



EP70:

Modern Magic & Sorcery for the Highest Good of All

With J. R. Mascaro

Colette:

Hi everybody. Welcome to Inside the WOONIVERSE podcast, brought to you from the corner of Fringe and Main. I am your host, Colette Baron-Reid, and oh my goodness, do we have the coolest guest today. Joining us today is J.R. Mascaro. He is an author, he's an artist, he's a sorcerer. He's a meditation guide and mindfulness advocate who's been engaged in the work of the Magician since childhood. Wow. Juicy conversation we're going to be having today. J.R. holds a BA in anthropology with a concentration in anthropology of religion and is currently pursuing a master's degree in Social change at Star King's School for the Ministry. He employs his esoteric practice as a catalyst for self cultivation and is constantly seeking to outgrow old patterns and nurture new understanding. And his latest amazing book, Seal, Sigil & Call, A New Approach to Ritual Magic is but one tool that he has created to help us all do the same. Welcome. Welcome, welcome, welcome to the WOONIVERSE J.R.

J.R.

Mascaro: Thank you so much, Colette. It's an honor to be here. It's great to see you today.

Colette:

Oh, I'm so excited that you're here. I have so many questions for you, but let's start, why not go way back to the beginning, which is kind of how I like to introduce you to my audience. So what was your childhood like? When did you become interested in magic and magical things?

J.R. Mascaro:

So my childhood was a bit strange, like myself.

Colette:

We love strange, just so you know. Okay.



J.R. Mascaro:

There's no way I'd rather be.

Colette:

As much strange as you want to bring. Okay, we're good.

J.R. Mascaro:

So when I was very young, well one thing that's important to know is that I do have ADHD and because this, my focus was not always amazing, so my mother would actually always laugh because I would refuse to read the Goosebumps books that were assigned to me. And instead I would go take Umberto Eco or one of her books like Marija Gimbutas, The Once and Future Goddess, Cunningham's Encyclopedia of Magical Herbs, things like that off of her shelf. And I would read those instead. I've always had a not amazing relationship with homework I've loved to read, just not what people tell me to supposed a bit of a contrarian in me.

Colette:

I get it.

J.R. Mascaro:

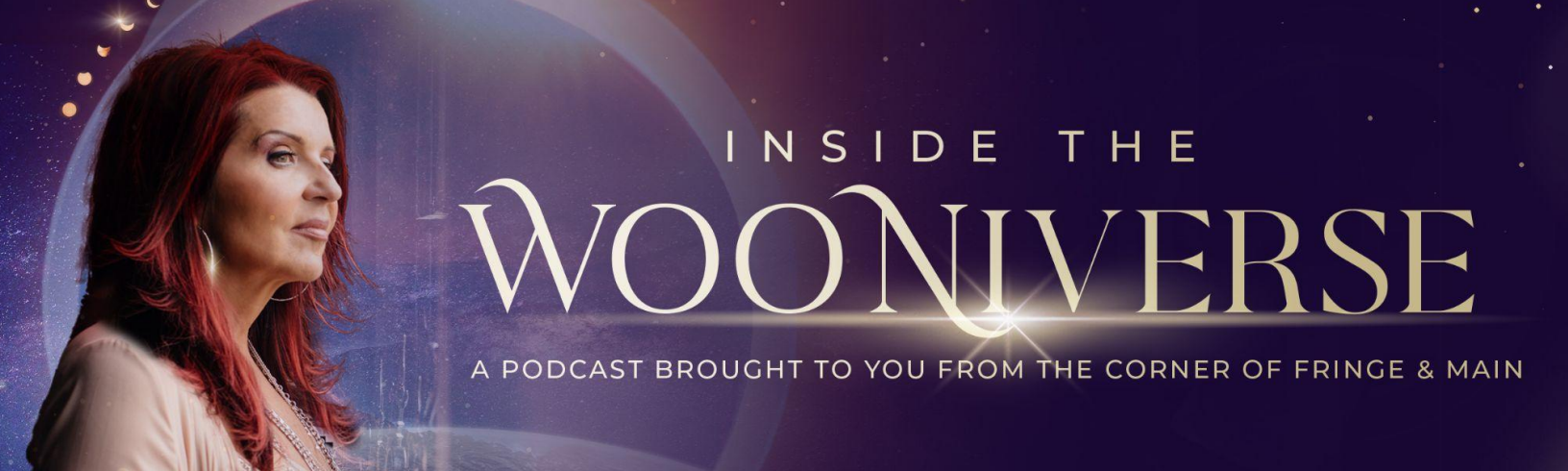
So ever since I was young, I just had this notion I'd talk about things that I couldn't have really read anywhere. As a matter of fact, one of the things were really interesting to me in my anthropology degree was that some of the symbols I'd been drawing on my notebooks since I was a small child, wound up being like Acadian symbols of the sun god.

Colette:

Wow.

J.R. Mascaro:

So I feel like this is something I've been continuing since prior lifetimes, which I, through my practice have sometimes been able to glean a small glimpse of. But yeah, it goes, it runs deep, it goes as back as I can remember as my interest in magic in the esoteric.



Colette:

What's really cool, when you said that I had goosebumps when you said that you were seeing Acadian symbols of the sun god, et cetera, and you were just a kid. So I used to paint blue moons like half moons on my forehead with magic markers when I was a kid or pan or whatever. I would always paint the same little blue crescent moon. And when the book *Mists of Avalon* first came out, I don't know, in the '80s, when I read it, I'm like, oh my God. Because it was all about the priestess, a symbol of the priestess of the temple of Isis, basically from the priestesses of Avalon.

So I had the same experience as you and yeah, I mean only I didn't learn about that till I was like 30. It was just amazing. Anyway, go on. How about this, I'd love for you to explain your beliefs and philosophy surrounding the use of magic. So we know you are a magical kid. I want to know about the use of magic because you're really in this world right now and it's become quite popular. I want to hear your view on this.

J.R. Mascaro:

So for me, and I think this is probably a notion that I do carry on from previous work, magic is a catalyst for the betterment of the self and the betterment of the world. To me the root of magic is compassion. And I do qualify that in Seal, Sigil & Call I qualify. And I think the first chapter actually that sometimes a magician needs to pay the rent. There's nothing out there saying you cannot use your magic for your personal physical world benefit as long as it doesn't harm anyone else in doing. But I think the thing that we should aim for is that transcendent state of helping one another, helping the human condition and propagating joy in the world.

Colette:

So how do you do that?

J.R. Mascaro:

So one thing that I've learned to do in my life is to use the tools I have developed and the tools I have been given to find need and fill that need. And sometimes that's very simple. Sometimes you're with a friend, they are hungry, they need you to buy them lunch. Very easy, very simple. And sometimes it's more complex.



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And a lot of my practice is kind of a deep listening to the vibrations of the universe around me and following them, I feel that the essence of reality is musical and mathematical insofar as it is a pattern you can follow, a song you can follow to those who need your help. So sometimes it'll be following that rhythm, which shall take me somewhere that I did not plan to go for that day and I will not now. I no longer wonder. When I was younger I wondered, well, why am I here? Now I know I'm here because someone's going to need me to be here. And then it'll be clear, someone will say something and I'll go, this person needs some help. This person needs some guidance, they need a message that things are going to be all right or they need to be nudged in the right direction or they might need to be given literal directions. And I do.

Colette:

I love that. I love that magic, the service of magic is really about deep listening and answering what we hear. So if we really listen deeply to those around us and the world, then we will know. My simple prayer every day is thy will be done through me. Show me who I can help today. Use me as thou will. Of myself, I am nothing. Spirit doeth the works. That's my prayer. So it's like remind me that little me, the world doesn't wrap around my naval or my wants. It's just like use me and then I will have purpose. And it doesn't matter who you are, you are always a conduit for this type of magic. If your focus is in the root of compassion, which is about the reduction of suffering in the world. Would you say that's true?

J.R. Mascaro:

Yes, I very much would. And to further on that, the way I see it is I see magic itself, and really I always speak of the universe as kind of the conscious multiverse, the interconnected web of being that magic is sentient in a way, magic on a level that we can't comprehend from our physical limitation. We are human beings. I see with my eyes, I hear with my ears and there are things that a dog can hear that I can't. And so I can only imagine what beings and on a higher plane of existence could perceive that I am completely blind to. So for me it is allowing that conscious multiverse to work through you and manifest the highest good with you as an instrument.

Colette:

That's so profound. And yeah, I loved to hear you say that. Let's kind of drill down a tiny bit because your book is fascinating. You talked about all these different things and I'd like to go



back again to your childhood and I would like us to discuss what is an eidolon. So weird, I'm going to spell this for our listeners. It's spelled E-I-D-O-L-O-N. And I want to know what is it you start working with them in childhood and was there anyone in your life back then that could help you identify what the heck an eidolon even was and is?

