

QUAREIA—THE APPRENTICE
Book Three

Josephine McCarthy

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Course Advisory

The Quareia takes a magical apprentice from the beginning of magic to the level of adeptship and beyond. In order for this course to work, it is wise to work with the lessons in sequence. If you don't, it will not work properly.

1. *Pace yourself.* Some modules can be done together, some cannot. You will quickly realise which ones are weekly exercises that are ongoing, and which ones you need to focus on exclusively. Work out a rota of study/experimentation that works for you. There is no clock ticking, and it is not a race.
2. *Keep paper and online notes.* This is very important. Get an exercise book for each module. Clearly mark which lesson the notes refer to and when you finish that module, put the notebook away. It is important that you work on paper as well as computer. Do your essays and written tasks on computer and store them on a USB stick so they are safe. If you wish to be mentored through the Initiate and Adept training, these online and paper written notes will be a part of your application. Without them, you cannot be mentored.
3. *Learn to be flexible and adaptable.* If you come across something in the course you are not sure how to do or do not fully understand, take a step back and think about it. It is important to learn how to adapt, experiment and move forward without having every step re explained many times over – if you get stuck, work it out for yourself!
4. *Do not skim through the lessons.* You simply will not learn and you will not properly develop. Slow down, take your time.

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Apprentice Module V

The Magical Tools

Lesson 1

Introduction and Preparation

Note 1: Lesson 2 will involve going out in nature for a few hours (during daylight, preferably early morning). You will need to be by a river, lake or stream of water, and where you can briefly bury the tools near the water. A public park is probably not a great idea—find a wilder place if you can. So start planning now by looking for somewhere and making time in your schedule to do it. You will also need a small engraving tool to mark a sigil on your sword. Small electric ones can be bought very cheaply online.

Note 2: Remember the work you did with the stone in Module II, Lesson 5? (Finding a stone, working on it, and then putting it back.) In Lesson 3 of this module you will need to go back there and find a bigger stone to work with for your shield; so plan ahead.

The tools of the magician are deeply embedded within the psyche of modern magic, and their roots go back into history as far as we can reach. But over time what were at first tools became necessities instead of assistants, and with the rise of the mindset developed by the Scuole Grandi in Venice¹ and later the Freemasons, these tools also became symbols of office and power. Today in magic they are often used as accessories, and one only has to look at the dazzling array of fancy, flashy, and often gaudy tools to see how far magic has devolved.

¹Remember them from an earlier lesson?

In this course you will learn about the tools in depth and how to work practically with them, but as assistants, not necessities: it is time to put magic back on its proper foundation and steer it away from the mishmash that has developed in our age. I am sure that this will prove unpopular in many quarters, but it will lead the apprentice away from ‘fashion magic’ and ‘control magic’ and towards the Greater Mysteries, so that you can learn the full depth of magic in all its glory.

So let us look at the magical tools in general, what they are, how they work, what they do, and what the magician does with them.

1.1 The tools as vessels

The classic Western magician’s tools are the sword, wand, cup, and shield. In some modern magical schools they have devolved down to ‘representing something’ or being a prop or accessory in ritual. Nothing could be further from the truth. This locking-in of the four classical tools has also narrowed down the modern magician’s idea of what tools are: there are far more tools than these classic ones and those other tools are often either misunderstood or completely ignored.

Later in the module we will look at these other tools, and later on in the apprentice section you will also learn about the elements as tools. But first let us look at the classic tools

that are pivotal in the ritual and visionary work of the magician.

The classic tools are essentially *vessels* and *bridges*. They can be permanent containers or they can be temporary containers depending on what you are working on and why. They can also bridge contact, power, and patterns from the inner worlds into the ritual space. You have already begun the process of awareness of the tools as vessels by nature of the inner beings connected to the sword and the cup/scales that you have slowly become aware of.

The outer shell of the tool, its shape, its nature,² defines what sort of power and consciousness will flow into that tool and what it will do, how it will work, and why.

A true magical tool is a clear outer shell into which the magician pours or bridges power and consciousness: the tool becomes enlivened and becomes a being in its own right. Just as our bodies house our spirits, so too the tools house a spirit or being that will operate alongside the magician as an assistant.

