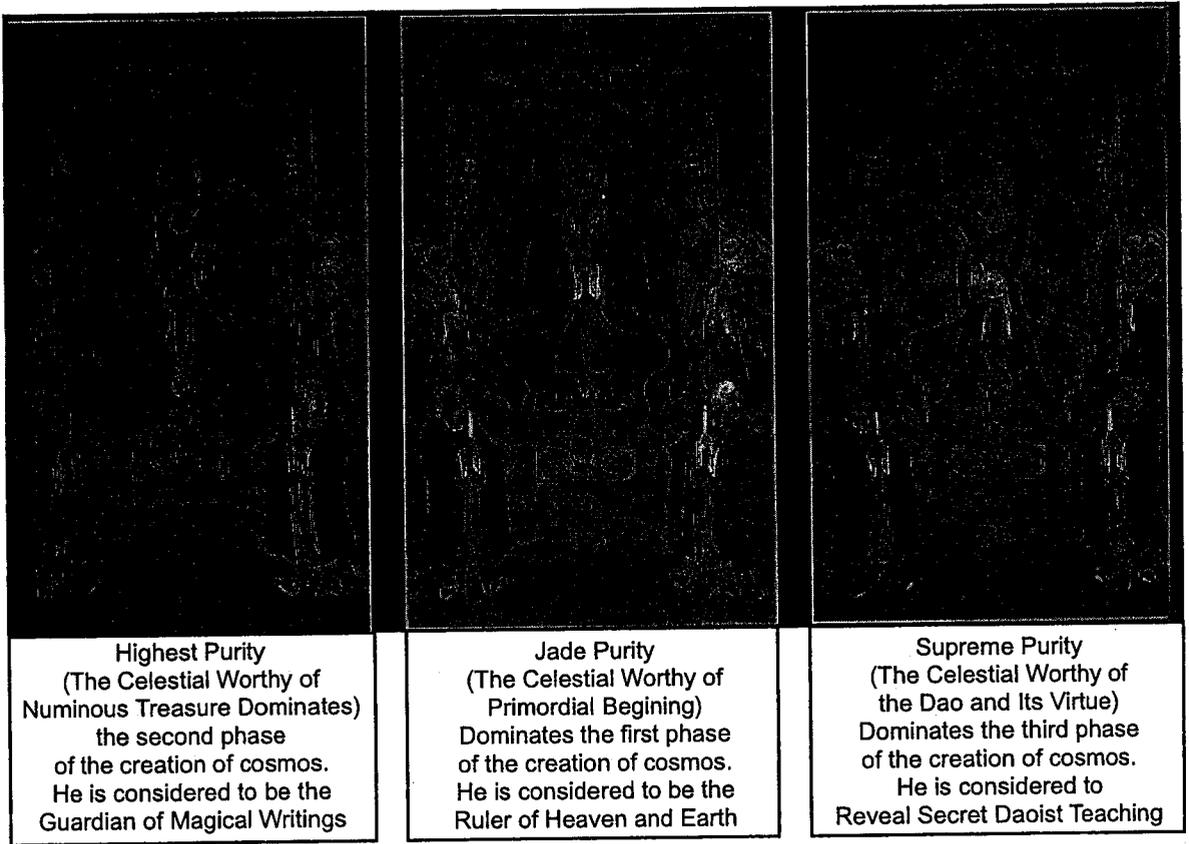


Figure 1.128. "Three Pure Ones"

LIST OF DAOIST IMMORTALS

The following is a list of several popular Daoist Immortals (gods) that are commonly worshipped within the Daoist religion.

- **The Three Pure Ones:** The Three Pure Ones describe the three Daoist Heavens, and contain the three highest Deities in Daoist religion. Although the Jade Emperor rules the Heavenly hierarchy, the Three Pure Ones, as a collective unit, are considered to be so lofty that they transcend the entire hierarchy. Some Daoist traditions believe that the Three Pure Ones are "Gods" which represent and control the various stages of energy in the cosmos, while other traditions prefer to focus on the Three Pure Ones as purely representative of the body's three energies (Jing, Qi and Shen) which are cultivated during Daoist meditations.

According to ancient Daoism, the Three Pure Ones (Highest Purity, also known as the Highest Emperor 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 (Figure 1.128).

- **Jade Emperor:** The Jade Emperor is the highest ruler in the Daoist Heavens. Although he does rank beneath the collective authority of the Three Pure Ones, the Three Pure Ones act more as elemental forces and less like ruling Deities. The Jade Emperor is considered to rule over both the Heavenly and Earthly hierarchy, and personally determines all that



Figure 1.129. The Jade Emperor

happens in Heaven and Earth. For this purpose, he has at his disposal an enormous celestial administration, which is an exact replica of the terrestrial administration of the ancient Chinese Empire.

The Jade Emperor is usually depicted sitting on a throne with an impassive countenance, partially obscured by thirteen strings of pearls hanging from the front brim of his hat (Figure 1.129). He often holds a pointed ceremonial plaque of jade in his hands as a symbol of his authority. The Jade Emperor's birthday is typically celebrated on the ninth day of the first lunar month, which corresponds roughly to the first day of spring.

- **Xiwang Mu:** In the ancient Chinese texts, such as *The Book of Mountains and Oceans*, Xiwang Mu was originally described as a monster with a human face, the teeth of a tiger and the tail of a leopard. She was traditionally known as the "Goddess of Epidemics" who lived in the West and ruled over the Plague Demons.

By the beginning of the Christian era, Xiwang Mu's image and function underwent considerable changes and meanings. She is now considered to be the highest ranking of all female deities, and is commonly known



Figure 1.130. The Queen Mother of the West

as the "Queen Mother of the West." She rules over the western paradise (of immortals) in the Gun-Lu Mountains, and is portrayed as a young, beautiful woman wearing a royal gown (Figure 1.130). In modern art, she is almost always depicted as a stately matriarch holding one of her immortal peaches. However, sometimes she is also pictured riding on the back of a celestial peacock. In her garden, Xiwang Mu cultivates the Peach of Immortality. Anyone who partakes of this fruit (or receives the blessing of the Queen Mother of the West) attains immortality.

- **Dou Mu (Star Mother):** Dou Mu is the Mother of the seven stars of the Big Dipper. Dou Mu is regarded as holding a very senior position in the Daoist hierarchy, and is credited with the ability to save people from trouble and many types of evils. Dou Mu supervises a register in which the life and death of each person is recorded.

She is generally depicted sitting on a lotus, with three eyes in each of her four faces (one facing each of the four main directions). She has four arms on each side of her body (Figure 1.131). Two of her hands are held together in prayer (palm to palm), while the other six



Figure 1.131. The Immortal Mother of the Big Dipper

hands hold a Sun, Moon, bell, golden seal, bow, and halberd.

According to ancient Daoist scriptures, Madame Zi Guang went to the imperial garden for sight seeing. She was captivated by the hot spring water next to the lotus pool and took a bath there. While bathing in the lotus pool, nine lotus buds miraculously appeared. After a while, the lotus buds blossomed and gave birth to nine infant boys. After giving birth to nine sons, Madame Zi Guang was honored with the title of "Big Dipper True Holy Virtue Heavenly Queen."

After these nine children grown up, the eldest son Gou Cheng Xing became one of the heavenly gods, whose name is North Star (Zi Wei Wu Dadi). The rest of the brothers were Tang Lang, Ju Men, Lu Cun, Wen Qu, Lian Zhen, Wu Qu and Po Jun are the group of stars known as the Big Dipper Seven Stars. The Big Dipper Seven Stars are in charge of the fate of human and earthly fate in the universe. Every star controls the earthly fate for a period of 20 years. The division of 3 yuan and 9 yun of Feng Shui originated from this theory.

- **Huang Di (Yellow Emperor):** The Yellow Emperor was seen as an ancestor of the Chinese



Figure 1.132. The Yellow Emperor

people and a Master of esoteric Daoist magic (Figure 1.132). He is credited with having developed writing, agriculture, the calendar, music, mathematics, the arts of healing, and sexual cultivation techniques. Legend states that at the age of 100 Huang Di was possessed with magical powers and produced the golden elixir. He attained immortality on Qing Mountain, where he ascended to Heaven riding on the back of a celestial dragon. Huang Di rules over the center position of the five cardinal points (North, South, East, West, and Center) used in several Daoist summoning rituals.

- **Guan Yin:** Guan Yin (the Healer of the Cries of the World) is undoubtedly the most popular of all Chinese Deities. China was once covered with temples dedicated to Guan Yin, and he/she was worshipped by both Buddhist and Daoist priests (Figure 1.133). Guan Yin was depicted as being either a male or a female. However, in modern times, the female image has proven more popular. As a female, Guan Yin is commonly depicted as a young, pretty woman, with red lips, often wearing a lace or brocade robe, carrying a willow branch (in her right hand) and a vase (in her left hand). She is regarded as a savior from all



Figure 1.133. Guan Yin

types of misfortune, someone who upholds justice and provides fortune for the needy. She is also regarded as a deity who grants the gift of fertility to childless women.

- **Guan Gong:** Guan Gong (also known as Guan Yu), is the Daoist God of War, and became the second most popular Daoist Immortal in traditional China. According to popular Daoist belief, he is primarily known for his ability to cast out demons and was sometimes called "The Great Ruler Who Banishes Demons."

According to China's history, General Guan was a highly decorated military general during the Warring States Period (220 AD - 280 AD). He was regarded as a powerful military officer who possessed unwavering loyalty (Figure 1.134). Almost immediately after General Guan Gong was killed in battle, he was revered as an Immortal, and throughout many succeeding centuries the Chinese people continued to believe in Guan Gong's Heavenly promotions.

General Guan is typically depicted as a large man (nine-foot tall) with a two-foot-long black beard and a stern, red face. He is always pictured either standing in full armor holding his long-handled, double-edged broadsword known as a Guan Dao ("Guan's Knife"), or seated, unarmed at a desk stroking his beard



Figure 1.134. Guan Gong

with one hand and in the other holding one of the classic Confucianist works, the *Spring and Autumn Annals*. Sometimes pictured standing behind General Guan are his two assistants, General Zhou Cang and the white-faced General Guan Ping (Guan Gong's son). General Guan is venerated by men and women who are concerned with loyalty, military affairs, commerce, giving birth to sons, exorcising spirits, etc.