J.R. Mascaro:

So for me, this is a very complicated thing to even describe because for me it's something that's kind of always been a part of my practice. It's the same way someone might walk outside and say those are birds. Birds are part of this world. And I am familiar with what a bird is the same way that working with eidolon has been to me, they're assumed parts of my existence. But an eidolon, to bring it into perspective, you can define it in several ways because one of the things I do is I ask people to set their own paradigm and to ask what they believe gives efficacy to their magic, whether they believe it is an internal practice or an external practice.

So depending on that will depend on whether you think of it as a subconscious thought form or whether you think of it as kind of a protocol of existence, a spirit entity and disembodied intelligence that can aid you in achieving various things. And in the book I share 18 of them, but there are a theoretically limitless number and I certainly work with far more than those 18. But those 18 were the ones I included because they were things that I thought someone just getting into this practice, these eidolons are ones they could work with and have a beneficial and enriching time.

Colette:

Let's go to your first one because I betcha everybody here knows what a bird is, but not everybody here knows what an eidolon is. So tell me your first experience with an eidolon and who told you what it was and where did you get the name eidolon?

J.R. Mascaro:

So no one really told me what it was insofar as they were there. And I was working with them in my meditations and I got the name eidolon because there are a lot of names for spiritual entities out there and most of-

Colette:

Like angels.



J.R. Mascaro:

Like angels and a lot of them have their own connotations or around them. So I wanted to find a word that was relatively connotation free so other people could put theirs on them. And there are things that I do identify that are, I would call celestial, which are very much a cognate for an angelic being. But there are also things, other world's spirits which could be considered things like they or things like elemental spirits or even some deities. And then there are primals which are much more deep chthonic, kind of primordial intelligences. And like I said, I choose eidolon because of it's relatively connotation free. And because if you look at what an eidolon is as a definition, it is a spirit intelligence. It is non-physical. It is different from a spirit like a spirit of someone who has passed insofar as it has never been incarnate. And it can interface with the world in ways that we in physical incarnation cannot and can therefore help to manifest things in our lives and in ourselves that we might not have access to without some sort of deeper power allowing us for that.

Colette:

Okay, this is really interesting. So how about this question, where in history, in any text or tome has the word eidolon been defined as what you described? Because I'm questioning is did you discover this word because through your studies later and go, oh that's what I was connecting to, let's make the invisible visible for our listeners.

J.R. Mascaro:

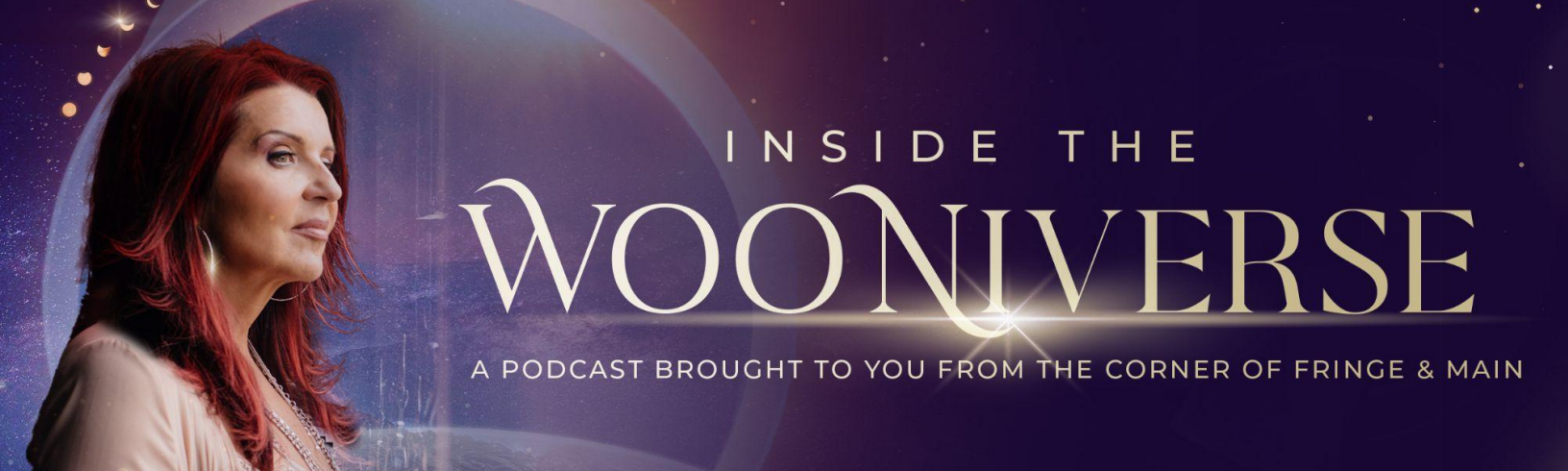
Understood. So ancient Greek-

Colette:

Let's go there.

J.R. Mascaro:

Ancient Greek magicians or sorcerer, which comes where we get the word goetia from is from goetes, which is ancient Greek, which would translate roughly to sorcerer. Someone who works with spirits in sort of an animistic view of spirits, spirits of the land, spirits of the river. And they would use the word eidolon there. And that is something that I came to through studying Greek magic actually, which I found very fascinating because my family on my mother's side is very



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much from the Mediterranean, from Italy and Greece and et cetera. So that would be a Greek concept to go for the word eidolon.

Colette:

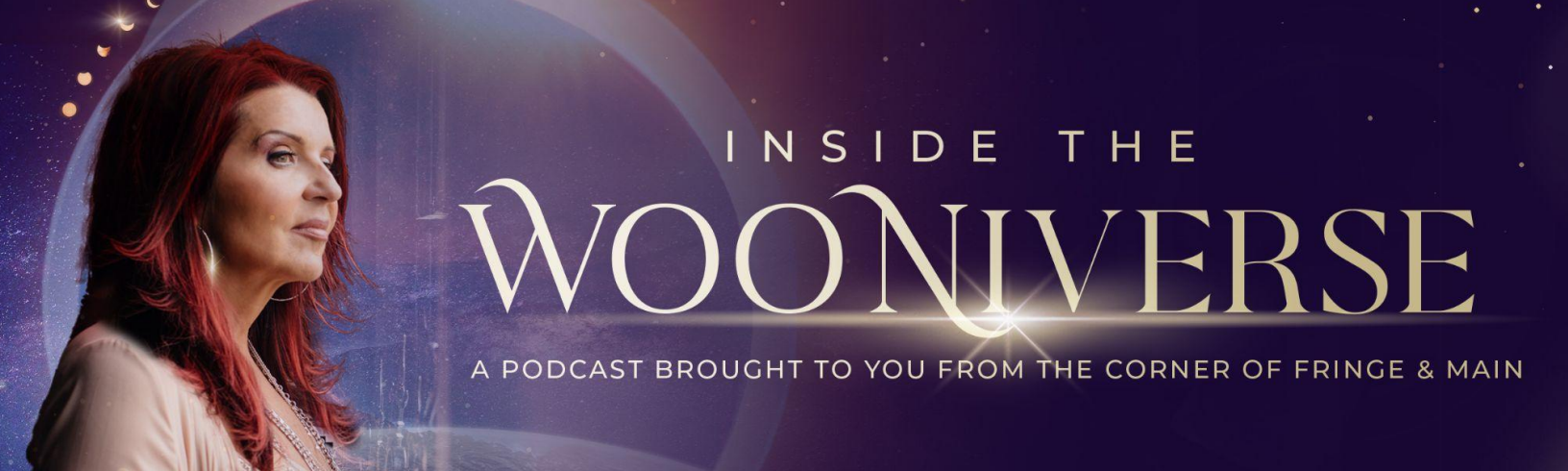
So there's the word eidolon. That's where I really wanted you to go back to Greeks because that is also where the word daemon comes from as well too. It's not a demon, it's a D-A-E-M-O-N, people mistake sorcerer and daemon for demon and eidolon for something else. And I want to clear that up. So is there a differentiator between the eidolon as spirit? Is it land-based, is just a discarnate spirit that shows up to help you? The Greeks also believed in the genius that being a spirit in a way going to bring you an idea. And if you don't do something with it's going to take it away and give it to somebody else. So can we give context to this? Because I think it's really, really interesting. We just don't have language for this. And I think it's a very, very interesting concept that we're able to kind of say, where does our inspiration come from? Is it delivered to us in the hands of an eidolon or an daemon? So can we speak a little bit more about that?

J.R. Mascaro:

So I think when people refer to daemons, especially in Greek magic, they refer to them almost as a kind of way in almost like servitors, you summon up the daemon and you say, Daemon, go do this for me. And the daemon does that for you. And there you go. And eidolon, I think rather than being bound to a land daemon often were or a location, they are conceptual, they're bound to concepts. So eidolon would do something, represent justice or represent joy or represent duality or perhaps represent the nature of fire as a catalyst, things like that.