They also become deeply connected, over time, to the fate pattern of the magician, and slowly become extensions of the magician's wider pattern of energy and fate.

You will also find, as a magician, that the tools have deeply interconnected relationships with each other, creating patterns of balance within the forces that you work with. As the magician progresses in their work, they come to realise that the tools are not just active when they are being used in a ritual or vision: they become assistants who are constantly working in the background and bring change just by their very presence.

1.2 The lesser tools

The lesser tools are the same four classic tools, but they are not worked with as vessels. They are consecrated or enlivened with flows of specific powers that the magician then

uses. The consecration methods vary, but the mainstay is to purify the tool, and then invite deities to pour power into the tool *that the tool may serve the will of the magician*.

And this is one of the many stumbling blocks on the road of magic: the tool has come to be seen as something that bends to the will of the magician, that it does what the magician wants and demands.

Why is that such a mistake? This forcing of the will of the magician upon everything is one of the things that has brought magic down to its knees.

By now you will have begun, through your studies, to see that the powers of the universe are far beyond the understanding of a human. Fate, power, energy, and the forces of nature are not trifles to be dabbled with in an effort to control; rather they are forces that we as magicians consciously join in with, like members of a large, powerful orchestra. We become players, not the conductor.

That enables us to partake, as magicians, in a conscious interaction with vast powers: we learn to navigate the white water to get where we need to be, rather than being swept away by it. And we certainly do not stand in the midst of the white water and demand that it stops—such an action will sweep away the magician. And this wish for total control, for bending tools to do our will, not only puts us at odds with the vast forces, but it also locks us out of the deeper powers that are potentially available for us to work with.

History is littered with the tales of grand magicians, their tools bent to their will, spirits forced to behave a certain way: it is all very impressive, but it always ends in tears. Look back at the culminations of the lives of those magicians, and you see lives coming to an end dogged with pain, suffering, poverty, loneliness, imprisonment...lives cut short in dramatic ways. So what happened to all that control and power the magician supposedly had?

It took me many years of working as a magician to realise these mistakes, and slowly

²Blade, cup, etc.

but surely I dropped my old methods of working with the tools and opened myself up to relearning, listening, and watching. I learned a very different way of working with the tools, a way that is far more profound, powerful, effective, and full of co-workership, not control. Because of what I learned, and what came out of that learning, I now approach working with the tools in a very different way, a far more effective way, and that is the way you will learn in this course.

Let us look at what the tools do when we work with them as co-workers, and where the tools themselves are vessels filled with consciousness. We will first look at the three keytools.

1.3 The sword

The sword or blade is a sharp vessel, a vessel of metal that is essentially a guardian. It is also a limiter, something you have already been introduced to.

Like all the magical Mysteries there is an outer, popular idea about the sword and a deeper, hidden wisdom. The deeper wisdom of the sword has many layers to it.

The sword *mediates the power of the word*, the utterance of power, and that is the sword at its most powerful. It becomes a bridge, a mediator of the pure power of utterance between the inner worlds and the magician. No amount of vocal ritual posturing and the waving around of a sword can outdo the sheer power of a mediated, simple utterance breathed down the blade of a true magical sword. This connection between the breath, the utterance, and the sword goes far back in our history, and the utterance with the sword is inextricably linked with the magical Threshing Floor (the harvest of the soul).

Here is a striking example of this ancient mystery surfacing in early Christianity:

And out of his mouth proceedeth a sharp two edged sword; that with it he may strike the nations. And he shall rule them with a rod of iron;

and he treadeth the winepress of the fierceness of the wrath of God the Almighty.

—*Revelations* 19:15

The dynamic that you have been working with—of the sword in the east, the Utterer, the Limiter, connected to the Grindstone; and its opposing power, the vessel that holds the Harvest, being the Scales and the Threshing Floor—is clearly defined in that one clip of text: the uttering of the Word, the rod of iron (the Grindstone power) and the treading of the winepress (triggering the Scales of Judgement so that humanity reaps what it has sown).

Immediately you begin to see the ancient roots of that dynamic, and the further back you go in ancient texts the more you will see it now that you know what you are looking at.

