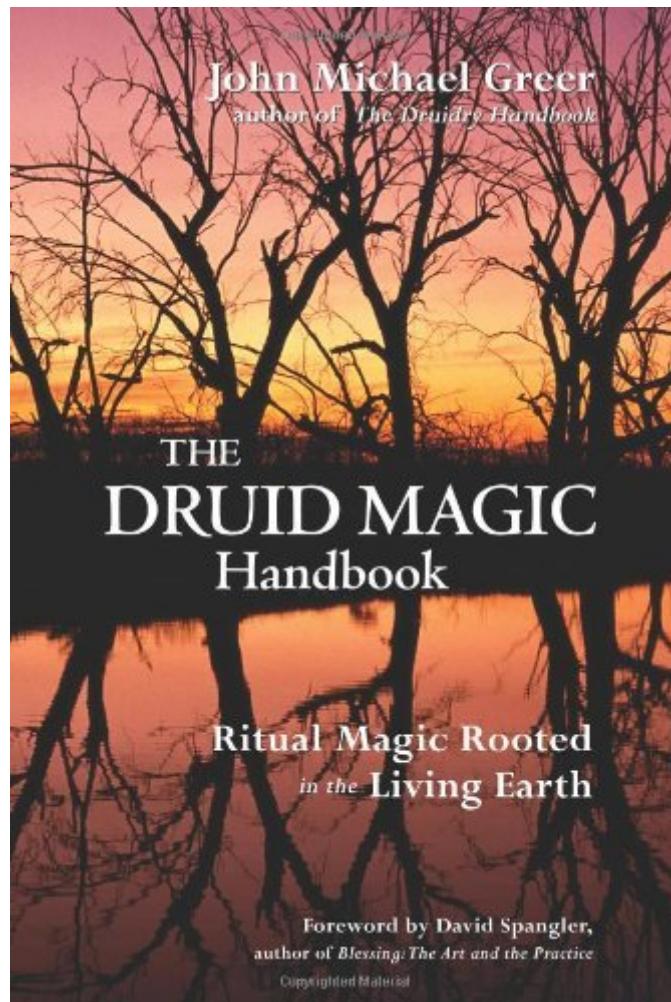


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The Druid Magic Handbook: Ritual Magic Rooted In The Living Earth



Synopsis

The first and only Druidic book of spells, rituals, and practice. The Druid Magic Handbook is the first manual of magical practice in Druidry, one of the fastest growing branches of the Pagan movement. The book breaks new ground, teaching Druids how to practice ritual magic for practical and spiritual goals within their own tradition. What sets The Druid Magic Handbook apart is that it does not require the reader to use a particular pantheon or set of symbols. Although it presents one drawn from Welsh Druid tradition, it also shows the reader how to adapt rites and other practices to fit the deities and symbols most meaningful to them. This cutting edge system of ritual magic can be used by Druids, Pagans, Christians, and Thelemites alike!* The first manual of Druidic magical practice ever, replete with spell work and rituals. * John Michael Greer is a highly respected authority on all aspects of Paganism.

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Customer Reviews

John Michael Greer is the Grand Archdruid of the Ancient Order of Druids (ADOA), which was founded in 1912. Greer is also a Tarot Grandmaster, an active member of five fraternal and two magical lodges and he has extensive experience in geomancy and sacred geometry. The Druid

Magic Handbook is a synthesis of all these interests and Greer has been both highly criticized and highly praised for this work. In short, you will either love or hate this book. I am one of the ones who loved it!Unlike many books on Druid magick, Greer does not attempt to recreate what ancient druids might have done (Paleo-Druidry). He is focused solely on the 18th century Druid revival (Meso-Druidry) and its roots in medieval ceremonial magickal practice, as well as modern Druidry (Neo-Druidry) and its connection to earth spirituality and Celtic values. This creates a very interesting, and practical, series of rituals that build upon each other to create a highly effective ritual magick system for modern practitioners. Unlike the ceremonialism of groups like The Golden Dawn, Greer's system demands that the practitioner connect with symbols that have personal meaning to the user. This does require more effort than a standardized approach, but it embraces the core Celtic value of freedom of conscience and the acknowledgement of differing perspectives of deity that existed in the various Celtic tribal groups.I very much appreciated Greer's opening chapter that provides the reader with a simple construct that reintegrates spirit for the reader as a part of Self rather than an external element. This chapter also discusses Magic and Nature, Magic and Intentionality, and Magic and Ethics which are invaluable.

On my trip to Iowa, one of the cool things that happened is that I got JMG's "The Druid Magic Handbook"...for free!While in Ames, a friend of mine and I were talking about art and art patronage. I am a struggling artist myself. Seeing as I am always hand-to-mouth, my friend mentioned wouldn't it be cool if you had a patron? They asked where I wanted to go. I said the local bookstore. We went there, and sure enough, "The Druid Magic Handbook" was on the shelves as I had hoped it would be. So I set it aside in a stack of books I wanted to look through. Then before we left the store, my friend said they would like to help me as a sort of patron, and offered to buy a book of my choice. So...duh, I selected JMG's book :-)So I read it on my flight back to Montana. And there are some really really good things in there, such as:-The idea of disenchantment and RE-enchantment of the natural world as a part of the Druid path...something that I had come to Druidry hoping that others sought! Back in the 80s I had done an art exhibit called "Earth Songs." And Ishi, played by Graham Greene, in the movie "Last of His Tribe" heard the song of the earth, asked Professor Kroeber (Jon Voight) if he could hear the earth singing, and Voight pretended he could (I think I can) and Ishi said, "What she say?" And was so upset when he learned the Professor could not hear it after all and was pretending. And then Ishi began to sing the song he heard the Earth singing. We Indians sang our prayers...songs are vital to this effort of working with the natural world.

If you get into Ceremonial Magick, especially Chaos Magick, you quickly learn that a mythos doesn't have to be 'real' to have power or legitimacy. You'll find magical systems based off H.P. Lovecraft's work, and superhero comics, or tv shows. So I'm not questioning the legitimacy of this work, but, well, yow. I did find it pretty damn misleading. For those who know the history of modern Druidry, they'll catch the references Greer is making, and realise the focus of the book, but for those new to it, it'll go right over them. This book is based off the ideas about Druidry of 18th Victorian Christians, who wanted to make up a vaguely 'Celtic' flavoured Freemasonry - kind of like a Victorian D&D, much of the text of which was built off the 'ancient' forgeries of author, and fairly decent poet lolo Morganwyg. That's not so bad though, right? Every tradition has to start somewhere! We're all modern! But I don't think I've explained well enough - in *every* place in the book where the 18th Century Victorian Freemason-Druids did something one way, and where we now *know* that the Celts actually did it differently, the author has chosen to go with... how the Victorians did it. Bwa? I don't think many people are going to realise that when you just say it *started* in the 18th century, or that it's a 'revival'. There's no revival, there's the 18th century druid way, or the highway. Example: on page 99, the first 'Druid' deities mentioned are Hu the Mighty, and Hesus. Wait, who?? Ah, right, 18th Century inventions (go wikipedia it).

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