Colette:

Okay, good. So then when we talk about the word eidolon, we are seeing really the spirit of a concept. So the living spirit of something that is conceptual, like the spirit of fire and the spirit of justice and the spirit of victory and the spirit of, so these are the overarching ideas, but that can basically communicate with you. Kind of like an oracle. They, they're like invisible oracles in some way that speak to you about these subjects because I create oracles and that makes a lot of sense to me. In a way you can say every Oracle card's an eidolon because I see them as alive.



J.R. Mascaro:

Actually that's one of the concepts I've been toying with is trying to make an oracle deck around the eidolon.

Colette:

We will talk. We're going to talk about that. And how did your relationship with idols evolve? So I guess if I didn't know anything about any of this, I was listening to this conversation, what I would take away right now would be that this really interesting individual went into classical studies and was able to have a language to describe these energies that he's worked with since he was a kid, you right? And then he had a term, classical Greece, that's called an eidolon. And then you would evolved in that relationship because now you see this as a living dynamic relationship that you have all the time. So how did that evolve and why did it evolve?

J.R. Mascaro:

So I think it has evolved mostly from my desire for growth. And a lot of how it has developed is I as a child is constantly seeking in all kinds of magic tomes and things like that and going to used bookstores and finding things that aren't in print anymore and flipping through them. But I also felt somewhat restricted by some of them I guess. And that probably is also from the neurodiversity there because I would say, well now I have all these very complex instructions that I'm not going to probably be able to retain and follow and these reagents that either since I was so young starting out magic, either I can't afford and I'm not going to find a silver wand and my mom is not going to buy one for me.

So what I wound up doing was trying to make a form of ritual magic that was internal insofar as it could be done anywhere with no physical reagents if you wished. Or it could also be done with them. For instance, many of my rituals do involve the burning of resins and certain objects that represent the eidolon I'm communing with at that time. But that's not supposed to strictly be necessary because I wanted anyone to be able to pick it up. So a lot of that journey was trying to find a way to help myself grow and trying a way find a way to give that to other people because all of my work for that concept, I could have just kept this in my notebooks for the rest of my life. But I wanted to publish because I wanted to share it with people who might benefit from it the way I did.



And so a lot of the development of this whole system was based off of not only the personal growth but the desire for sharing, the desire for accessibility above many other things. Because it doesn't matter what your budget is, it doesn't matter what your ability status is, it doesn't matter what your location is, you can do all the exercises in this book with yourself.

Colette:

Yeah, I love that. I love that this is all about accessibility and I also love that you really help break the stereotype of magic being used for manipulation. That's not what this is because a lot of people see that the minute they hear the word sorcerer, they go right away to manipulate the world, to do that or frightening. And then magic being about trying to influence without permission, there's a lot of that there. So what you're giving is really a system of personal growth and transformation that uses these principles that are quite ancient, but you have innovated them so that everybody can have access to it.

Because I also agree with you, I was a big old bookstore fanatic and my dad had the most incredible, unfortunately we had a flood so we lost a lot of the books, but really, really old books, completely out of print about the myths and legends of cultures, et cetera. And coming myself from Serbian parenthood and my great-grandmother being Mongolian, there's a lot of the folklore is very magic based, et cetera, even though it's, and seeing the world as animated being an animist. So I grew up and still am an animist because I see everything has a deep spiritual living energy to it and a consciousness to it that other people may not prescribe. Nothing's inanimate to me.

J.R. Mascaro:

I agree.

Colette:

Yeah, nothing's inanimate. What guidance would you have to any of our listeners? And I know really to get your book is really the interesting thing to do, but if they're getting started working with eidolons and communicating with these energetic beings, are there any ethical considerations that you feel need attention?



J.R. Mascaro:

Yes. So I do think magic should only be used for the greater good. But specifically as I said, if you cannot do for the greater good, then at the very least do no harm. And harm is a broad definition. Essentially it is taking anyone from a point of wholeness to less than that point of wholeness with your actions. So that includes things like the abrogation of someone's will, anything that's manipulative, anything that is outwardly harmful to them or their livelihood or anything like that. And also there is an ethical concern for dealing with the eidolon themselves because they are conscious beings. Or if you want to take a purely internal paradigm, then you would say they are parts of your subconscious, which either way also deserve compassion and respect. So an eidolon is a partner, a colleague in your magic if you will. It's not a servitor to be bossed around and it's not a God to be worshiped in that way. It is, you are meant to engage with it like colleagues in a research project.

Colette:

Yeah, I understand that. And so this is really a spiritual program in many respects. I mean this is naming the aspects of spirit because I believe we're always in partnership with the conscious universe. That's it. We have a partnership and that when we were asking for help, we are also committing to that partnership. So we are in service to it and therefore needing great respect for what we do. And I also feel this is having looked at your content, this is really, this is why you're doing this. It's like, hey, here's this great information, here's what I've done with it. Here should be your motivation around doing it and this is what your call is to do that if you want to grow and change and be part of this ever-evolving human race that, I mean we are evolving at a breakneck speed and this enables us to have a moment.

I think magic brings it down to that moment, you ritualize the moment of that point of power that enables you to take that next step to learn that next lesson with safety and the kind of empowerment that comes when we align ourselves with something deeper and greater.

J.R. Mascaro:

Yeah, absolutely. And I would also say that it helps us to essentially dip our toes into the pond of non-duality.



Colette:

Ah yeah.

J.R. Mascaro:

Insofar as we are currently to our own senses, which are always dubiously trustworthy, we are separate. But when we plug ourselves in to that omnipresent, interwoven consciousness, we are able to understand that we are all one with it and we are all run through it.

Colette:

Through it. I like that. You identify as a sorcerer. Let's go back to the word sorcerer because I think it's really important. So for our listeners that may conjure up some images like Snapes from Harry Potter, et cetera, or maybe even he who shall not be named. So what does being a mean to you?

J.R. Mascaro:

Well, I do like snakes. I actually have several.

Colette:

No Snapes.

J.R. Mascaro:

No, I know-

Colette:

But Professor Snapes. Oh right. He's spoke to snakes.

J.R. Mascaro:

He who must not be named-

Colette:

Slytherin. Yeah, Slytherin house. Right.



J.R. Mascaro:

But for me, the reason I chose sorcerer actually goes back to the Greek reason there is because a sorcerer where comes from the goetes, was translated roughly as a sorcerer. And that is one who works with unseen powers rather than, there are different connotations. And I know that due to popular culture we kind of have this gendered right, their expectation around witch and wizard and things like that. But to me it's always not really been about that. We all have our different, I know many male witches, it's really your word. What you call yourself should just reflect what feels right to you and also what you do. It's more about trying to take a word to describe that practice you engage in more than anything else. For me sorcerer was what came with it, because it came with that connotation of dealing with a kind of cavalcade of spirits and other entities.

Colette:

And isn't that also connecting to source?

J.R. Mascaro:

Yes.

Colette:

Right.

J.R. Mascaro:

Yeah. Source.

Colette:

Even though the use not in the name, right? It's source. I am a sorcerer, I source. It's like when you look at an idolon it's the source. When you imagine the animation of fire, it is the source that intelligence of fire, et cetera. So at least that's my take on it.

J.R. Mascaro:

Yeah. Well I also have the idea of, for another thing, if we're talking about source there, I also think very often of what I do and I have a telecom metaphor for a lot of things because I work in IT. But-



Colette:
That's great.

J.R. Mascaro:
It is, I also think of it as kind of a sorcerer, you are looking at the source code of existence and-

Colette:
The source code.

J.R. Mascaro:
There is that connotation where people go, well you're kind of injecting commands into it. But I really think of the way I do it more as kind of debugging and taking out harmful things.

Colette:
The connection. You're debugging the connection.

J.R. Mascaro:
Yes.

Colette:
Oh, I love this. Now your book, which is fabulous everybody, Seal, Sigil & Call is the first of its kind that you are literally introducing a brand new type of magical practice called pan idealism to the world. So I want to go to this next very interesting word. What is pan idealism and how does it differ from traditional magical practices?

J.R. Mascaro:
So pan idealism comes from pan all-

Colette:
I know, many.



J.R. Mascaro:

... and then idealism and idle, which is eidolon because it's meant to focus on the fact that there are eidolons all around us.

Colette:

Sure.