The sword also *guards*. It guards the magician who works in balance, but it does not guard against the results of a magician's unbalanced acts, nor does it guard against lesser things that the magician should deal with themselves. It guards against powerful unnecessary destruction, against powerful overwhelming attacks, and it also guides the magician, warning them against imminent danger.

It is also the companion of the utterance: if you work with the magical power of the utterance, having the sword nearby will ensure that it guides you and guards you as you work.

It also *oversees the balance of the magician*: remember the sword of Damocles? The sword becomes an all-pervading presence in your life, and the deeper the magical powers you work with, the more the sword becomes an ever-present limiter in your life: this is to ensure that you tread a clear path through the Mysteries if you heed its warnings.

If you do not heed its warnings, the power of the limiter will kick in and put pressure on you until you get yourself back on track. In this respect the sword works in conjunction with the Grindstone: the power of Saturn that ensures you tread a disciplined path of the art.

1.4 The cup or vessel

Traditionally in magic the tool of the west/water is the cup/grail, and it is used as a communion cup, a balance to the fire of the wand, and a receiver of the dagger. In many magical systems it is connected to the idea of compassion, feminine qualities, redemption, and the angel Gabriel.³

Once more the surface presentations dance around the deeper mysteries, but often the true depth of power of the vessel is missed as it becomes a ceremonial cup, and is also used as a symbolic representation of feminine qualities. Once more, this tool is far far more than that.

The vessel (it can be a variety of things) has three actions: *containing*, *recording*, and *dispensing*.

Its most profound act is as a recorder of deeds, hence the connection to the scales in the west.

As a container, the water within the vessel receives and then holds a magical pattern which is then dispensed out into the world either by pouring the contents out in nature, or by consuming the transformed liquid.⁴

It is the pinnacle tool in magic, in that the vessel comes into play once the magical pattern has been formed in the east, and is rooted in the north: first the vessel collects and holds that magical pattern, then it dispenses it into the future, the present, or the past.

The role of the feminine power, which in truth is the power to contain and then dispense power/life, is so often reduced down to watery, passive, feminine, gentle qualities, and it is this misstep in magic which has in turn reduced the understanding of the sheer power and central role of the vessel.

As apprentices you will learn to work with both the vessel and the scales: separating the two powers out not only helps you to develop a deeper working knowledge of the two vessels, but it also sets up a working pattern whereby

one vessel (the scales) is working quietly in the background recording the actions of the magician, while the other tool is worked with in ritual and vision.

Another way that you will learn to work with the vessel is via an obscure technique whereby a pattern is magically worked with to become a container or vessel for magic: the pattern is created, the magic is infused into the pattern which in turn then contains/holds the magic so it can be worked with.

1.5 The shield

Like the other tools the shield is not a simple, straightforward representation, nor it is simply a badge or shield; rather it is a complex weave of magic that serves a multitude of purposes.

Some magical systems reach 'up' for power to draw into a shield, and will work with the hexagram, along with entreating angels and divine names to protect them. Others work with the pentagram drawn out on the floor, or on paper; and some work with a breastplate in a cruciform shape. What a lot of magical schools have in common in their use of the shield is that it is only used for protection and is always drawing on power from 'above.'

The shield at its most profound is the rock deep within the earth that you stood upon in vision before the lion goddess in the Underworld. It is also the rock of the earth beneath you that through your left foot mediates the power of the Grindstone, and through your right foot mediates the power of the Threshing Floor. It is the stone altar, the bones of the ancestors beneath your feet, and the substance that you as a human are made from: the pentagram is the sum total of your human vessel.

The shield *protects* you not by way of divine and angelic names, but by nature of the strong stone foundation you stand upon, the clarity and strength of your conscious engagement with your fate and with your body, and the positioning of all of that in the centre of the directions, with all the powers around you. The shield is the floor that you stand upon, it is the stone that blocks destructive power

³The connection being via water/Mary/the annunciation.

⁴Transubstantiation.

barrelling towards you, it is your anchor, and it is the cloak of the magical pattern of our own existence that you wrap around yourself.

And the shield is also far more than protection, which is probably its least profound action. The shield is also the *tap root* into your ancestral knowledge and the knowledge that lies within the land. It is the focal point for all of the knowledge and magic that has gone before you, and most of all, it is the focal point for the garden.