- **Xuan Wu Dadi (Dark Lord of the North):** Lord Xuan Wu (also known as the Dark Lord of the North, the Lord of True Martiality, the North Lord Xuan Wu, the Black Lord, the Lord of Black Martiality, etc.) is one of the most widely revered Gods of ancient China, ranking in popularity behind only Guan Yin and Guan Gong. This God is usually depicted in black imperial robes, sometimes wearing a jade belt, seated on a throne with long black hair flowing freely down his back (Figure 1.135). His face is red. He has a long flowing black beard, and looks very stern (with bulging eyes). His left hand holds the "Three Mountains" Hand Seal, while his right hand holds a prominent sword. Lord Xuan Wu is always depicted with a tortoise and a snake, sometimes beneath one of his feet (the right foot stepping on the snake

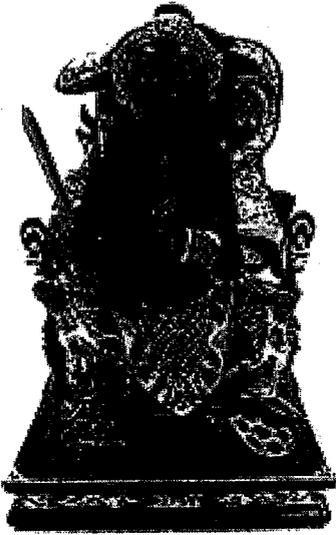


Figure 1.135. Xuan Wu

and the left leg extended, stepping on the turtle). He is revered as a powerful God, able to control the Elements. He is capable of great and powerful magic, and worshipped by those individuals who wish to avoid fires. He is particularly revered by martial artists, and is the "patron saint" of Wudang Mountain in China's Hubei Province, where he allegedly attained immortality. The name "wudang" roughly translates as "only Xuan Wu deserves it."

According to ancient tradition, Xuan Tian Shang Di was originally a butcher. Having spent many years killing animals, he felt remorse for his actions and gave up butchery, retiring to a remote mountain to cultivate the Dao. One day, he was assisting a woman who was in labor. While cleaning the woman's blood stained clothes along a river, the words "Xuan Tian Shang Di" appeared before him. The woman in labor turned out to be the manifestation of Guan Yin. In order to redeem his sins, he dug out his own stomach and intestines and washed them in the river. The river water immediately turned dark and murky, then transformed into clear pure water.

Unfortunately, Xuan Tian Shang Di lost his stomach and intestines while washing them in the river. The Jade Emperor was moved by



Figure 1.136. Lu Dong Bin

his sincerity and determination to clear himself of his sins; therefore he became an Immortal known as "Xuan Tian Shang Di".

After absorbing the dark turbid essences of the world, his stomach and intestines were transformed into a demonic turtle and snake, and began harming people. No one could subdue them. Eventually Xuan Tian Shang Di returned back to Earth to subdue them and use them as his transportation or disciples.

- **Lu Dong Bin:** Lu Dong Bin is the most famous of the Daoist Eight Immortals (a group of extremely popular and powerful Daoist Gods). He is regarded as one of the five founding fathers of Quan Zhen (Complete Reality) Daoist Sect (Figure 1.136). The most common historical tale claims that Lu Dong Bin was a mortal who lived during the Tang Dynasty (618-907 A.D.), in the Shanxi Province. Although he was a candidate for government service, he failed the strenuous examinations, and was unable to pass the imperial magistrates boards until he was 64. However, at that same time he met the Daoist Immortal Han Zhong Li, who explained the secrets of esoteric Daoist alchemy to him. From that time on, he dedicated himself to Daoist cultivation and he eventually became an Immortal.

Despite his relatively high status in the Daoist hierarchy, Lu Dong Bin remains an accessible figure. He is credited with frequent travels among the people to provide healing, exorcise demons, resolve disputes, and promote Daoist cultivation. Lu Dong Bin wears a unique hat, which is flat and slopes downward past his forehead. He usually carries a double-edged sword, and sometimes a shield.

- **Laozi (or Lao Tzu):** Laozi is perhaps the most famous of all Daoist Deities. According to Daoist legend, he was an older contemporary of Confucius and was born as an old man (Figure 1.137). He came from a minor aristocratic family, and gradually developed a system of Daoist mysticism and philosophy. As Laozi finally rejected society and rode off to the “uncivilized” West, he was stopped by a border guard and persuaded to write down his thoughts. Those thoughts are comprised in the 81 scriptures of the *Dao De Jing*. Laozi’s success in personal cultivation enabled him to become one of Daoism’s most powerful Deities.
- **The Three Mao Brothers:** Mao Ying, Mao Gu, and Mao Zhong were brothers born at Jun Qu Mountain in Jiangsu Province during the Han Dynasty (206 B.C.-220 A.D.). When Mao Ying was 18, he ran away to Heng Mountain in Shanxi Province in order to practice Daoist cultivation. After 31 years he returned to Jun Qu Mountain with miraculous healing powers. Mao Ying’s brothers (Mao Gu and Mao Zhong) were government officials at the time. When they saw Mao Ying’s level of energetic and spiritual cultivation, they immediately decided to also dedicate themselves to studying Daoism. The three Mao brothers eventually became very famous as mystics and healers, and are each believed to have ascended to Immortality (Figure 1.138). After their physical deaths, Jun Qu Mountain was renamed Mao Mountain in their honor.
- **Qiu Chu Ji:** Qiu Chu Ji (1148-1227) was a famous monk in the Jin and Yuan Dynasties. Born into a peasant family, Qiu went to Shandong as a teenager to study Daoism. Wang Chong Yang, the founder of Quanzhen Daoism, was



Figure 1.137. Laozi



Figure 1.138. The Three Mao Brothers

then teaching Daoism in Shandong. Qiu eventually became one of Wang’s seven students, and after his father’s passing, founded the Longmen (Dragon Gate) sect of Quanzhen Daoism. Qiu’s relationship with the Mongol Emperor’s ensured governmental support of Daoism, and enabled Qiu to found Beijing’s White Cloud Monastery. When Qiu became an Immortal, his physical body was buried underneath a Temple in the White Cloud Monastery.

- **The Guardians of the Four Directions:** These are the four celestial kings known as the “Guardians of the Four Directions” (Mo Li Hung, Mo Li Shou, Mo Li Chung, and Mo Li Hai). They have incredible powers and protect



Figure 1.139. Mo Li Hung

the Daoist sorcerer from every type of misfortune, evil force, or spirit entity coming from the four directions. Each of these four celestial kings (sometimes known as the Watchtowers of the Four Directions) each hold personalized weapons that contain supernatural powers. Because they are guardians, they are always alert to negative influences, and under their watchful presence, righteousness, honesty and virtue prevail. They defend with tireless energy and their powers are said to be invincible.

Certain Daoist traditions believe that the Guardians of the Four Directions act as Guan Yin's helpers, always available to assist her in helping humanity. They are traditionally summoned from the four directions of earth in order to combine and utilize their specific magical powers in Daoist rituals. The Guardians of the Four Directions are described as follows:

Mo Li Hung: He is the guardian of the South, presides over summer, and has a red face (Figure 1.139). He holds the magical umbrella which symbolizes his protection of the saints. Mo Li Hung is known as "The One Who Embraces Virtue," and is sometimes referred to as "The Enchantment Heavenly King." By controlling evil, Mo Li Hung enhances and improves the lives of all sentient beings.

Mo Li Hung is considered to be the leader of the Four Heavenly Kings. Sometimes he is depicted standing alone, but representing all four celestial powers. He uses his magical umbrella to shut out all delusions and distract-



Figure 1.140. Mo Li Shou

tions, enabling the saints to focus on the cultivation of the "true spirit" located within their core selves. Sometimes, instead of an umbrella, Mo Li Hung is depicted holding a banner of victory, magical sword, trident, magical vessel, treasure bowl, or a pet mongoose. The pet mongoose is sometimes drawn to commemorate his victory over the Serpent Demons. One popular belief is that this mongoose can also bring forth priceless jewels.

In his wrath, when Mo Li Hung opens his magical umbrella, darkness descends and envelops the Earth, creating violent thunderstorms that cause chaos, and scatter his enemies. Then, when the magical umbrella is reversed, terrible earthquakes and tidal waves immediate cause destruction and completely demolish his enemies.

Mo Li Hung's army and attendants consist of hungry ghosts and spirit eating demons who are known for their huge scrotums. They have human bodies and horses heads.

Mo Li Shou: He is the guardian of the North, presides over winter, and has a black face (Figure 1.140). He holds a magical snake (or magical dragon) in one hand, and a "wish-fulfilling jewel" in the other. Mo Li Shou is known as "The One Who Listens Incessantly," and is sometimes referred to as "The Knowledgeable Heavenly King." He is sometimes thought to be a "God of Defensive Warfare," and some Daoists considered him to be a God of Wealth (the North being considered the



Figure 1.141. Mo Li Chung

keeper of fabulous treasures).

The snake that Mo Li Shou is holding in his hands signifies that he is the ruler over a large army of Serpent Demons, and he serves to raise our awareness and inspire us to acquire the mind of the saint.

Mo Li Shou is sometimes depicted carrying two whips and a panther skin bag. Inside the panther skin bag is a fierce creature (often a snake) that can devour a man. Mo Li Shou also carries a pearl that gives him control over all Earthly creatures. He has the ability to call upon the swiftness of the wind and tides, control the climate, and master the forces of the four seasons.

Mo Li Shou's court attendants consists of the celestial musicians and dancers who have the bodies of birds and human heads and torsos. Mo Li Shou's army consists of flesh-eating demons, commanded by 28 generals. These supernatural beings are said to revere and protect the saints. Because originally these flesh-eating demons roamed the Earth as tree spirits and forest demons, it is said that Mo Li Shou is the ruler over Nature Spirits and Tree Spirits.

Mo Li Chung: He is the guardian of the East, presides over spring, and has a blue-green face (Figure 1.141). He holds the magical Sword of Wisdom used to control evil, and he is associated with the Underworld and the God of Death. Mo Li Chung is known as "The One Who Upholds the Law of the Land," and



Figure 1.142. Mo Li Hai

is sometimes referred to as "The Kingdom-keeper Heavenly King."

Mo Li Chung is also ruler over the Gourd-shaped Demons. In his wrath, he is sometimes depicted trampling a demon under foot, representing his control over evil spirits. He is sometimes depicted carrying a spear and magical black sword engraved with the characters of the Four Elements: Earth, Fire, Water, and Wind. His magical black sword is described as having the power to cut through all evil and pierce through the bodies of evil demons, instantly disintegrating their flesh. Each time he slices with his magical black sword a fierce black wind produces ten thousand spears to pierce the bodies of evil spirits and turn them into dust. This fierce wind is followed by a raging fire, which fills the air with ten thousand fiery serpents allowing no one to escape.

Mo Li Chung commands an army of celestial musicians and vampire demons. These supernatural beings are said to revere and protect the saints.