J.R. Mascaro:

Investing every part of consciousness and that we should, for me at least ideally be attempting to work with them and acknowledge them and understand them. And it differs because it's interesting because I see it somewhat as a hybrid of almost a grimoire type magic when you look at the Lemegaton and things like that, which is, oh look at all these daemons you can call, and a much more internal practice in changing the way your awareness works and changing what you can interface with as a human being and expanding what you can interface with. So the system is all built upon the eidolon, but there's a lot of pre-work to that. Insofar as there's meditation, there's achieving a sense of energy, of groundedness, of perceptual awareness, of the energy flows around you so you can then efficiently work with them. And then further after that whole, if we break down the whole system here, not only the end goal to work with the eidolon, the working with the eidolon enables the end goal of improving the world around you, which can be done through many other things such as I have techniques for making what I call gates, which are much more like traditional sigils one might think.

Colette:

Right. We'll talk about that in a sec.

J.R. Mascaro:

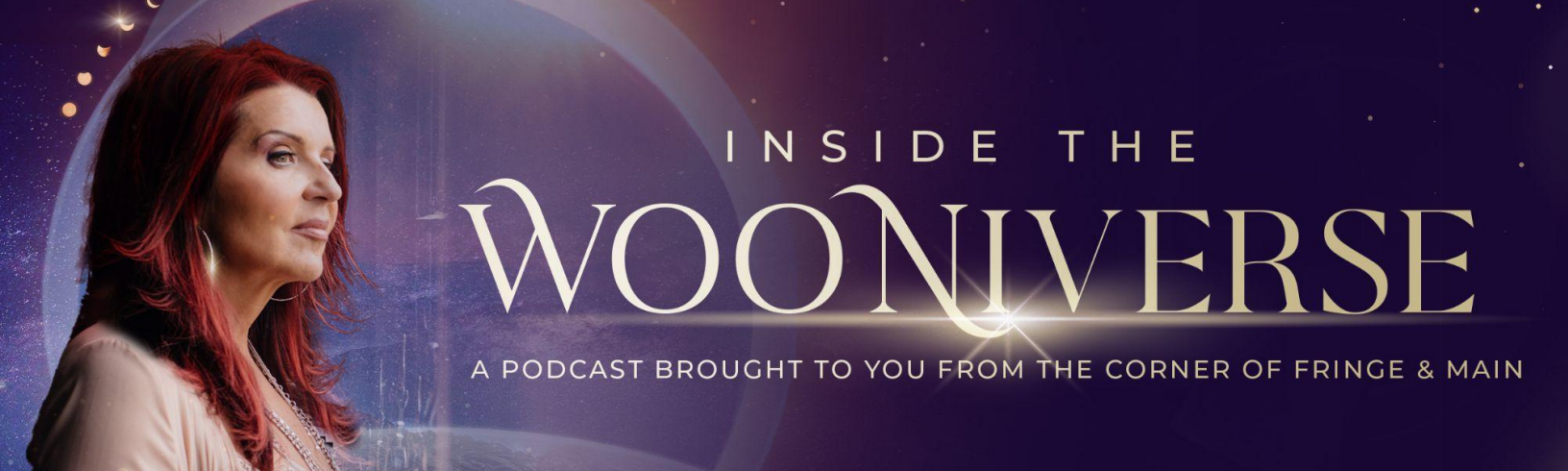
And that all comes from-

Colette:

I'm all about the sigils-

J.R. Mascaro:

The root, which is the pan, I call it pan. Because the root of it is that there are eidolon all around.



Colette:

And that's so interesting because again, when you talk about root, you go back to source. We have to take a little break now more with sorcerer J.R. Mascaro, when we return.

And we're back with J.R. Mascaro. Okay J.R. my next question is, so let's talk about symbols and rituals in the book because I know you talk a lot about that. So we know that symbols representative like icons, we know what the golden arches like everybody, they don't realize magic's happening on to them all the time when we're being called to the golden arches have something here. Now it's a happy meal, come and eat for nothing. But let's say we look at the icon of the golden arches and we know the Apple from Apple computer, that would be a symbol. And we know it's like the tip of the iceberg. It's something small that says so much. So everybody knows what a symbol is, but I don't think knows what a magical seal is. Let's go there next.

J.R. Mascaro:

So on symbolism, I always like to say that everything that exists in the external world therefore must exist in the mind. And what a seal does is for an eidolon, a seal is almost like a phone number for an eidolon. A seal is-

Colette:

1-800-Eidolon.

J.R. Mascaro:

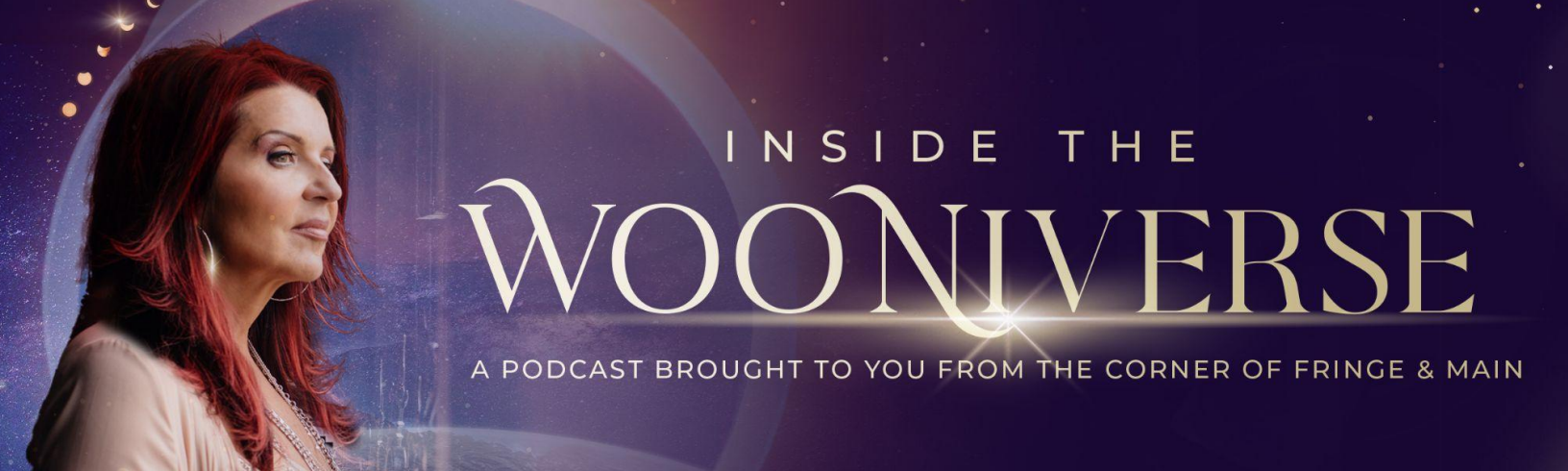
That's right. Call me now.

Colette:

Oh, that's hilarious.

J.R. Mascaro:

And it's meant to be focused on and charged and energized in a meditation to then contact that eidolon. And as that eidolon comes through, as you begin to work with it, eventually the process of contacting an eidolon is can be very fragmented, especially early in the practice because it's



learning to listen and slowly receive signs, receive understanding from that eidolon to say, okay, now I have a working practice. So I might first enact a ritual to contact this eidolon through its seal and there may be no immediate response. But then if I am listening, which is why the first third of the book teaches you how to ground and listen, I will begin to understand those signs. I will begin to hear that communication.

Colette:

Oh I love this. This is so interesting. Okay, let's imagine that nobody knows what you're talking about and we want to go back to them 1-800-Eidolon kind of concept. So the seal, does each eidolon come with a ready-made seal or do you have to make it up in order to talk to the eidolon, do you assign it a number or does it come with one? In which case that you had to learn how to make this seal. Because in the Bible they talk about the seven seals.

J.R. Mascaro:

So they're 18 in this book, which are given to you, I give them to you. And those are ones you already have, any of those 18 eidolon you can now use the techniques in the book to attempt to commune with. But there is a process I call the illumination of eidolon, which is to discover your own. And that is essentially meditating in a receptive state. Often in the thought construct I call a temple of mind and being receptive to the emanations around you. And then eventually you will be, it's not made up. Although certainly your creative impetus has a place in there in the partnership. But it is almost receiving a transmission. It's getting that text message.

Colette:

Yes. Okay. So imagine that the universe is text messaging you through this very specific energy. I think this is what I'm getting from this. We're spirit, I mean we can really change language in this too. It's like we're connecting to, who was it that talked about, this was the old Seth Materials, remember Jane Robert's Seth, and she talked about the oversoul. Yeah. I don't know if you've read that book, *The Adventures of Oversoul Seven*. It was such a fascinating, you might, you're going to want to read this.

J.R. Mascaro:

Oh, I will.



Colette:

But just this concept that everything has an oversoul.

J.R. Mascaro:

Yeah, absolutely.