The shield is like a tiny, low octave of the world of creation: as a magician you stand upon or before the shield, with your actions in your left hand and your results/Harvest in your right hand, facing the future. That might not make much sense to you at this stage, but once you are ritually placed within that pattern, then it will make sense. Like the vessel, the shield has two presentations: the *cloth* that holds your central *pattern* of existence and fate, and the *stone* that is your *anchor*.

The stone works closely with the vessel, and the cloth becomes the scabbard of the sword: the cloth is an extension of you, and in essence, you become the scabbard for the sword. I will go into this in more detail in the coming lessons, but it is a part of the mystery that the magician and the tools are essentially one hive being: they become a part of you.

1.6 No wand?

This is where we get into controversy, and where Quareia departs from the dogma that has become entrenched in magic. Students of Quareia will not work with wands. Why? There is no need to, and one of the things that Quareia is about is that you work with what is necessary, so that your magical foundation is a strong rock with no Achilles heel. The wand, and all the powers that flow through that magical aspect, is the Achilles heel of magicians.

The wand is the pinnacle of fire power, of kingship, control, and intent: it is the 'pointer'

of the will and command of the magician.⁵

As is always the case, if you use a magical tool simply as a tool, it is powerless in truth. If you work with the tools collaboratively, as beings, then you are into a whole different ball game.

The wand/fire/south in its most natural and powerful form is the future: it is the direction of formation. That is a direction and power whereby a magician can make some very dangerous mistakes, and it is the directional power that is most likely to blow a magician up—or at least facilitate a good wallow in stupidity/arrogance.

The wand directs power into the future: the magician works magically with an intent to change something, forms the power of that change, and aims that power of change into a situation/person, using the wand, to bring about a result.

However, the knowledge and understanding of the flow of time, power, and the patterns of fate is severely limited in a human. So the magic is aimed and dispensed without knowing all the parameters: the magician shoots blindfold and hopes to hit the target without doing any collateral damage. Working that way ensures that the magic is only as effective as the magician is competent.

However, working with the other tools to limit, guard, and balance; to contain, form, and dispense; and working with the inner contacts to target and exteriorise the magical power creates a magical form that is ready for action.

The wand is not used to form or direct the power as the magic is already 'programmed': the combination of the three tools, the fate pattern of the magician, the power raised, and the team of inner contacts all come together to create a formed action. The beings and contacts the magician works with ensure that all the parameters are covered, the magician does the formation, and then it is released into the future/south to do its job.⁶

⁵Yawn...

⁶Notice it is *released*, and not *sent*—there is a big difference.

The magician actively weaves the power of the elements of air, water, and earth; and the inner beings, contacts, and deities add in the element of fire—not the magician. The magic then flows out through the south into the future and forms its own path as directed by the inner contacts.

There is no need for a wand. Using a wand is equivalent to manually navigating a supersonic missile: it is much more efficient to use the onboard targeting system that can think and act far faster than you can.

Also, fire as a magical element is the most unstable of the four. We are constantly surrounded by air, earth, and water, but fire needs a power component and a fuel to manifest.⁷ For that reason, and many others, fire is a magical element that needs treating with a great deal of caution and respect. In nearly all the stories of magnificent disaster, and the destruction of magicians or magical priests, it is the fire temple, fire power, wand/control/fire magic that was usually the thing that went badly wrong.

There will be many times during your training as a magician that you will work with fire, but to do so successfully and safely it is important first as an apprentice to root yourself in the three stable elements. By that time, you will fully understand the issues of fire/the wand in magic, and you will have gained that understanding through direct experience.

Stable, powerful magic is a combination of *power in*, *power anchored*, and *power formed*: it is then sent out into the world under its own steam to go do its job. It does not need pointing and commanding; it already knows what it is doing.

Waving a wand around commanding power is where the magician oversteps the mark and ceases to be a fellow player and becomes a control freak.⁸

⁷Lightning, a volcano, etc.

⁸One of the hallmarks of magicians who focus on fire power/the fire temple.

The future is not ours to lock down, and absolute control belongs with the Divine, not with the human.