Mo Li Hai: He is the guardian of the West, presides over autumn, and has a white face (Figure 1.142). He holds a magical four stringed lute (mandolin), and is associated with the God of Thunder. Mo Li Hai is known as "The One Who Knows," and is sometimes referred to as "The Broad-eyed Heavenly King." He is said to watch over the world with a thousand eyes and hears everything in the kingdom.

His magical lute represents ease, comfort and good things for civilization. It also symbolizes harmony and balance (i.e., the strings must neither be too tight nor too loose, so that all human affairs be conducted with moderation).

Mo Li Hai is also ruler over the celestial musicians, who often appear in Chinese artwork resembling the image of angels. As a musician, Mo Li Hai embodies great strength and power, and is sometimes referred to as, "He whose hands wield thunder."

In his wrath, Mo Li Hai is able to pluck the strings of his magical lute and its powerful sounds conjure a rain of fire and wave of powerful flames that immediately destroy all those who have done evil to others. Mo Li Hai is sometimes seen holding a magical sword, which reinforces his position as "Protector of the Nation." He guards against all Evil Qi coming from the West and ensures that the saints do not succumb to temptations associated with material gains.

Mo Li Hai's army and attendants are composed of hungry ghost and dragons (or serpents) who dwell beneath the ocean and control the tides, the flow of the rivers, and the rain. These supernatural beings are said to revere and protect the saints.

- **The God of Wealth:** The God of Wealth was one of the most popular Daoist Gods in ancient China (Figure 1.143). All individuals who were born poor worshipped this wealth-giving Deity. In modern China, people continue to worship the God of Wealth, and businesses across East Asia routinely maintain an altar in his honor.

It was believed that every lunar new year the God of Wealth descended from the Heavens to inspect his followers. Therefore Chinese people across Asia eat dumplings on this day, as they are thought to resemble ancient ingots of precious metal. The God of Wealth is depicted in many images, but most include an individual having the form of a long white or black beard, and a smiling countenance. He also frequently wears a broad, heavy belt and a hat which includes protruding rectangular earpieces.



Figure 1.143. The God of Wealth

- **The 60 Year Cycle Gods:** Many people mistakenly believe that Chinese astrology is based upon a simple 12-year animal cycle. However, the true Daoist's calendar is actually quite complex, with an overlapping rotation of the "Ten Heavenly Stems" and the "Twelve Earthly Branches." The result of combining the energies of the Heavenly Stems and Earthly Branches is the "Sixty-year Cycle". Each year in this cycle is ruled by a particular Deity. The ruling Deity in an individual's birth year is their "guide" or "guardian," and the "children" of any of these Deities (any individual born under the Deities specific year) will exhibit particular and similar characteristics of that Deity.
- **Songzi Niang Niang:** Songzi Niang Niang is an ancient Daoist Goddess generally thought to manage issues of pregnancy and childbirth. Traditionally, if a woman could not become pregnant after several years of marriage, she went to pray at a Temple to Songzi Niang Niang. One traditional method was for the supplicant to take some ash from an incense burner at a Songzi Niang Niang Temple, and to mix the ash in water and drink it. This would bring the power of the goddess into the woman's body and resolve her problem. Men would traditionally also pray to Songzi Niang Niang to grant them sons.



Figure 1.144. Yao Wang

- **Tai Yi Jiu Ku Tian Cun (Heavenly Worthy Tai Yi The Savior from Suffering):** Tai Yi is one of Daoism's most important Gods, and is one of the highest rulers in the 10-stage Daoist Hell. Upon death, all human souls must appear before Tai Yi and be sentenced. Tai Yi is frequently depicted riding on a nine-headed lion. He generally carries a vase in his left hand and a sword in his right. The vase is filled with a cleansing holy water, while the sword is used to subdue demons and punish the wicked. Daoists believe that they can improve their fate if they repeatedly call Tai Yi's name.
- **Wen Chang:** Wen Chang is the God of Literature, and is the patron saint of scholars, students, and bureaucrats. He is usually depicted as a stern mandarin in formal dress. His function is to sit in judgement upon mortal men and to write his verdict in the Cinnamon Record (a constantly updated ledger of people and their fates as ordained by Heaven and modified by human actions). Wen Chang has also been worshipped for over two millennia as a constellation of six stars near the Big Dipper (it is said that when these stars are bright, literature flourishes). The Daoist school of worshipping Wen Chang was at one time one of the largest in China, and still exists today throughout the Chinese world.
- **Earth God:** In ancient China, every village had a shrine dedicated to the local Earth God. It was this god who was in charge of administering the affairs of that particular village. In ancient times, village concerns were primarily agricultural or weather-related. Therefore, the Land God was not viewed as all-power-



Figure 1.145. Zhang Daoling, the first Celestial Master of the Zheng Yi Daoist Sect

ful, but was considered to be a modest Heavenly bureaucrat to whom individual villagers could turn in times of need, famine, drought, etc. This god was often affectionately called "Grandpa," which reflects his close relationship to the farmers. He typically wears a black hat and a red robe, which signify his position as a bureaucrat.

- **Yao Wang:** Yao Wang is the patron saint for healers (Figure 1.144). Famous during the Sui and Tang Dynasties as a physician who refused Imperial service, the Medicines King usually has the long sleeves and walking stick of a wandering Daoist.
- **Celestial Master Zhang:** Officially named Zhang Dao Ling, Celestial Master Zhang was a very powerful Daoist mystic who founded institutionalized Daoism in 141 AD (Figure 1.145). In that year he founded the Five Pecks of Rice Sect. The Celestial Master sect is famous for worshipping the Daoist Gods through spirit-writing, mediumship and other occult practices. The Five Pecks of Rice Sect eventually



Figure 1.146. Zhang Sanfeng

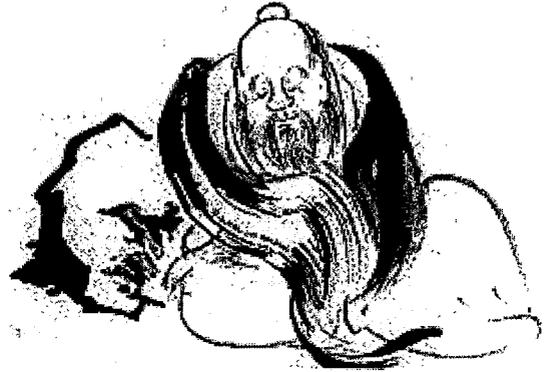


Figure 1.147. Zhuangzi



Figure 1.148. Zhong Kui

grew into one of China's most popular Daoist sects, and is still active throughout greater China today. Zhang Dao Ling's magical abilities have caused Daoists to worship him as an immortal for almost two millennia.

- **Zhang Sanfeng:** Zhang Sanfeng was a Ming Dynasty Immortal credited with inventing the martial art of Taiji Quan. He is regarded as one of the founders of internal martial arts, and is worshipped at Wudang Mountain (Figure 1.146).
- **Zhuangzi:** Considered the most important Daoist philosopher after Laozi. The Daoist scriptures written in the book "Zhuangzi" are one of the greatest classics in the world of literature (Figure 1.147).
- **Han Fei Zi:** Han Fei Zi is one of the most important thinkers of the Legalist School. He used the Daode Jing as a guide for the political unification of China, and transformed the Natural Law of Laozi into a political system.
- **Zhong Kui:** Zhong Kui is a very popular Deity believed to drive away ghosts and evil for-

tunes, while simultaneously bringing good luck and success (Figure 1.148). He is typically depicted as a physically large warrior with a wild beard. He carries and used a double-edged sword, with which he uses in performing his duties, is generally followed by bats (a symbol of good luck). He often has ghosts following him as servants. There are countless stories of Zhong Kui's adventures in taming evil spirits, and Chinese traditionally hang pictures of Zhong Kui in their doorways on the 5th day of the 5th lunar month and on lunar New Year's eve.

CLASSICAL ZHENG YI MAGICAL RITUALS

The following is a brief introduction to Zheng Yi School of Daoist mysticism. The intention behind presenting this information is to introduce the student to the history of the Zheng Yi magical tradition before explaining the specifics about the various "classical" rituals described in these ancient ceremonies.

ZHENG YI SCHOOL HISTORY

Forty-seven kilometers South-West of Gui Xi County there lies Dragon Tiger Mountain, located on the North bank of the Lu Xi River. Dragon Tiger Mountain is the ancient residential address of Celestial Master Zheng Dao Lin. It is the place where Master Zheng originally cultivated the Immortal Pill and found immortality.

According to ancient records titled *the History of Dragon Tiger Mountain*, written in the Jin Dynasty (265-420 A.D.), "This beautiful cloudy mountain in Gui Xi County is the place where the ancestral Celestial Master grew the Immortal Pill. As soon as the Immortal Pill had given birth the spiritual Tigers and Dragons of the Mountains appeared in energetic form to Master Zhang. This is why the mountain was given the name Dragon and Tiger Mountain."

According to the first page of the 10th volume of the *Tong Zhi Emperor's Classic Books*, written in the 10th year of the Tong Zhi Emperors rule, "In the Han Dynasty (206 B.C.-220 A.D.) a person by the name of Zheng Dao Lin (nickname Pei Feng Yi) who was the 9th descendent of Liu Hou, was born in the Tian Mu Shan (Eyes of the Heaven) Mountain, in the Wu Kingdom. Master Zheng learned ancient Daoist alchemical methods of energetic and spiritual transformation called "Nine Containers to Cultivate Immortal Pills" from Emperor Wang. Because he wanted to diligently practice these internal methods, he traveled to a place called Huai, along the Po Yang Lake in Gui

Xi County. From there, Master Zheng traveled 8 miles into Dragon Tiger Mountain to practice cultivating the "Nine Containers to Cultivate Immortal Pills" techniques. About eight miles East of Dragon Tiger Mountain is the Celestial Master's Mansion of the Upper Clarity Branch of the Zheng Yi Daoist Mysticism. This Mansion is the place where all of the Ancestral Daoist Celestial Masters in history lived and cultivate their Immortal Pills."

According to the book called *The History of the San Qing Region*, written in the Tong Dynasty (618-907 A.D.), "Zheng Dao Lin was respected by the Daoist Abbots as the head of the Zheng Yi Daoist sect and was given the honorary title of Celestial Master. The emperor endorsed the Daoist books on Immortal Pills, and also officially granted Master Zheng the name of Celestial Master and empowered him with an official seal to validate this honor. The emperor then gave Master Zheng the privilege that his descendents would inherit the honor of his official name and seal as Celestial Master."

Master Zheng was also given the right and privilege from the Emperor to expand the Celestial Master's Mansion. After the Zheng Yi Daoist religion was officially established by the royal authorities, it proliferated. During the dynasties that followed, the Imperial authorities always maintained this tradition and allocated money for the upkeep of the Daoist Celestial Master's Mansion.