Colette:

A presiding spirit which I actually feel and believe in. So I never learned anything about seals. So is a seal something that we would think of in our heads? Like aha, we have seen a wax seal with a stamp on it. And do you meditate on the stamp in the wax, that kind of thing. It doesn't look like that to you. What would that be? What's the language?

J.R. Mascaro:

A seal is, usually I draw in black ink, although actually I do make seal cards, which do have wax stamps on them. But that wax stamp is of the sigil. So of course-

Colette:

Oh yeah, we'll go there next. We'll have to go there next. I know, I know, I know.

J.R. Mascaro:

But it's all interconnected. But much like everything but-

Colette:

Right, exactly.

J.R. Mascaro:

But the seal is a symbol. It is always in a circle. A seal is always drawn in a circle. I use black ink, but I mean any ink will do. Any pen or marker that you have on hand that you feel is most comfortable to write with is perfect. And it is a drawn selection of lines and symbols within a circle. And those are provided, like I said, 18 in the book. But-



Colette:

Thank you. They are provided. We're getting there. We're getting there. Who provided you with your first seal so that you understood what it was? How did you learn about seals?

J.R. Mascaro:

The first seal that I learned was from the first eidolon that I contacted.

Colette:

Right.

Did it tell you what it is or did you, that's what I want. What came first? A chicken or the egg?

J.R. Mascaro:

It told me what it was.

Colette:

Thank you. Okay, so you got a sense. So let me get this so that everybody can understand this. So you know were meditating or when you were a kid, you were in that zone that kids can just so happily go to and all of a sudden you received this download of this image that or this line symbol that, oh, that's its phone number. So anytime I want to talk to it because you're not constantly talking all the time, otherwise you would go mad. So there is a boundary between you and it is open and closed by this seal. Am I correct?

J.R. Mascaro:

Yes.

Colette:

Okay, good. Now let's move to sigils because I want to get, yeah, so I do know something about sigils because it's something that I teach in my Mastermind and why we do it and could be different than yours. But why we do it is to bring in the energy of an intention and we make it true and we create a sigil and that's the sigil. We actually create that based on the prayer or whatever that we have. And we ritualize that with prayer. We don't go into any real deep magical because it's not necessary and it's just a way for us to meditate on something as if it were true



now. So if we bring something to life with a sigil. Now how about your way of working with sigils? How about you tell me your way?

J.R. Mascaro:

So for me, the way of working with sigils in this context, I have worked with sigils in the way you're talking about because my practice is pretty varied, but in this context, the sigil is a small, much more simple symbol than a seal that is used as kind of a shorthand way to communicate with an eidolon.

Colette:

Oh, like a Bitly?

J.R. Mascaro:

Yeah.

Colette:

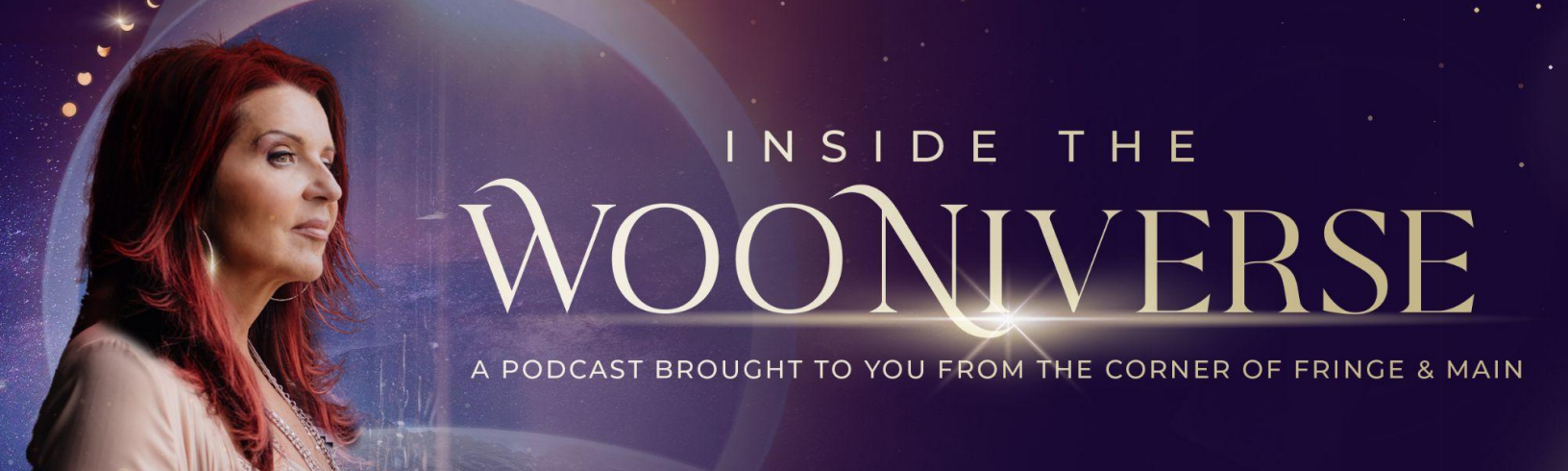
Oh, Bitly. It's a Bitly seal. So we have a phone number, we have, I get it. Or the code, the communication code. And now you have a Bitly.

J.R. Mascaro:

So after working with eidolons for a while, essentially there, well there comes a time, what it is meant really to progress into is rather than always calling them informal ritual with their seal, being able to be walking down the street realize that something you've been called to do needs their assistance and you wish to call on them. And that is usually done by holding their sigil. And usually it's just black ink drawn a, you can draw it on a small scrap of paper, you can wax stamp seal coins actually do work very well for that. If you have a wax stamp that is relatively adjacent to their sigil, so can carving it or making it a little clay, almost rune stone like object, just having their sigil with you when you wish to use it. But I really advocate for just slips of paper because they're accessible and you can just have a notebook on you.

Colette:

Isn't that interesting? So in some way it's a very complicated way of saying, God, be with me now. You know what I mean? And it's like, help me now. Help me serve. But it's very specific,



and help me serve in this way and exactly who you need to call upon. I know a friend, well a friend of mine teaches about angels. He goes, I call upon Angel Michael right now to do this. Boom, boom, boom, boom, boom. And so this is kind of this way in which we are humble to say, I need a partner. Of myself, I am nothing. I can't do this by myself. It's like a little bit of humility built into this. Would you say that's true?

J.R. Mascaro:

It's just a little bit of understanding one's own limitation because we are all part of the general oversoul, if you will, the interconnected web here of being in of consciousness. But we are limited by our incarnate forms. There are certain things that we're going to need a little help with. And you acknowledge that and you say, I have a colleague here who's very good at this. How about I give them a call and they come give me a hand on it.

Colette:

Wow. Time to call a friend.

J.R. Mascaro:

Yeah, phone a friend. And a lot of it is kind of forming, that's really great way to put it, because a lot of it's kind of forming that friendship insofar as a lot of the practice with the formal ritual you do ahead of time to really just begin to commune with that eidolon later on. Now having an established kind of bedrock of understanding and communication now of you can just say, Hey, can you come here? This is very quick. It's a difference between a formal relationship. And then now you have a casual friendship.

Colette:

You developed a relationship and now it's like speed dial.

J.R. Mascaro:

Yep.

Colette:

Right. It's like help on speed dial. Okay. So I would absolutely love to hear some of your stories. What are some of the most memorable experiences that you've had when calling in an eidolon?



J.R. Mascaro:

One of the ones that comes to mind that's kind of more memorable, these days I try to be much more subtle. This one was very detectable. It was a friend of mine, had a neighbor that they got along with but was constantly keeping them up all night. They had different schedules and making noise and they said, well I would like to my neighbor to move. And so I said to myself, yeah, this is something I could probably accomplish for everyone's good.

Colette:

For the highest good. I'm like, let's underline that.

J.R. Mascaro:

For the highest good.

Colette:

For the highest good.

J.R. Mascaro:

And to make sure that everyone gets what they want. So I called it an eidolon and asked them, said, this is what I'd like to do. This is why I've called you. This is the dilemma. This person wants to have, sleep through the night and this other person living there is making that not possible for them. Is there a way that we can cause this person to either be quieter in the night or perhaps to move somewhere else for a good reason for them. And two days later-

Colette:

No.

J.R. Mascaro:

... their neighbor knocked on their door and said, Hey, just saying bye because you're a great neighbor and we get along, but I just got offered a promotion from my company in the next state over, so I'm going to have to move to the next state to head up a new office there. And they were like, wow, congratulations. And then they called me freaking-



Colette:

They're like, seriously wow.

J.R. Mascaro:

And so yeah, that was something that was detectable. They obviously knew it was me and my friend, but these days I try to be subtle and people-

Colette:

That's funny.

J.R. Mascaro:

... just say, hey, something good happened. And I go, wow, great.