This is not something I have just made up: this is an ancient pattern, and once again we are reaching back to the roots of magic.⁹

The magician *works* with east, west, north, and below and their magical powers and patterns; above is *acknowledged* and *invited*; and the south is the open gate through which the magic flows into the future.

Once the magic is formed and released, it is up to the powers of fate to decide how it will fully unfold in the future. If the magician also tries to form, command, and control the power of the south/fire it immediately triggers a massive imbalance just by the sheer nature of our own limitations.

1.7 Tools that come to you

In this course you are working initially with tools that you have made or purchased. This is so that you can directly learn the techniques that apply to these tools, and it will trigger the deeper learning process for you around these magical implements.

However, in their most powerful state, the tools come to you in various unusual ways. This may have already happened to you, or it may happen to you decades from now. The *true* magical tools find you when the time is exactly right—and not before.

So you may find yourself working with a variety of sets of tools over the decades: the ones we buy and work with usually have a limited working life (although that is not always the case), whereas the ones that find you are often (not always) for life.

And then there is the more obscure and less-known aspect of the magical tools, which is where the inner tool leaves its outer shell and migrates into a new shell—for example the power of a sword leaves the physical sword and transfers into a new sword. The outer sword is new and different, but the power

⁹Remember Moses using his staff/wand to hit the rock? We discussed it in Module II, Lesson 7.

residing in that sword is the same one that the magician has always worked with. That is something that you will learn how to work with in the later sections of the course.

Often the tools come to you in ways that you do not recognise, and sometimes they have been with you for years before you realise what they actually are. It was like that for me with most of my tools. My sword came to me when I was very young, and for years I had no idea what it was. But it worked quietly in the background, guarding me from very dangerous situations, and slowly nudging me towards magic.

My shield also came to me as a gift, and once again I had no idea that it was a magical tool (it was not a defined magical shield; it was a natural substance). It was a few years before I realised what it was doing and how it was working with me.

The same, too, in regards to the vessels, two of them: one a bowl, and one a set of scales.

All these tools came into my possession before I was ready to work with them, and they patiently waited, working in the background, until I was ready to 'see' them and understand the power that flowed through them.

I also came across a wand in the weirdest of circumstances, which was also the start of my lesson about how wands should not be used. Within a short time of gaining the wand, I was told very clearly in vision to return it to nature.

I had to walk out into the woods and 'plant' the staff back in nature. I was reluctant to do this, as it was indeed a powerful fire staff, but once I had caved in and released its power back into nature, and thus handed over my sense of control as a magician, then I really started to learn about the sheer magical power that flows when you drop those reins and let that aspect of magic do its own thing.

As an adept you will learn how to spot these tools that come to you, and you will also learn how to transfer, if necessary, the power of one tool into another.

The whole dynamic around the tools, how they come to you, how you trigger the deeper aspects of the tools, and how you migrate from

working with tools you have forged to tools that come to you, are all fluid, mutable forces of fate that you learn as a magician to bend and flow with. This in turn teaches you about how the forces of magic and of nature are not a straight, dogmatic path that can be marched by a magician, tool in hand, but are in fact a series of convolving rivers that you swim in.

1.8 Odd tools

There are other tools, not often mentioned in magic, that can become a bedrock of your magical family of tools. Again these tend to find their way to you, or you pick them up unknowingly in a yard sale, or out in nature, or often in seemingly-random circumstances, only to slowly discover that here is something that is working away powerfully in your work space. They are often not 'magical' in the sense that they are not covered in known magical regalia, nor do they even look magical in any way. But they slowly unfold themselves to you for the powers that they are.

These objects need no consecration or ritual work to wake them up or fill them: they come to you as objects already filled with a consciousness that is willing to work with you. As an apprentice it may be difficult for you to spot them when they come into your life, but as you progress in magic you will slowly start to 'hear' them as they work around you and attempt to communicate with you.

A common one that turns up for people is *eyes*. The eye is a powerful magical tool for obvious reasons in a magical space: they watch, warn, and frighten intruders. If you go out and buy an eye for this purpose¹⁰ it will most likely not work. They find you, not the other way around. Here is an example.