To this date there have only officially been 64 Celestial Masters, as the true title of Celestial Master can only be officially granted and recognized by the Emperor. After the advent of communism in China in 1949, no such title has officially been granted (as China no longer recognizes the authority or political title of an Emperor).

Therefore, the following classical Zheng Yi Rituals represent centuries of ancient Daoist esoteric ceremonial practices, passed down from generation to generation, kept alive via the remaining Abbots of the Celestial Master's Mansion.

ANCIENT DAOIST RITUALS

The following rituals, Using Thunder to Transform, Biao Bai Respects the Report and Gets Approval, and Polishing The Flag, serve as an introduction to some of the basic Daoist magical rituals performed in the Zheng Yi ceremonies.

USING THUNDER FOR TRANSFORMATION

The "Using Thunder For Transformation" ritual is actually a complex transformational method taught in ancient Daoism. It is used to convert and transform the human body into an Immortal body, and it requires the disciple to progressively master and integrate the following practices:

- Join the Heavens and the Earth
- Circulate and Harmonize the Three and Five
- The Five Thunders Explode
- Open the Gate to Heaven, Close the Door to Earth, Keep the Door Open to the Human World, and Block the Road to the Ghost
- Tiny Light Covers the Head
- Use Heavenly Eyes to Run the Golden Light
- Exhale the Old
- Inhale the New
- Meditate and Focus on the Body
- Quickly Release the Five Fires
- Release The Three Magical Fans
- Use The Thunder Block To Circle The Ancestral Palace
- Use The Thunder Block To Circle The Immortal Palace
- Use the Thunder Block To Circle the Five Qi of the Chest
- Use the Thunder Block To Circle the Ears and Hear the Sound of Thunder
- Use the Thunder Block To Circle the Tian Gu at the Top of the Head

According to the classic Daoist book *The Secret of Daoist Heritage*, "There are San Hua (Three Essences) that combine and gather on top and Wu Xing (Five Elements) that converge the Wu Qi (Five Energies) to become the Yuan Qi (Original Energy) of the Immortal Fetus (Soul Body). The Shen (spirit) converges with the Qi (energy), the Qi converges with the Shen. The human body and

the Immortal Spirit converge together and become the "Natural True Body."

In his lectures on *The Secret of Daoist Heritage*, the respected Daoist Master Wang Shao Lin stated that the "San Hua" refers to the Essence (Jing), Energy (Qi), and Spirit (Shen). The saying, "to nurture the Qi with the Shen and to nurture the Shen with the Qi" means to transform the Shen.

The statement "Gather on Top" means to convert the essence. It describes what happens when the tincture of the San Hua (Three Essence) rises to the Tian Gu (Valley of Heavens - also known as the "Mud Pill") area in the brain. The "Five Qi" describes the combined and refined energies of the Liver, Heart, Spleen, Lungs and Kidneys.

The "Original Qi" is the Ancestral Qi and originates from inside the Ancestral Cave (the Lower Dantian). Inside the Lower Dantian area there is one circular "Golden Orange Peel." The energy of the refined Five Qi gathers together in the Lower Dantian and causes the circular Golden Orange Peel to energetically and spiritually transform. By forcing out all of the turbid energy in the circular Golden Orange Peel, the circular orb is energetically transformed and becomes opalescent and translucent, allowing the spirit body to become created.

EXPLANATION OF THE "USING THUNDER FOR TRANSFORMATION" RITUAL

The following is an explanation of the procedure and specific technique used to perform the ritual known as "Using Thunder For Transformation."

- Begin by performing the "Join the Heavens to the Earth," using the altar Command Block to draw a circular sphere which symbolizes the energetic and spiritual joining of Heaven and Earth.
- Next, extend your hands over the altar's incense burner, and purify your hands in the incense smoke. Then, form the Jade Incantation Hand Seal. After forming the Jade Incantation Hand Seal, begin to perform the Circulating and Harmonizing the Three and Five ritual.
- Then, form the Immortal Sword Hand Seal and perform the Five Thunders Explode ritual.

- Next, perform the Open the Gate to Heaven and Close the Door to Earth, Keep the Door Open to the Human World and Block the Road to the Ghosts.
- Then, form the Tiny Light Hand Seal with both hands and cover the top of the head.
- Next, use the Heavenly Eyes to circulate a golden light.
- Then, form the Stick Beating Demon Hand Seal with both hands; exhale the old and inhale the new.
- Next, form the Jade Incantation Hand Seal with both hands at the level of the eyebrows; perform the Meditate and Focus on the Body ritual.
- Then, use your left hand to perform the Quickly Release The Five Fires (Heavenly Fire, Earthly Fire, Thunder Star Fire, Thunderbolt Fire, and the Three True Fires of the Tai Yang) to "burn off the dead grass" (this ancient Chinese term refers to the purging of one's emotional baggage).
- Next, form the Three Fans, symbolizing creating the auspicious wind, the wind of healthy Qi and the wind that drives away the disgusting things.
- Then, perform the Using The Thunder ritual, by forming left and right Thunder Block Hand Seals and circulating them over the body in order to energetically stimulate the following five different physical areas: the Lower Dantian-Ancestral Palace; the Liver and Yellow Court area-Immortal Palace; the Middle Dantian and Heart area- the Five Qi; the Ears-Hearing Thunder; and the Tian Gu at the top of the head-Ni Wan Palace.
- End the ritual by hitting both Thunder Blocks Hand Seals in front of the face and immediately forming two Immortal Sword Hand Seals. Begin to move the Qi and Shen outward, while extending the Immortal Sword Fingers forward, just below the eyes.

"JOIN THE HEAVENS AND THE EARTH"

You begin the "Using Thunder For Transformation" ritual by first initiating a physical trans-

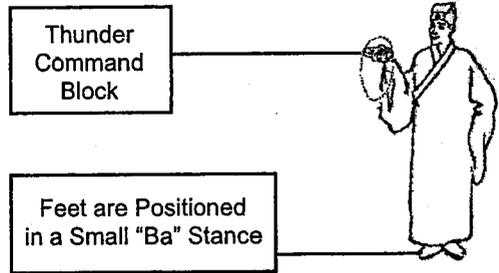


Figure 1.149. "Join the Heavens and the Earth"

formation by drawing energetic lines the show the spiritual connection between Heaven and Earth. The following ritual is called "Join the Heavens and the Earth."

- Stand in a small "Ba" stance
- With your right hand holding the Thunder Command Block and your left hand resting on your left hip, draw a circle in front of your Heart and Middle Dantian area (Figure 1.149).
- The first circle is drawn in a clockwise direction then followed by drawing a circle in a counterclockwise direction.

"CIRCULATE AND HARMONIZE THE THREE AND FIVE"

- Keep the feet in the small "Ba" stance.
- The right hand and the left hand form the Jade Incantation Hand Seal (Figure 1.150).
- With this Hand Seal, first make three circular rotations clockwise and then you make five counterclockwise circular rotations.

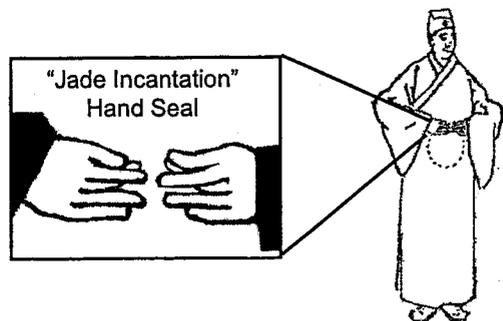


Figure 1.150. "Circulate and Harmonize the Three (Essences) and Five (Energies)"

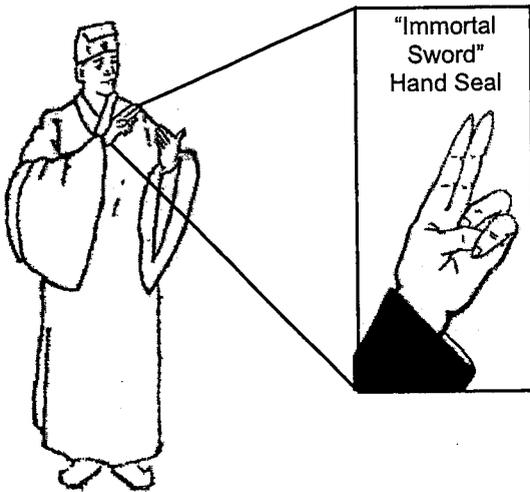


Figure 1.151. The "Five Thunders Explode"

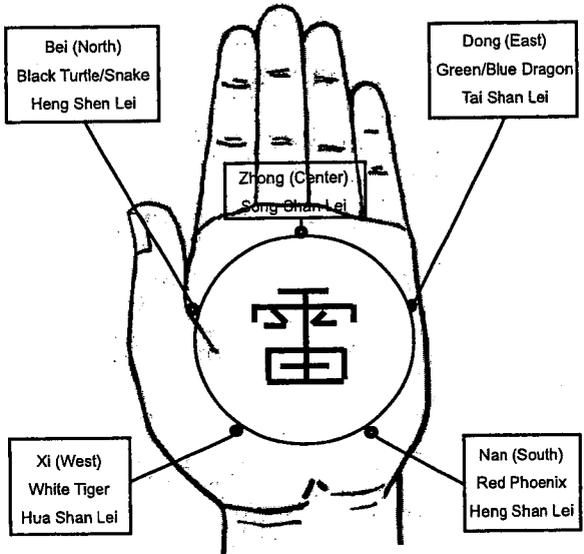


Figure 1.152. Draw the Chinese character for Thunder on the center of your palm with your Sword Fingers Hand Seal. Next, draw the Five Thunder Mountains and circle the mountains while reciting the Incantation.

"THE FIVE THUNDERS EXPLODE"

- Keep the feet in the small "Ba" stance.
- With your right hand, form the Immortal Sword Hand Seal with the right thumb positioned over the ring finger and touching the last crease of the little finger (Figure 1.151).
- Draw the Chinese character "Thunder" (Figure 1.152) in the center of the left palm, which is now positioned in front of your body, at the left side of your chest.
- Next, draw the Five Thunder Mountains and recite the following incantation as you draw five circles around the center Thunder character. The following incantation is a command used to call and dispatch the Five Thunder Generals from the Five Thunder Mountains:

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

- Immediately after completing the last (5th) circle, having spoken the incantation and gathered all of the Qi from the Five Thunder Mountains with the Daoist Sword Fingers, perform the dispatching finger gestures by flicking the sword fingers upwards towards the Heavens.