Colette:

But you want to know what though? I'm going to tell you something. There is something to this, if you use different language, for example, and look at just the power of synchronicity. So we do vision boards. I do a big vision board challenge every year. And you put your intentions, et cetera, and you always say, this is something better. Now manifest for me for the highest good of all, it's always for the highest good of all. So in a similar way you could imagine that we're calling in the spirit of this dynamic for the highest good of all because it's not working. And listen, it could have been that your friend got the promotion to get a different apartment. You don't know, right? Whoever was going to get it. I guess that's the thing is that you get in alignment with that energy, because I have seen similar things happen.

Not by calling in eidolons, but by calling in the actual manifestation of an intention. I remember when I was really freaked out about my neighbor down the hall was making so much noise and I was very ticked off and I had been doing a lot of affirmations, for example, and tithing as I had no money, it was way early. It was like 37 years ago, I was starting my life again. Because I had this apartment and I'm like, oh my God, I don't have any clients, I don't have any of this. I'm like, how am I going to do this? And then I just said, okay, all my needs are met. Thank you God, thank you God. And I would be thanking in advance and me, it was me and God, it was me in the conscious universe. And I also surrendered it. Maybe I had to learn, maybe I had to learn something by not having, and I did everything that I could and I had to surrender.



And then this person who I was pissed off at, knocked at my door. No kidding. The next morning, with a giant plate of lasagna. I had an inspiration that I should give you this food. Do you want it? We had a lot, I'm sorry, I made all this noise, whatever. And literally came in and brought me this food and it was like all my needs are met just by saying that and surrendering, but also being willing to accept that maybe if there was a lesson in this or whatever, that I had to do something else fine. But I had to trust in the energy that I was in service to. So in some way, only in a much more complex way, you have actual, you have named, which of course is ancient. And I get it. So there's this sense of this spirit of this moving, is this the eidolon that relates to moving? What is this eidolon in charge of?

J.R. Mascaro: So that was an eidolon that was typical of change.

Colette:

Right. Of change. So it could have gone both ways, could have, your friend could have gotten an opportunity and you always got to be careful what you pray for. You were really lucky that it came like that, right? Because sometimes it does work, I always say the universe has a big sense of humor.

J.R. Mascaro:

That's actually one of the things I find really useful about working with eidolon is because they focus, they target. So sometimes the result is a little more specific because they're kind of like these helper protocols. So you can say, I want something good and then something, the universe will deliver you something good. But if you have a very specific need, not too specific though, you can use a-

Colette:

Yeah, I get it.

J.R. Mascaro:

... eidolon and bring them in and say, Hey, can we work towards this? And sometimes it might not be as immediate because there are more qualifying things or more things that need to align. But-



Colette:

Exactly, I get that. I get that.

J.R. Mascaro:

But I find them useful for that.

Colette:

Because not everything is in place and you might actually need to grow, which means you might have to do some shadow work in order for you to step into the role of being the person who becomes the person to actually have the experience that you're trying to manifest.

J.R. Mascaro:

And they're actually a few eidolons who are good at helping you with shadow work.

Colette:

I'm fascinated with this. Okay. It's very interesting because listen, I mean if anything, even if people are listening, they don't believe in any of this. It's just, if you look at it all as a metaphor too, I let's just say, you can still get a lot out of this conversation and out of your book. Just keep an open mind is what I tell everybody. It's like, okay fine. It doesn't have to be like, oh, is there a little gremlin on my shoulder? No, not necessarily. Right? Yeah, because you're even talking about that. It is a very specific protocol that's in this living web of connectivity or the conscious universe, this quantum field that we have. And we're really aligning with synchronicity the entire time. It's interesting.

Right now, if you were to look at our modern world, because our modern world is in the midst of chaos. I mean, every time you turn on your computer, I get Apple news every day. And I don't always read it anymore because literally all I'm, I feel like I'm being advertised. Chaos is being advertised to me and also powerlessness and hopelessness. And every once in a while and go, but this is good. I signed up to two good news networks just so to feed my inbox with something like blessed. And then I just meditate and pray before I even open anything. So this is our modern world right now and it certainly doesn't look like it's getting any better and it's not moving



any slower. We can't really catch up. So how would you see the role of magic now in our modern world?

J.R. Mascaro:

So I think magic is tied inextricably in some ways with the idea of agency. It's the idea of being able to control or influence, if nothing else, then at very least your perception of your reality, but certainly also likely some other points of your reality. And I think magic is there to give us hope in some ways because we are not dependent on someone else for our magic ever. Our magic comes from the abundance of the universe, which is something, is a birthright of all conscious beings. And it comes from within. So in a time of uncertainty, in a time of chaos, we can look to something that is certain, the love of the universe, the piece we can find in ourselves and how we can help other people who are experiencing the negative effects of such a chaotic world through magic. So it's something that you don't have to go external to find.

Colette:

Right? It's an internal thing.

J.R. Mascaro:

But can still affect externally.

Colette:

Yeah. See, I think sometimes if you will just excuse my questioning, but I wonder if the focus on changing the outer world, well you first, you change yourself first. You reorient internally because you can't change anything external to you. And you can't wait for the outer world to behave or change according to your specifications in order to feel like success or that you're connected to anything. So I wonder how far-reaching this is because we're looking at this as a way to somehow move the world of form. We're talking about material, we're talking about circumstances, we're talking about environment and your opportunities and things like that. But what do you do when it's, there's too much and you don't have that capacity to really make that big of a dent in the outer world? Is it more of an internal practice?

J.R. Mascaro:

Yes and no.



Colette:

Right, because they're both connected. But I want to hear it from you. I want to hear your version of this.

J.R. Mascaro:

So for me, there is very little objective truth outside of spirit and mathematics of the world.

Colette:

I love this. I love it, yeah.

J.R. Mascaro:

So by changing my own world, and this is to say how this practice affected me and manifesting my own highest good and bringing myself to a place of health and a place of compassion. I'm talking about health from a physical level, although thank God I am, but-

Colette:

Yeah, I understand.

J.R. Mascaro:

Health from a perceptual level.

Colette:

Wholeness in a way.

J.R. Mascaro:

Yes. Wholeness.

Colette:

Wholeness.



J.R. Mascaro:

And bringing myself to that point, I'm now able to follow that emanation that I can hear around me, that I can feel around me to places where I can be of use because maybe I can't solve world hunger with my magic. That'd be great. But I don't think that's ever, but for someone who is hungry, a meal will change their world.

Colette:

Yeah, I get it. It's more granular is what you're talking.

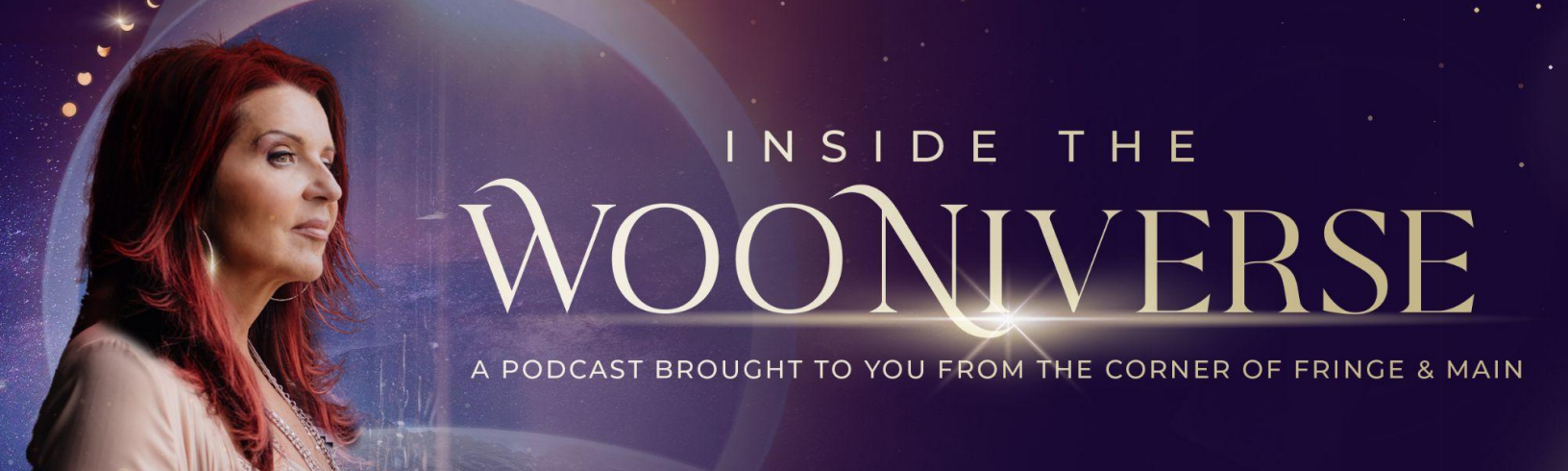
J.R. Mascaro:

So if I can change one person's reality for the better, I have done something immeasurable. And if I can continue to do that, then even more so. So being open to that kind of possibility and being open to the directions of existence to say, well, for some reason I feel like I need to be on the steps of this museum on this day that I had no plans to being and I have a sandwich, I don't know why. And someone comes up me and there's someone passing by who is asking for change or food. And I can just say, here's some food. That is something that I've done that is helpful to someone.