There was a period of my life when I was in a lot of danger (I won't go into details) both physically and magically. I was also quite sick and weak at the time, so my defences were stretched to their limit. My sword was very

¹⁰Very popular in the Near and Middle East.

active, as were the other magical tools around the house, along with the spirits and deities.

I was driving out one day when I was told very clearly by an inner contact to pull over, climb a fence and go into a field, as there was something there that I needed to “keep an eye on me.”

I dug around in the field and found a small piece of facing stone with an eye painted on it in Roman style: it was most likely from a Roman ruin under the field.

I took the eye home and put it on my shelf, and it most certainly did keep an eye on me: I started to find more and more eyes, always ancient, until it became a bit of an in joke among my friends. I would go to ancient ruins abroad, and find...an eye. Now the eyes are all over the house, unseen, undramatic, but ticking away in the background and warning me if something untoward is coming my way.

These unseen, unrecognised tools come to you when needed, and just get on with their job. You can work with them magically and ritually to form a more engaged relationship with them, or you can just let them get on with their work. The key is to recognise them in the first place, and that ability comes with knowing your magic and knowing your tools. By the end of this module, I hope that you will be well on your way to such knowledge.

Other such unusual but powerful tools that can come your way are shapes that hold various ritual patterns and which reflect that pattern into the space where you live and work (that is how a Christian crucifix works, for example). In a non-magical home they do little, but when brought into a magically-tuned building they spring to life and get on with their job.

1.9 Practical Work

In this lesson, I have outlined for you the outer details of these tools. Before you actually start to bring the tools to life, you need some inner details, too. This is very simply done. In your workspace, light the directions and open the gates. Go into the Inner Library, find the inner

adept that you have been working with and ask them to place within you whatever you need to know in regards to the magical tools.

The adept will place within you whatever you need in terms of deeper learning, either in the form of a book or in the form of a bundle. Let that sink into you, and it will slowly surface over time as you work with the tools, and it will guide your hand.

Your next lesson is the one where you will bring the sword and vessel to life. To prepare them you will need to be out in nature, by water and earth. As soon as you set the place and time to go out with them, the inner process will begin and the beings connected to the sword and vessel may become more active, so in the intervening time, don't be surprised if they start turning up in your meditations and/or dreams. Just let them get on with their job. Note down any strange dreams or anything else you notice happening: you can look back on these notes later to understand the process that was set in motion.

Also, be aware that in some countries (like the UK, for example), wandering around with a sword can get you arrested. Wrap it well in a blanket and tie it up like a bundle, so that if you are stopped and searched it will be obvious that you could not access it quickly as a weapon. If you are in a car, stick it in the trunk and try to plan to do the outdoor work in as remote an area as possible. Also plan, if possible, to do it very early in the morning, so that there is less chance of someone stumbling across you.

Lesson 2

The Sword and the Vessel

This lesson teaches you how to bring your sword and vessel to life. It moves away from the dogmatic representational rituals that call upon the elements and named beings to work and enliven the tools, and takes the magic back to its roots.

For those of you who have already had ritual magical training it could be a bit of shift in thinking, but this method takes the control out of the magician's hands and puts the job back where it belongs: working directly with the land, the spirits, and the deities inherent within a land area.

This also means that the magician has to get out of the way of the magic and surrender control: you do your job, they do theirs, and together you make a powerful working magical tool. Because of this surrender of control, more power is allowed to flow into the tools, and with this comes the necessity to be respectful of the beings that you will work with.

This method links the tools into the land and the beings and powers that flow through it, and connects you directly to the deity powers that flow through the land. There is no grand posturing, there are no great speeches: outwardly it all looks a bit boring, but under the surface the power rises to meet the tools and fills them with consciousness.

From there, the tools do their job and you do yours. However if you misuse the tools you

will most certainly know about it. The powers that flow into them are what you need in order to make your next steps into magic, but instead of just having a power tool in your hand, you hold a living being that will work in harmony with you if you work in balance. If you go off the rails and misuse the tools, they will either abandon you or they will fight you.

Because you are working with other beings and are allowing them to join in the alchemical process of bringing the tools to life, there has to be a two-way exchange. You need to take gifts for the land spirits and deity that you are going to be working with.

The land itself prefers simple gifts, like honey, a song, picking up litter, a gift of fruit: things that nourish.