“OPEN THE GATE TO HEAVEN, CLOSE THE DOOR TO EARTH, KEEP THE DOOR OPEN TO THE HUMAN WORLD, AND BLOCK THE ROAD TO THE GHOST”

- Keep the feet in the small “Ba” stance.
- Place your left hand by your lower waist, and with your right hand form the Immortal Sword Hand Seal (refer back to Figure 1.151).
- Using your right hand, slowly begin to draw the energetic pattern of a square in front of your Lower Dantian (Figure 1.153). With your sword finger positioned in front of your Lower Dantian, begin to draw the top line by performing one stroke from left to right (which means to Open the Door to the Gate of Heaven). Next, draw the bottom line by performing one stroke from the right to the left (which means to Close the Door to the Earth). Then, draw the left side of the box by performing one stroke from the bottom to the top (which means to Keep the Door Open to the Human World). Finally, draw the right side of the box by performing one stroke from the top to the bottom (which means to Block the Road to the Ghost).
- When performing this ritual it is important to chant a specific incantation while drawing the box.

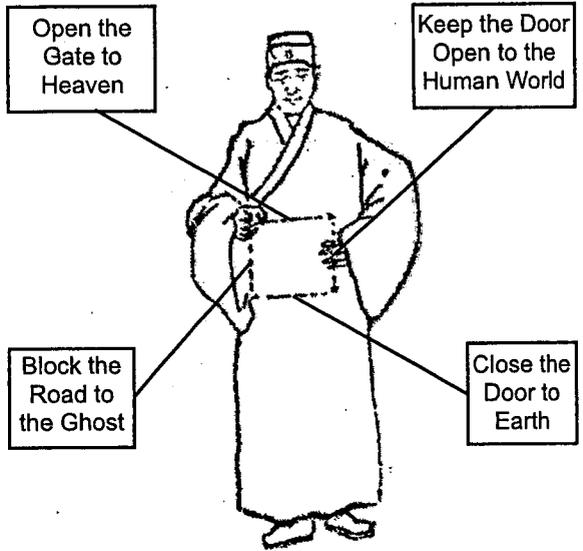


Figure 1.153. “Open the Gate to Heaven, Close the Door to Earth, Keep the Door Open to the Human World, and Block the Road to the Ghost”

“TINY LIGHT COVERS THE HEAD”

- Keep the feet in the small “Ba” stance.
- Form the Tiny Light Hand Seals with each hand (Figure 1.154).
- Then separate your hands away from the top of your head. Continue the movement down past the ears, the shoulders, the chest, and hips, ending at the Lower Dantian.

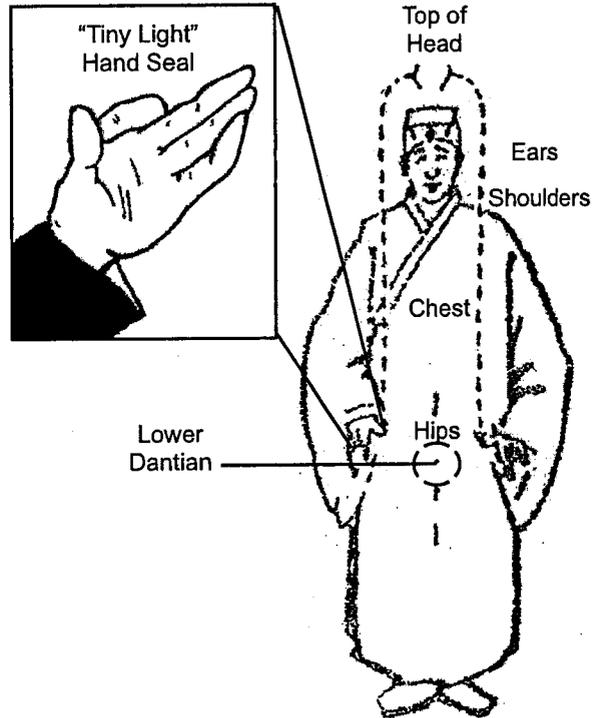


Figure 1.154. “The Tiny Light Covers the Top of the Head”

“USE HEAVENLY EYES TO RUN THE GOLDEN LIGHT”

- Keep the feet in the small “Ba” stance.
- Rest both hands on the waist and close the eyes to meditate (Figure 1.155).
- Using your Heavenly Eyes imagine and feel a golden light circulating in your body, gathering into your Lower Dantian.

Imagine and feel Golden Light circulating in your body, gathering into your Lower Dantian

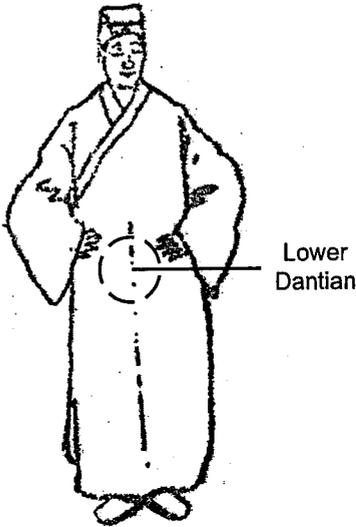


Figure 1.155. "Use Heavenly Eyes to Run the Golden Light"

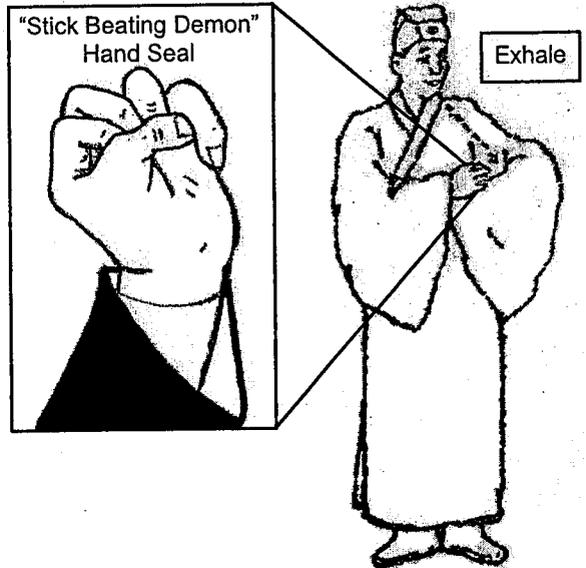


Figure 1.156. "Exhale the Old"

"EXHALE THE OLD"

- Keep the feet in the small "Ba" stance.
- Position our left hand on your waist and form the Stick Beating Demon Hand Seal. Your right hand (also on your waist) forms the Stick Beating Demon Hand Seal (Figure 1.156).
- Then bring your right hand towards your upper left shoulder and begin to exhale. As you release the turbid Qi, pull the energy out of your body from your mouth, drawing it towards your elbow.

Inhale and Draw Clean Qi Into Your Body



Figure 1.157. "Inhale the New"

"INHALE THE NEW"

- Keep the feet in the small "Ba" stance.
- Position your right hand on your waist and form the Stick Beating Demon Hand Seal. Your left hand (also on your waist) forms the Stick Beating Demon Hand Seal.
- Bring your left hand towards your right elbow and begin to inhale while simultaneously moving your right hand towards your right shoulder (Figure 1.157).

- As you inhale and draw the clean Qi into your body, imagine and feel that you are pulling divine energy into your body flowing from the elbow into the mouth.

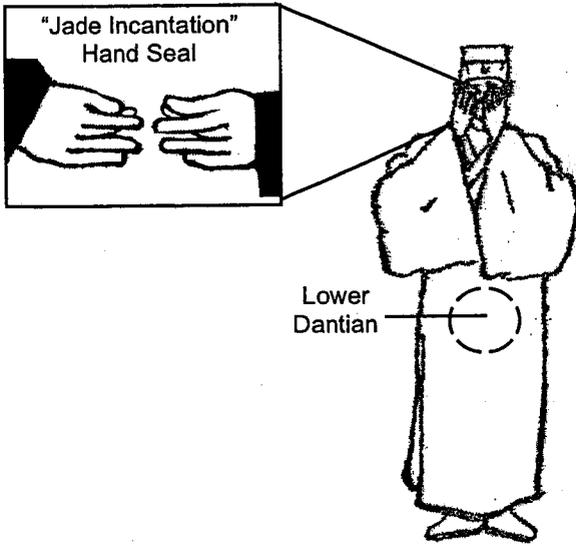


Figure 1.158. "Meditate and Focus on the Body"

"MEDITATE AND FOCUS ON THE BODY"

- Keep the feet in the small "Ba" stance.
- Form the Jade Incantation Hand Seal with both hands, placing the middle fingers at the height of the eyebrows (Figure 1.158).
- Close the eyes and begin to meditate and focus the mind on gathering golden light energy into the Lower Dantian.

"QUICKLY RELEASE THE FIVE FIRES"

- Keep the feet in the small "Ba" stance.
- With your right hand positioned on your waist, stretch your left arm forward 45 degrees towards the left (Figure 1.159).
- As you reach out with your left hand, place your thumb onto the first crease (the base) of the first finger and form the Joining of the Heavenly Fire Hand Seal (Figure 1.160).
- Next, touch the thumb to the second crease of the first finger and form the Joining of the Earthly Fire Hand Seal.
- Then, place the thumb to the third crease of the first finger and form the Joining of the Thunder Star Fire Hand Seal.
- Next, place your thumb on the tip of the first finger and form the Joining of the Thunderbolt Fire Hand Seal.



Figure 1.159. "Quickly Release the Five Fires"

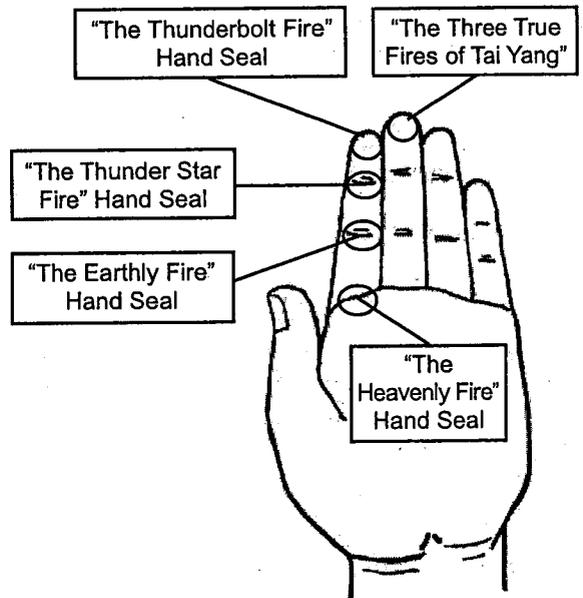


Figure 1.160. The "Join the Five Fires" Hand Seals.

- Finally place your thumb on the tip of the middle finger and form the Joining of the Three True Fires of Tai Yang (Supreme Yang).
- While performing this ritual it is important to chant a specific incantation.