Colette:

And I like that you've brought it down to a little bit more manageable size. I also know too, that when we change enough internally, everything in the external starts to change. It may not change right away, but it does change. It's everything changes. It's like this whole matrix morphs. It's just like, I remember when I first got sober and started really devoting myself to a spiritual path, not a magical path necessary, but there are parallels that are just so obvious to me listening to you. But I remember thinking, why is everyone so nice? Why is it that I'm never seeming to be in traffic? Why is it that that everything is smooth? Or why is it that even in the chaos, I still trust, right? It's like, wow, why is it that I still am looking for someone to help, even though all of this over there is trying to catch my attention.

So it is that, I get it. There is an actual relationship between that internal shift, accepting and acknowledging that we need help. I surrendered to thy I will, in my case, I just in the bigger do the bigger context. But I'm going to try your eidolon thing. When I get home, I'm going to say, this'll be interesting. But it's a sense of, the help me serve is really all you're doing. He was like,



help me serve and show me who to serve. And I need specificity. It's like I always say, give me a billboard. I don't want to guess. I don't, just hit me over the head so I know exactly where it is that I need to do, go serve, et cetera. So in a way, you're saying the same thing.

J.R. Mascaro:

Well, to change your perception of reality is to change your reality. And when you're in that place of wholeness, like you said, then you can go help other people change their reality in whatever beneficial way you can. Whether that's just being there for someone to ask someone to listen or giving some advice or giving someone a sandwich, whatever they need that. If you can give and you can give when you're, you're not depleting your tank.

Colette:

Yes, but you still can and deplete your tank. But then you have to go find a way how to do that differently. I get it because I have depleted my tank a number of times and not happy about that. Okay. No one's fault but me. Do you have any advice for aspiring, I guess sorcerers or sorceress? I don't know if that's the correct. Why do we have to gender anything? Why? I mean nowadays too, that's probably not even okay to do. I mean there's their political correctness in the magic world. I betcha there is, right? So let's just leave it at sorcerer.

J.R. Mascaro:

Sorcerers or magicians.

Colette:

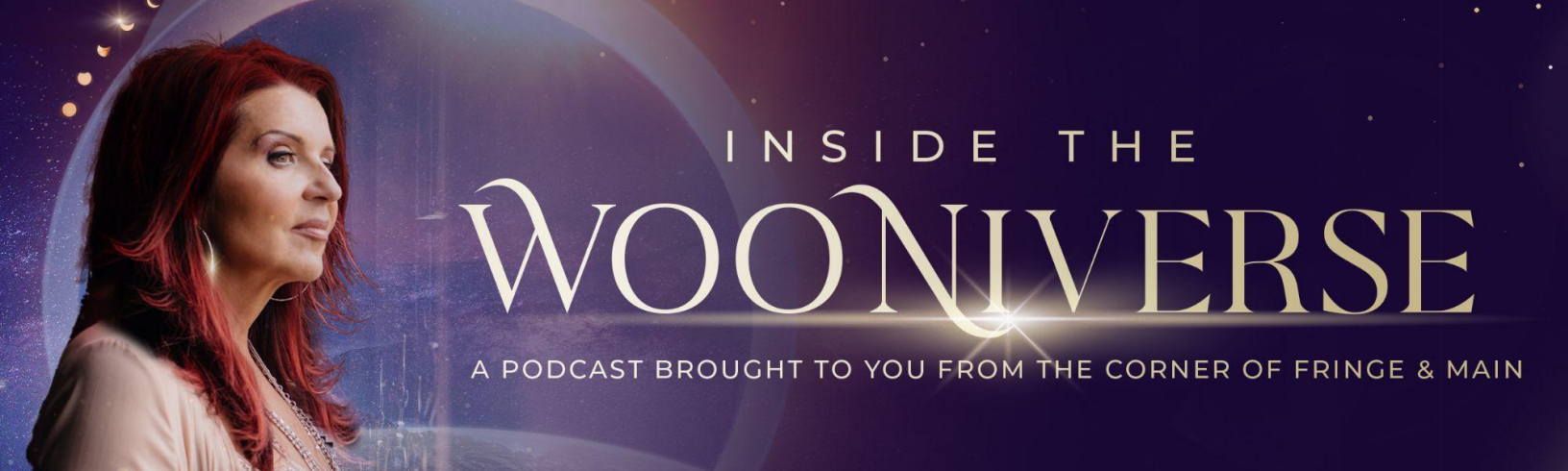
Let's, why not. Or magicians. Okay, good. Catchall term. Let's do that. So what would you advise them?

J.R. Mascaro:

I mean, my first advice is always to understand why you're going into it. Well, where is your interest coming from? And I think really close on tail of that would be to document.

Colette:

Okay, keep a journal.



J.R. Mascaro:

To keep a journal to write down the results and thoughts of your rituals to write down when you feel you have detected some sort of communication or some sort of message. And I think another one is to always be flexible.

Colette:

Adaptability, I think is key. If you're learning anything, right?

J.R. Mascaro:

And to always be humble, because I do know people do have the tendency when they gain access to things that are perhaps not the purview things most people aren't looking at to get, it's very easy to get up in your ego and be like, I'm a powerful wizard.

Colette:

I'm a powerful wizard. I can't change you, oops.

J.R. Mascaro:

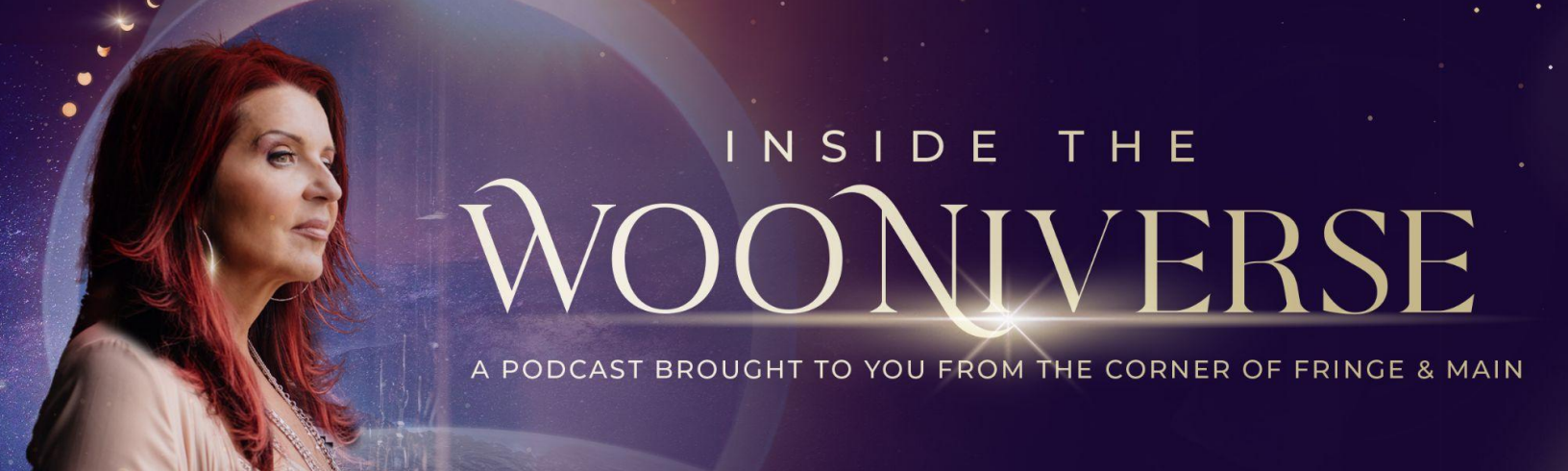
But we should avoid that. And the internal advice is really what matters. To stay humble, to stay receptive and adaptable and to keep track of your journey. Both as a way to go back when you are changed, if you've gone through it the amount of years I've been going through it, I look back at the notebooks from when I was 13 and I'm like, wow, yeah. I grew past that.

Colette:

That's really important to. Wow. So you track your journey. I love that. Okay, so let's pull a card together with your permission, an Oracle card and see if there's anything else the WOONIVERSE wants us to talk about. Or in your case, all your eidolons, maybe the chorus of eidolons may have something to say. So I'm using the Shaman's Dream oracle, and here we go. Ah, stranger. It's not stranger danger, it is called, it's curiosity, the card that represents curiosity. I would just love to hear how curiosity is part of magic.