The water, however, is a different ballgame. This is not a spirit you will work with, but a deity. Bodies of fresh water such as rivers, springs, and lakes all have inherent goddesses that flow within them, and if you wish them to work with you then they must have a suitable gift.

You do not need to know the name of the goddess;¹ all you need to know is that wherever there is a natural flow of fresh water there is a goddess—and they are not sweet, gentle, flowing females with silken robes and loving smiles.

¹Names are for us, not for them.

The female power that flows through water is powerful and can heal or destroy. She is the power that tempers a sword, a power that records the contents of a vessel, a power that can hold blessings or curses, a power that can send men mad and strengthen a woman for battle: in short, she is not a power to be messed with.

The Celts knew this, as did the Romans and the Greeks. Rivers were treated with the greatest of respect and were given the finest gifts. We see aspects of this today in Britain, where we still have sacred springs and wells that are respected, loved, and cared for by the local villagers. We also see remnants of this in the tradition of throwing coins into wells and fountains for good luck.

The gift that you take to the river for your magical work must be a special gift indeed. The river goddesses like jewels, jewellery, or precious metal things that are precious to you.

It is not the worth of the precious metal that is the issue; it is what it is worth to you that is important. You have to be willing to give something of great worth to you in order to receive something of great value. That way there is no debt on your part, *something that is very important with these goddesses*. So do not shirk at this.

I have lost count of the gifts I have given rivers: diamond rings, twenty-four carat gold rings of exquisite design, gold and diamond necklaces, rubies, garnets: over the years all the jewellery I had of value has gone into the rivers. Some of them were heirlooms; some were valuable antique pieces. But that is of no matter—letting go was important, as was giving the river goddess her due. And what I received in return has far outweighed the value of any bauble.

So find something of great value to you that is precious metal, i.e. gold, silver, platinum; something that would be hard to let go of.

If you have nothing like that then you must buy something. This must cost enough that

you have to forgo decent food for a couple of weeks or a month.²

Its cost must bite into your daily life so that for the period your pay packet normally lasts you and after you have paid your bills, you cannot afford your usual recreations, nice or good quality food or drinks, meals out, movies—whatever you usually do to make life pleasant or at least liveable.

It does not matter if that means you have to spend \$50 or \$500 on this gift, only that it is a cost that is great to you personally. And if you try to dodge around that one and get a cheap bauble so that you can continue to live as you usually do, it will insult and enrage the river goddess—which is not a good idea. Remember the connection to the vessel/west/water and the scales/Harvest? This gift is connected to your Harvest: you give the best as a gift of your Harvest.

As well as your gift for the river you will need some honey, and also either fruit, good quality bread, or nuts: look to what is harvested in that area, and if you can, take some of that harvest back. If it is a wheat growing area, take bread. If it is a fruit growing area, take the fruit.³ If it is not an agricultural area, take honey, organic wine, bread, a bit of salt, berries or grapes chopped up, and some olive oil. If it is on American land, also take organic tobacco. And take a pin to prick your finger with.

2.1 *Task: Empowering the sword and vessel*

Get your sword, your vessel/cup, and your gifts. Go to the area that you have chosen that is out in nature and by water. This can be a spring, river, stream, or lake—just ensure that it is fresh water—not seawater—and that there is earth nearby with which you can cover over your tools for a brief time.

Take a book with you, turn off your phone, and give yourself time to spend a few hours

²However your pay check comes to you.

³Chop it up for birds.

doing this job. Take a hand spade or gardening tool so that you can dig into the earth.

When you get near the water unwrap your sword and get your vessel out. If there is a lot of ground to choose from, wander around and talk to the earth, trees, and rocks. Tell them you are looking for the best place for your sword, and see where that takes you.

If you do not have much choice, go with what is there; and again, quietly use your voice to tell the earth that you are going to put your sword and vessel into it for a short while.

Once you have identified where you can work, and before you start digging, pour honey on the ground, scatter the fruit/food around the area, pour oil upon the earth, and find a small stone a little way away from where you are about to dig and put the salt on it.