The magical movement of the first energetic action of the sleeve "fan" creates the Auspicious Wind

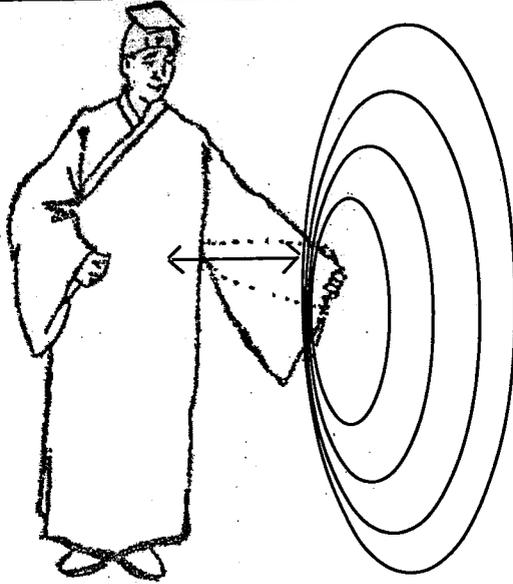


Figure 1.161. "The Three Fans #1"
(First Fan - Moves Toward The Left)

The magical movement of the second energetic action of the sleeve "fan" creates the Auspicious Qi

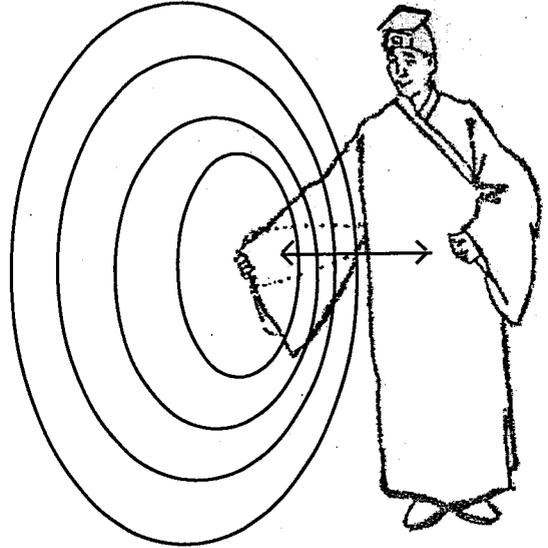


Figure 1.162. "The Three Fans #2"
(Second Fan - Moves Towards The Right)

"RELEASE THE THREE MAGICAL FANS"

- Keep the feet in the small "Ba" stance.
- With your right palm resting on your right hip, reach out with your left hand and whip the big sleeve of the Daoist robe 45 degrees towards the left and back again. The magical movement of the first energetic action of the sleeve "fan" creates the Auspicious Wind (Figure 1.161).
- Next, place your left hand on your hip, reach out with your right hand and whip the big sleeve of your Daoist robe 45 degrees to the right and back again. The magical movement of the second energetic action of the sleeve "fan" creates the Auspicious Qi (Figure 1.162).
- Finally with your right palm resting on your right hip, reach out with your left hand and whip the big sleeve of the Daoist robe 45 degrees to the left and back again. The magical movement of the third energetic action of the sleeve "fan" drives away evil things and purifies the room (Figure 1.163).

The magical movement of the third energetic action of the sleeve "fan" drives away evil things and purifies the room

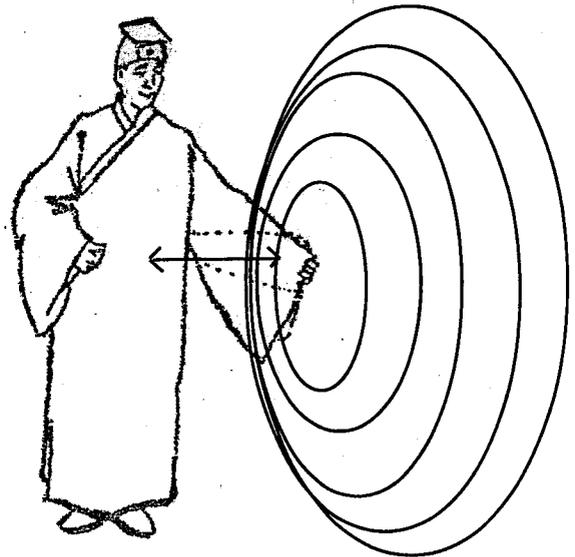


Figure 1.163. "The Three Fans #3"
(Third Fan - Moves Towards The Left)

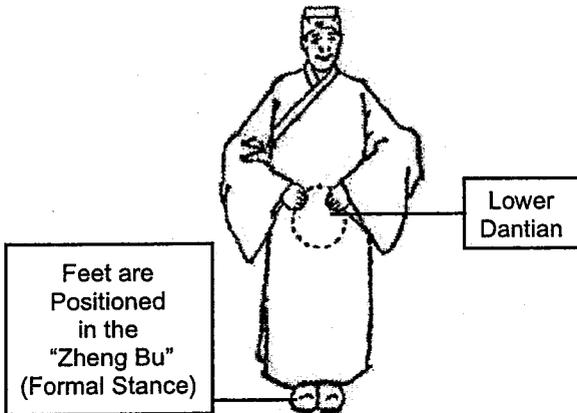


Figure 1.164. "Use The Thunder Block To Circle The Ancestral Palace (Lower Dantian)"

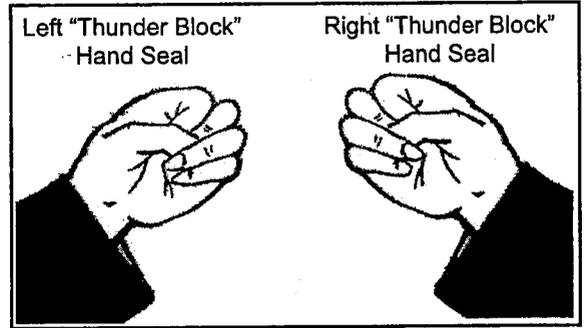


Figure 1.165. The Left and Right "Thunder Block" Hand Seal.

"USE THE THUNDER BLOCK TO CIRCLE THE ANCESTRAL PALACE (LOWER DANTIAN)"

- Change the position of your feet to the "Zheng Bu" (Formal Stance) position (Figure 1.164).
- Placed both hands on the Ancestral Palace (located in the Lower Dantian) and form the Thunder Block Hand Seal (Figure 1.165).
- Begin by drawing three circles in a clockwise direction around the Lower Dantian.
- Next, draw five circles in a counterclockwise direction around the Lower Dantian.

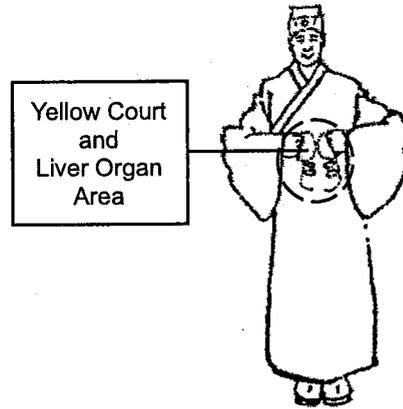


Figure 1.166. "Use The Thunder Block To Circle The Immortal Palace (Liver)"

"USE THE THUNDER BLOCK TO CIRCLE THE IMMORTAL PALACE (LIVER)"

- Keep the feet in the Formal stance.
- Both hands (still forming the Thunder Block Hand Seal) move from the Lower Dantian towards the Yellow Court, resting at the Yellow Court and Liver organ area (Figure 1.166).
- Begin by drawing three circles in a clockwise direction around the Liver and Yellow Court area.
- Next, draw five circles in a counterclockwise direction around the Liver and Yellow Court area.

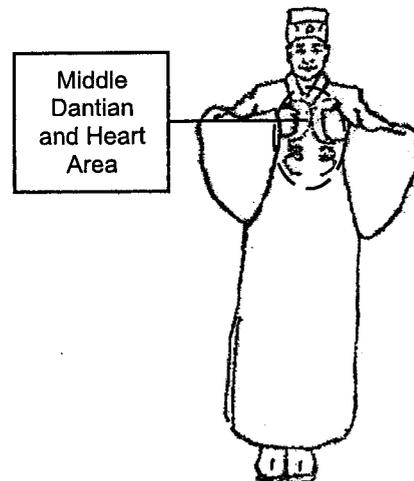


Figure 1.167. "Use the Thunder Block To Circle the Five Qi of the Chest"

"USE THE THUNDER BLOCK TO CIRCLE THE FIVE QI OF THE CHEST"

- Keep the feet in the Formal stance.
- Move both Thunder Block Hand Seals from the Liver and Yellow Court area towards the Middle Dantian and Heart area (Figure 1.167).

- Begin by drawing three circles in a clockwise direction around the Middle Dantian and Heart area.
- Next, draw five circles in a counterclockwise direction around the Middle Dantian and Heart area.

“USE THE THUNDER BLOCK TO CIRCLE THE EARS AND HEAR THE SOUND OF THUNDER”

- Keep the feet in the Formal stance.
- Move both Thunder Block Hand Seals from the Middle Dantian and Heart area towards the Upper Dantian and ears (Figure 1.168).
- Draw three circles in a clockwise direction (from shoulders to tip of the head to the nose and back to the shoulders) around the Upper Dantian and ear areas.
- Next, draw five circles in a counterclockwise direction (from the shoulders to the top of the nose to the top of the head to the back of the head to the shoulders) around the Upper Dantian and ear areas.

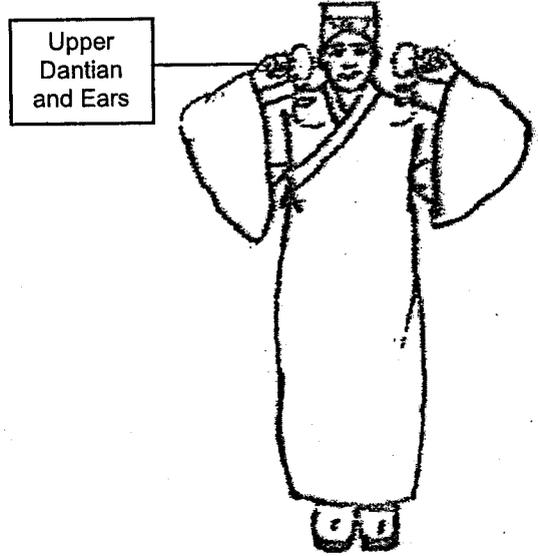


Figure 1.168. “Use the Thunder Block To Circle the Ears and Hear the Sound of Thunder”

“USE THE THUNDER BLOCK TO CIRCLE THE TIAN GU AT THE TOP OF THE HEAD”

- Keep the feet in the Formal stance.
- Both Thunder Block Hand Seals move from the ears to the back of the head, towards the top of the head, and then towards the front of the face, finally resting at eyebrow level (Figure 1.169).
- Next, hit the two Thunder Blocks Hand Seals together in front of your face and immediately form two Immortal Sword Hand Seals. Just below the eyes begin to extend your Qi and Shen outward, while extending the Immortal Sword Fingers forward.