J.R. Mascaro:

That's a very apropos card because I think curiosity is the one trait that all magicians probably share. That insatiable desire to learn, to look beyond the veil of material awareness and find



deeper meanings and deeper truths. So staying curious is a great piece of advice for any aspiring magician, to be curious to constantly be picking at things. If you think you found an answer, keep looking, vet yourself. Because a love of learning and a love of understanding is how we understand not only the universe, but ourselves. Metacognition.

Colette:

Yeah. Oh yeah. It's so true. And it's also about the nuance, I think too, not to look at the, right now, I think everything is so polarized. So you're not even allowed to enter into certain conversations because you're so terrified that you might make a mistake or you might say the wrong thing or whatever. Because there's such a rigidity right now. Just right now, I mean, I don't think it's going to last. It's just always in process and change. But I do think also the curiosity for me is I wonder why they think that way. I wonder why, I'm interested in other people as and when they don't think like me or when I could learn something from them or when I don't see something that I should see. So I do think curiosity is a superpower that we should all spend a lot of time playing with.

J.R. Mascaro:

I definitely agree. And I think even beyond even that, not only why does someone else think how they think, why do I think how I think?

Colette:

Yeah. Oh yeah, that's exactly right. Ooh, I love this. We're going to take a little break now and when we come back we're going to switch gears and enter into another dimension of the WOONIVERSE, the Tea Time After Party. So please stay with us, we'll be right back.

Thanks for joining us today and welcome back. With us today is author, artist and sorcerer J.R. Mascaro. Okay. So we are now going to move into a very special and very different dimension of reality. And it's called the Tea Time After Party. It's a place where we kick up the fun. And joining us now is our executive producer, Connie Diletti. Oh my gosh, Connie, wasn't that a great conversation?

Connie:

I was captivated.



Colette:
Right?

Connie:
Captivated.

Colette:
I learned a lot from that. I know-

Connie:
I was like this the whole time, so yeah.

Colette:
Yeah. I was like, and, and, let's go back here. Okay, so are you ready J.R. And Connie?

Connie:
Oh yeah.

J.R. Mascaro:
Yes.

Colette:
If you could have dinner with another sorcerer, living, dead, real or fictional, who would it be and why? And that is not for you Connie. That is for J.R.

Connie:
Thanks Colette-

Colette:
We have him here with us.



Connie:

I Appreciate you clarifying. Because I'm like-

J.R. Mascaro:

Yeah, you see there's so many different ways I want to go. On the one hand, from a more popular culture perspective, I'd probably go with Dr. Strange.

Connie:

Okay.

Colette:

Oh, I love Dr. Strange.

J.R. Mascaro:

He's the sorcerer supreme.

Colette:

That's right.

J.R. Mascaro:

But-

Colette:

Oh yeah.

J.R. Mascaro:

And from a much more real world perspective, probably Enoch.

Colette:

Oh, the Enochian mystery. So that's very interesting. Enoch. Ooh. I would go with Dion Fortune.

J.R. Mascaro:

Oh.



Connie:
Oh, okay.

J.R. Mascaro:
Yeah, that would be great.

Colette:
I was kind of obsessed with the Golden Dawn in my 20s, so I kind of went down a similar road. Although I didn't actual practice, I didn't do any of the practices. I just was fascinated. I think when we're young and I did it because I was so, I felt very alone and very disconnected and very different than everybody and I do find that, yeah, I thought I was a misfit since the day the doctor slapped my ass.

J.R. Mascaro:
I can commiserate with that. Absolutely.

Colette:
Right. Really do, I believe that, right. Anyway, go ahead Connie. You're the next question.

Connie:
Okay, so this is going to be interesting one. So your banned, I'm going to caveat this about your banned from either the library or the used bookstore, why?

J.R. Mascaro:
Oh-

Connie:
And hasn't happened before J.R.-

J.R. Mascaro:
Why would I be banned from the library.



Connie:
You're like, will remember that time? Yes.

J.R. Mascaro:
But I'm very respectful to my librarians.

Connie:
Yes.

J.R. Mascaro:
And my independent bookstore owners. Why would I be banned? Probably for attempting some sort of invocation in the back out of a book.

Colette:
Oh my god.

Connie:
There's J.R.-I smell incense-

Colette:
I can just see you trying to-

Connie:
Where's the incense coming from? Right.

Colette:
Oh my God.

Connie:
Wow. Okay. That's funny.

Colette:
If you could live inside a sitcom or any TV series, which would it be?



J.R. Mascaro:

Oh, that's hard. There's so many great ones. I don't know. I think I might go for Avatar, The Last Airbender if I'm going to go for any TV show.

Colette:

Oh, I love that one.

J.R. Mascaro:

Either that or any of the really good cooking shows that are out there, provided I get to eat all the food.

Connie:

Okay.

J.R. Mascaro:

It's fine.

Colette:

How about, yes. How about, what was it? The Great British-

Connie:

The Bake-off.

Colette:

Baking Show.

J.R. Mascaro:

There we go. Absolutely.

Colette:

Yeah. With no calories.



Connie:
Right?

J.R. Mascaro:
Yes.

Connie:
So you mentioned that you're in IT as a day job. So if you think about your past, what would you say would be the funnest or worst job that you had, like a part-time job when you were growing up?

J.R. Mascaro:
Okay. I've had a lot of jobs. I work in university IT actually doing software for university right now. But I think probably the most fun one was definitely being a traveling showman. That was a lot of fun. And I think the probably most grating one was working overnight in the pharmacy.

Connie:
Overnight period, I think.

J.R. Mascaro:
Yeah.

Colette:
Yeah.

J.R. Mascaro:
Overnight period.

Colette:
Don't say no more. Say no more.

Connie:
You got-



J.R. Mascaro:

Generally people who need to be in the pharmacy at two in the morning are not feeling happy.

Connie:

No.

Colette:

Right.

Connie:

Fair enough.

Colette: What is something that you can do better than anyone else?

J.R. Mascaro: Oh, I could definitely say work with eidolons because no one else does it.

Colette:

How do you know?

J.R. Mascaro:

The books brand new.

Colette:

Because the book is brand new. Okay. So that's great.

Connie:

You're like boom, stamped it.

Colette:

I'm the king of eidolons, that's all there is to it.

Connie:

Period. It's a mic drop on that.



Colette:

Do you have a talent that others might find unusual?

J.R. Mascaro:

I think my whole life has been a talent that other people find unusual, but I don't know. I mean, I play a lot of weird wind instruments and making-

Colette:

Like?

J.R. Mascaro:

Just all kinds of strangely tuned flutes and things like that.

Connie:

Oh wow.

J.R. Mascaro:

I can sing. All right. But which people normally don't expect because I don't normally do it in public.

Colette:

Ah, all right. So we would say if you have a talent that others might find unusual, I would probably go with your weird wind instrument. Okay. Last question. If you could relive one day in your life, what day would you choose?

J.R. Mascaro:

I've had, I'm blessed to say I've had a lot of really great days in my life.

Colette:

Great.



J.R. Mascaro:

But I think I would probably relive my first wedding anniversary.

Connie:

Aw, that's sweet.

Colette:

Aw see.

J.R. Mascaro:

We had a very, very lovely, we went out for our first anniversary, took the whole weekend, and we had just a very lovely day on our anniversary.

Colette:

Aw, she's so lucky to have you and-

J.R. Mascaro:

I'm lucky to have her. She's very patient.

Colette:

Wow. What a great conversation. Well, everybody to learn more about J.R. And all of his offerings, you can visit him at jrmascaro.com. And as always, you can find a transcript of this episode, quotes all of the links and so much more on our show notes page. So go to itwpodcast.com or click the link in this episode's description. J.R. it really has been such a pleasure. Thank you so much for joining us.

J.R. Mascaro:

Thank you so much for having me. I've had a great time. Really hope we can speak again.

Colette:

So what did we learn? I always like to ask that question for all of us, and I'll tell you what I learned because there is so much interest right now in the magical arts, especially with this next generation. Young people coming up are feeling powerless and magic gives them a sense of



empowerment and a way to bridge the mundane world with the mystical in a way that feels right for them. Because you're seeing this, I mean, everywhere, Instagram, everything, you're seeing these pods of, and groups of people that are supporting different magical traditions. And so I really do think that there's a need to talk about this and why is it popular. And coming from a person with such deep integrity and desire to really use magic as a way to help people, I was proud to have them on the show, as controversial as some of what we discussed. And I also want to learn more about eidolons, so I'm going to go get his book and read it, and I hope you will too. So thank you for listening. You've been listening to Inside the WOONIVERSE. My name is Colette Baron-Reid. Until next time, be well.