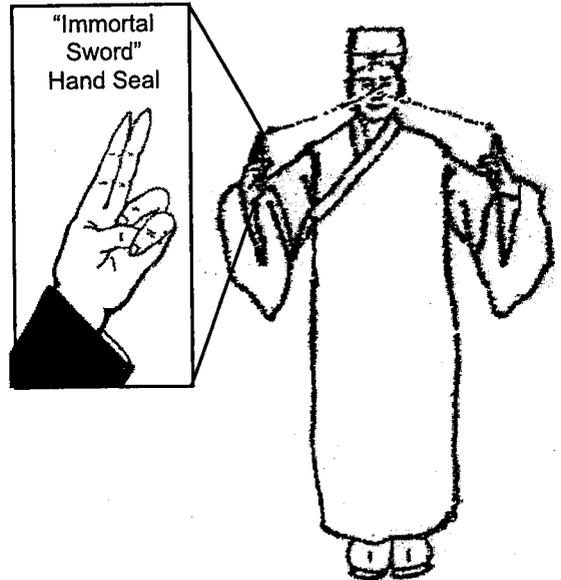


Figure 1.169. “Use the Thunder Block To Circle the Tian Gu at the Top of the Head”

THE “BIAO BAI” RESPECTS AND REPORTS TO GET APPROVAL

The purpose of this Daoist ceremony is basically to demonstrate that the Biao Bai Abbot (second in charge) has developed the ability to use the power of the magical altar tools and the words of the esoteric incantations to spirit travel to the Heavens in order to see the Celestial Emperor, kowtow, and wait for his approval.

The “Biao Bai” Respects and Reports to Get Approval magical ritual requires the Abbot to progressively master and integrate the following practices:

- Splash and Purify the Water to Summon the Celestial Marshal Generals
- Roll Up the Pearl Curtain
- Compile The Report
- Copy The Report
- Seal The Report
- Burn The Report
- Open The Heavens And Break Through The Earth
- Capture And Construct The Prison
- Offer the Report
- Stand Upright In The Middle Of The Celestial Palace
- Crouch And Meditate

EXPLANATION OF THE “BIAO BAI” RESPECTS AND REPORTS TO GET APPROVAL

The following is an explanation of the ritual techniques, and the specific order used when performing the “Respecting the Report to Get The Approval” ceremony.

- There are other Daoist Abbots and priests that assist the Biao Bai in the ceremony. Certain of these Daoist Monks will play the music, beat the drums, play the flutes etc. in order to invite the Ancestral Master to the altar.
- Then, the Senior Abbot leads the Daoist disciples to the altar.
- The Senior Abbot divides the groups into various sections and brings them to the altar.
- The Biao Bai begins by performing the “Splash and Purify the Water” ritual in order to summon the Generals to the altar.
- Next, the Biao Bai performs the Roll Up The

Pearl Curtain ritual in order to combine the pre-birth and after-birth energies with the magical image of the Ba Gua and roll them up in a Pearl Curtain. This ritual is done to comfort and pacify the “Five Old Men,” which translates as showing respect to the ancestors of the Five Directions (North, East, South, West and Center) with incense.

- Next, the Biao Bai compiles the report, which means to file the report and to present it to the Jade Emperor (the Emperor of Heaven).
- The Biao Bai then energetically copies the report and sends it to Heaven. The first copy is energetically created and sent to the Heavenly Court, via the Treasury Sword That Terrifies Demons so that all of the Celestial Immortals are informed as to what is about to transpire.
- Then, the Biao Bai again energetically copies the report, this time sending it into the Earth. The second copy is energetically created and sent into the Court of Hell, via the Treasury Sword That Terrifies Demons, so that all of the Earthly Immortals and Demons are informed as to what is about to transpire.
- The Seal the Report ritual allows the Biao Bai to take hold of the third (original) copy of the report and energetically seal it. The report is then burned with the “Fire and the Wind” Stepping, and its energetic form is escorted through the star constellation into the Heavenly Court.
- The Biao Bai then performs the Open the Gate to Heaven and Break Through the Earth ritual in order to Capture and Constrain the Evil Qi and place it in prison.
- Next, the Biao Bai puts down the Treasury Sword and picks up the Communication Tablet to perform the Twenty-Eight Star Stepping pattern (which is considered the appropriate stepping pattern used to offer the official report).
- Then, the Biao Bai Stands Upright in the Middle of the Celestial Palace, Crouches and Meditates. At this point in the ritual, the Biao Bai has spirit traveled into the Heavenly Court to see the Jade Emperor, offered him the report, and is awaiting for his approval.
- The Daoist musicians beat the drums and all

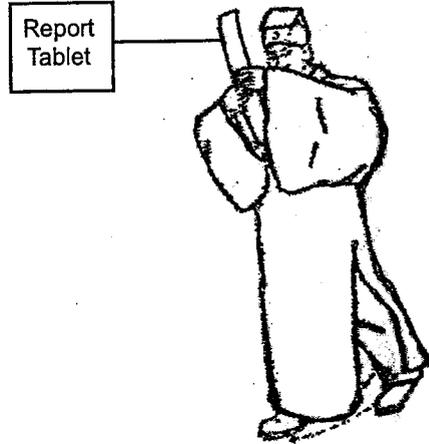


Figure 1.171. "Roll Up the Pearl Curtain"

Figure 1.170. "Splash and Purify the Water to Summon the Celestial Marshal Generals"

the Daoists Abbots, priests and disciples remain silent.

- A senior Daoist priest then asks if the Jade Emperor has heard the report, and the Biao Bai Abbot responds "The report has been sent."
- Then, the senior Abbot returns to show his appreciation, ends the ceremony, and leaves the altar.
- At this point, the incense container is returned to its proper place, and the crowd leaves.

"SPLASH AND PURIFY THE WATER TO SUMMON THE CELESTIAL MARSHAL GENERALS"

- This ritual begins by placing the feet in the "Huo Ding" (Fire Ding) Stance.
- Hold the water cup in your left hand using the Three Forks (Trident) Hand Seal.
- Hold the Treasury Sword That Terrifies Demons in front of your left chest with your right hand.
- Using the first finger of your right hand touch the water and splash inside the altar water cup to stimulate and energize the water.
- Then, swing the Treasury Sword in front of your body, making a slicing action from above the cup towards the right direction. Next, flick the tip of the sword upwards (Figure 1.170).

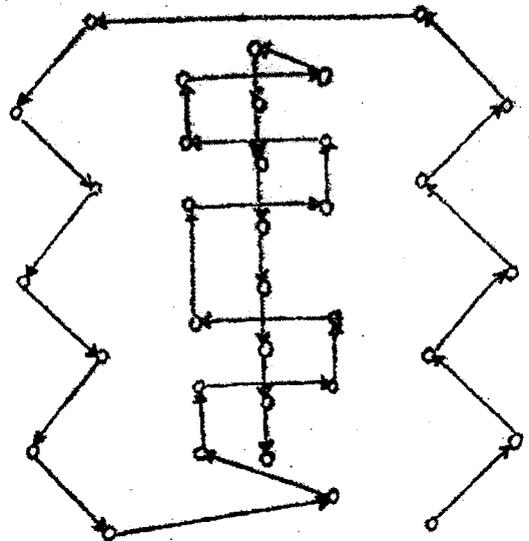


Figure 1.172. "Da Mi Huo" (Big Star Stepping)

"ROLL UP THE PEARL CURTAIN"

- Next, place the Treasury Sword and Altar Cup onto the Earth Altar and take up the Report Tablet.
- Hold the Report Tablet upwards (with your left hand above your right hand), at eyebrow level (Figure 1.171).
- Then, perform the Da Mi Huo (Big Star Stepping), making sure that while stepping your eyes follow the movements of your feet (Figure 1.172).



Draw three circles above the cup of water

Figure 1.173. "Compile The Report"

"COMPILE THE REPORT"

- Reposition the feet in the same Hua Ding Stance (Fire Ding Stance).
- Continue the ritual by drawing three circles above the cup of water (Figure 1.173).

"COPY THE REPORT"

- Keep the feet positioned in the same Hua Ding Stance (Fire Ding Stance).
- Next, draw three counter-clockwise circles above the report and then flick your sword upwards towards the Heavens (Figure 1.174).

Draw three circles above the report then flick the sword upwards towards the Heavens

Counter-Clockwise

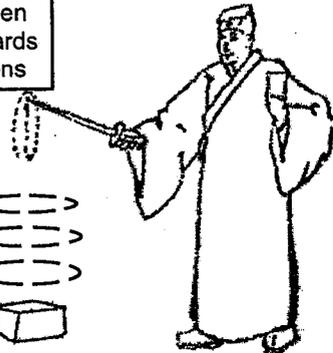


Figure 1.174. "Copy The Report"

Draw three circles above the report, then flick the sword downwards towards the Earth

Clockwise

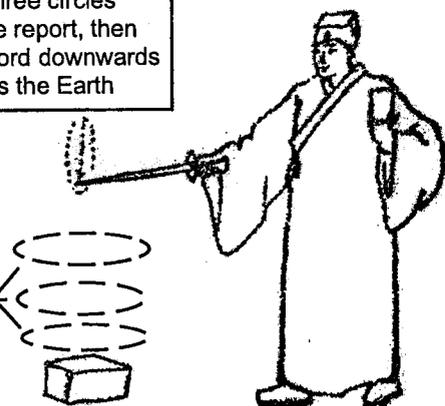


Figure 1.175. "Seal The Report"

"SEAL THE REPORT"

- Keep the feet positioned in the same Hua Ding Stance (Fire Ding Stance).
- Again draw three clockwise circles above the report and then flick your sword downwards towards the Earth (Figure 1.175).

"BURN THE REPORT"

- Keep the feet positioned in the same Hua Ding Stance (Fire Ding Stance).
- With your right hand, hold the tip of the sword pointing straight up towards the Heavens (Figure 1.176).
- Both eyes look straight as you perform the "Wind and Fire" Stepping (Figure 1.177).



Figure 1.176. "Burn The Report"

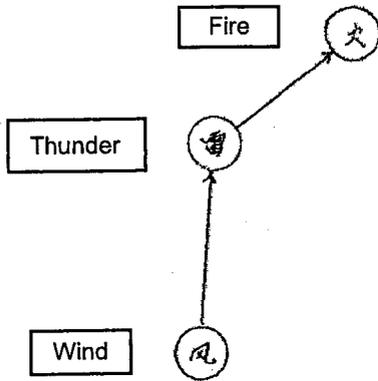


Figure 1.177. "Wind and Fire" Stepping



Figure 1.178. "Open The Heavens And Break Through The Earth"

"OPEN THE HEAVENS AND BREAK THROUGH THE EARTH"

- Position the feet in the Formal Stance (both feet are placed beside each other).
- Hold the water cup in your left hand using the Three Forks (Trident) Hand Seal.
- Hold the Treasury Sword That Terrifies Demons in front of your left chest with your right hand.
- Take one sip of water and spit it out, making sure that you spray a fine mist.
- Next, with your first finger, dip into the water and flick it into the altar area (Figure 1.178).
- Then, use the sword to draw the Chinese character for "to draw in," then flick the sword upwards (Figure 1.179).



Figure 1.179. Draw the Chinese character "to draw in"

"CAPTURE AND CONSTRUCT THE PRISON"

- Position the feet in the Formal Stance (both feet are placed beside each other).
- Hold the water cup in your left hand using the Three Forks (Trident) Hand Seal.
- Hold the Treasury Sword That Terrifies Demons in front of your left chest with your right hand.
- With the sword, draw the character for "prison" inside the rice container (Figure 1.180).



Figure 1.180. "Capture And Construct The Prison"

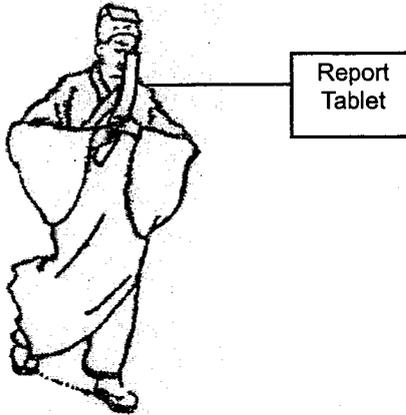


Figure 1.181. "Offer the Report"

"OFFER THE REPORT"

- Hold the Report Tablet upwards (with your left hand above your right hand) at eyebrow level (Figure 1.181).
- Next, perform the "Dippers of the Twenty-Eight Constellations" Star Stepping Pattern. Make sure that while stepping your eyes follow the movements of your feet (Figure 1.182).

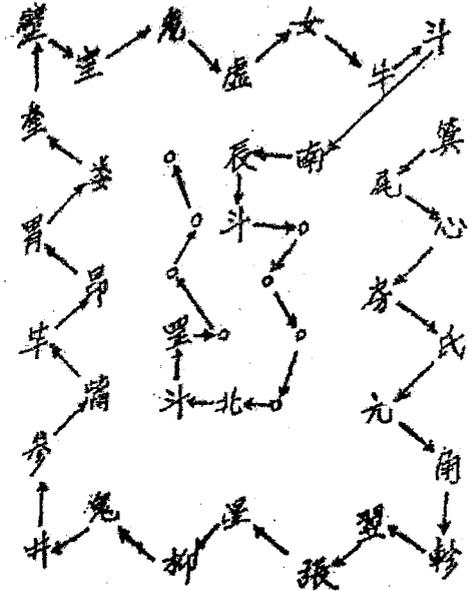


Figure 1.182. The "Dippers of the Twenty-Eight Constellations" Star Stepping Pattern

"STAND UPRIGHT IN THE MIDDLE OF THE CELESTIAL PALACE"

- Again position your feet in the Formal Stance (feet beside each other).
- Hold the Report Tablet upwards (with your left hand above your right hand) in front of your abdomen (Figure 1.183).
- Next, bend forward and begin to bow.



Figure 1.183. "Stand Upright In The Middle Of The Celestial Palace"

"CROUCH AND MEDITATE"

- Bring your feet and knees close together.
- Hold the Report Tablet upwards (with your left hand above your right hand) at eyebrow level.
- Crouch on the floor and begin to meditate (Figure 1.184).
- This completes the Biao Bai ritual of "Respecting the Report to Get The Approval."



Figure 1.184. "Crouch And Meditate"

MO QI (POLISH THE FLAG)

The following ritual focuses on the duties of the Command Flags. This particular ritual was established in the Zheng Yi branch of Daoism from the Ling Bao (Magical Treasure) tradition. This ritual originated from the Yin Section of the ancient Daoist book *Ling Bao Ji Lian* (Nurturing and Growing the Magical Treasure). Its purpose is to follow the order of "Tai Yi Jiu Min" and break into the floating Ghost Mountain of the Earthly Hell "Feng Du," enter into its eighteen chambers, and release any good spirits that may have been captured by mistake.

The Mo Qi (Polish The Flag) magical ritual requires only the two senior Abbots (the Gao Gong and the Biao Bai) to progressively master and integrate the following Ling Bao (Magical Treasure) practices:

- Give the Order
- Present The Flame
- The Biao Bai Fa Shi Draws The Command Seal

After completing this ritual, the Daoist priests humbly accept the appreciation from the Celestial Master for their sacrifice and heroic deeds.

Because of this sacrifice and contribution to humanity (breaking into the floating Ghost Mountain of the Earthly Hell), the Daoist priests can now accept the praise of the Ancestral Master, and are now allowed to enter into the celestial realms of Heaven.

EXPLANATION OF MO QI (POLISH THE FLAG)

The following is an explanation of the ritual, and the specific techniques used when performing the "Polish The Flag" ceremony. During this ceremony, only the Biao Bai (which translates as "white report") and the Gao Gong (which translates as "senior achievement") perform the "Biao Bai Fa Shi Draws The Command Seal" ritual. Also during the ritual, the Biao Bai asks specific questions, and instead of the crowd responding, only the Gao Gong will answer.

- Surrounding the external area of the altar are the nine dark lights which represent Hell or the World of the Dead. Gao Gong leads the Biao Bai "Du Jiang" through various stepping patterns around the picture of the nine lights

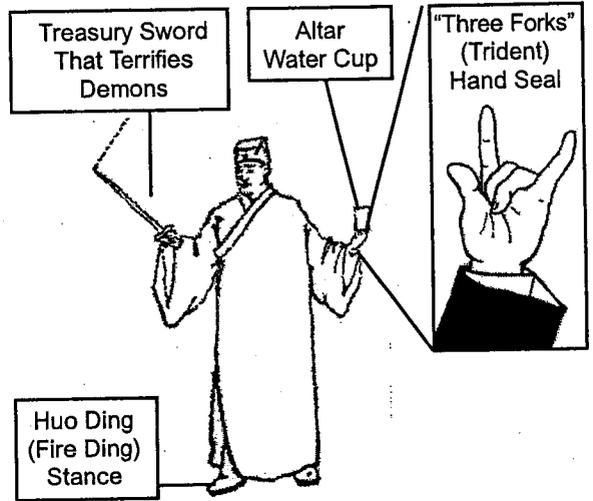


Figure 1.185. "Give the Order"

and eventually starts running (circling the World of the Dead).

- When beginning to surround the World of the Dead, the Biao Bai and the Gao Gong stops and shows respect at each of the four corners of the nine lights. After three circles they will stop at one corner. Next, run three more circles and stop at another corner. This pattern of running three circles and then stopping at a corner will continue until all four corners have been addressed.
- Then, the Biao Bai draws the Chinese character "to draw in" on the face of the flag. This is symbolic of breaking into Hell and releasing the kind spirits.
- After that, the ceremony of "Polish the Flags" is complete.

"GIVE THE ORDER"

- Place your feet in the Da Ding (Big Ding) Stance.
- Hold the water cup in your left hand using the Three Forks (Trident) Hand Seal in front of the left chest.
- The right hand holds the Terrifying The Demons Treasury Sword, which is placed on the right side of the body with the tip of the sword pointing upward at a forty-five degree angle.
- Next, flick the sword upwards towards the Heavens (Figure 1.185).

“PRESENT THE FLAME”

- Hold the flag pole in your right hand and extend the flag forward several feet from the body, while the left hand holds the end of the flag (at the very tip), behind the body on the upper left side.
- A senior disciple is to hold this posture while running forward (Figure 1.186).



Figure 1.186. “Present The Flame”

“THE BIAO BAI FA SHI DRAWS THE COMMAND SEAL”

- Kneel, with the right knee placed on the floor and the left knee pointing upwards.
- Your right hand should be holding the flag stick in the front of your body on the right side, and your left hand should be holding the tip of the flag on the back left side of your body.
- Next, the Gao Gong Fa Shi (senior abbot in charge of the ceremony) assumes the same posture kneeling behind the Biao Bai and begins to hold the flag (Figure 1.187).
- In the front, the Biao Bai takes his left hand and touches the flag; his right hand forms the Immortal Sword Fingers Hand Seal (Figure 1.188) and draws the Chinese character “to draw in” on the front of the flag (Figure 1.189).



Figure 1.187. “The Biao Bai Fa Shi Draws The Command Seal”

DAOIST MUSICAL COMPOSITIONS USED IN RITUAL AND INCANTATIONS

The following are musical compositions developed by Daoist Master to set the tone for the esoteric rituals. These rhythmic patterns are used to chant the ancient Daoist incantations. The instruments that accompany these incantations include the drums, chimes, gong, and wooden fish.

PURIFICATION INCANTATION
Heaven- Earth- Natural-
Dirty Qi- Qi- Dirty Qi- Disperse



Figure 1.188. The “Immortal Sword Fingers” Hand Seal



Figure 1.189. Draw the Chinese character “to draw in”

ABOUT THE AUTHOR

- **Priest of Tian Yun Gong Zheng Yi Daoist Temple:**
Temple of the Celestial Cloud, Pacific Grove, Ca.
- **Ordained Priest in Zheng Yi Daoism:**
Received formal "Lu" Ordination as a Daoist Priest at the 900th Year Anniversary of the Founding of the Celestial Master's Mansion in Jiangxi Province - October 2005.
- **Disciple of 65th Celestial Master Daoism:**
Received formal indoctrination ceremony in Celestial Master Daoism (Tian Shi sect), from Long Hu Shan Daoists priests in Jiangxi Province.
- **80th Generation Disciple of Mao Shan Daoism:**
Received formal indoctrination ceremony in Highest Purity Daoism (Shang Qing sect), from Mao Shan Daoists priests in Jiangsu Province.

Background

Professor Jerry Alan Johnson is internationally renowned as a Shifu (master instructor) of Chinese Wu Dang Martial Arts, Chinese Medicine and Daoist Magic, having studied for over 36 years.



Professor Jerry Alan Johnson, Ph.D., D.T.C.M., D.M.Q.

For more information about the author, the reader can connect to his web site at:

www.daoistmagic.com

or

www.qigongmedicine.com