If you are also working with tobacco, take a pinch and face east, thank the sun for rising and the wind for all that it brings, and release some tobacco to the wind/air. Then turn south and thank the future for all that it brings and release some tobacco to the air; turn west and thank the rain and water for gracing the world and all that it brings; turn north and thank the powers of the land for everything that they do; release some tobacco to all four directions. And once you dig the earth for the sword, add some tobacco onto the earth before you put the sword in.

Dig into the earth so that you can lay the sword on the earth or in a shallow trench. Before you cover over the sword, place your right hand over the sword and recite:

“You came from the earth, I return you to the earth, and from the earth you will be reborn.”

Cover over the sword with the earth. Now do the same with the vessel/cup.

This is where you wait. It is preferable to leave the tools in the earth for a few days, but that is not always practical or safe in the modern world. If it is a place where you can leave them, cover over the graves of the tools

with brush and leaves so that they will not be found by anyone else.

When you should return depends on the land, and it can be twenty-four hours or a few days: you will know/feel when they are cooked, as you will feel a strong pull to go get them.

If this is not practical, don't panic. This is a first step of learning with the tools, and you will most likely repeat this in many different ways over your lifetime of being a magician.

If you have to stay and guard them while they sleep and clean, take a book⁴ and read, lie down and snooze, or just watch nature.

In our fast modern world, being silent and still can be very hard as our brains have become wired for constant fast input. As a magician it is important to be able to slow down, observe, keep vigil, listen, and experience the more subtle powers around you.

Reading stories or poetry to the land always goes down well with local land spirits, as does singing. If you are alone, use your voice to learn how to communicate with the land.

It is not so much what you say or sing that is important as the frequency, melody, thoughts, and emotions that flow with the words: these alert the powers of nature to you. A beautiful poem, prayer, or song uttered to the wind, the trees, and the birds will have far more effect than any magical incantation.

If you do this, just make sure that whatever you say or sing is neutral: there must not be any appeal or asking, nor any mention of God or deities: just stories or songs that evoke a love of the land, of nature, of the elements... you get the idea.

This might all sound very romantic, but it is not. It is the pure dynamic of utterance, emotion, and intent from a human voice that awakens and alerts the powers around you. This is how the ancient priests/magicians worked, and the use of magical incantation with its entreating, flattery, control, and threats is a sad degeneration of this power.

⁴Have no electronic distractions around you—the subtle shifts in the power around you need to be clear.

It may take a few hours until the tools are ready. If you are not sure whether they are, place your hand on the earth where they are buried or covered over, be still, and see how you feel. If any resistance to digging them up comes into your mind, back off and wait a bit longer.

However, there are also modern practicalities. If it gets to a time when you *have* to dig them up, tell the earth that you have to dig the tools up soon, that you have little choice, and then wait a few more minutes for the message to get through. Don't use this as an excuse if you are bored. Get over it. If you can wait, then wait.

Once it is time to dig the tools up, get them out of the ground. Then prick your finger and drop blood into the land before replacing the earth.

Now it is time to work with the river/water. Take the tools to the water and lay them down. Take out your gift for the river and think about what it is worth to you.

When you are ready, hold the gift out of the water and say:

"Goddess of the waters, I give you this gift which is precious to me. It is the best that I can give you. Thank you for flowing across the land, thank you for all that you bring to all living beings, and thank you for your power that is in our world."

Bow to the river to honour her, and drop your gift into the water.

Now take the sword. Bathe it in the water. If it is a spring that you cannot fully immerse the sword in, put the sword into the spring and wash it all over. Make sure that every part of the sword is washed, and that it remains standing or lying in the water for a short period of time. As you wash the sword, be aware of the guardian of the sword standing nearby.

Take the sword out of the water and hold it up to the air in front of you, not pointing it up but pointing it away from you. Hold it by the

handle in your left hand, with your right hand under the blade to support it.

You are going to breathe down the blade. Be aware of your inner flame, be still, and feel your feet in the Underworld. Keep your mind silent and still. Take a deep breath, and slowly breathe out, aiming your breath down the blade of the sword. As you breathe let nothing pop into your head. Have no thoughts other than your breath. Say no words or sounds: it must just be a clear air. Now place the sword on the ground and pick up the vessel.

Take the vessel to the water, wash it in the river, then fill it with water. Prick a finger and drop a drop of blood into the water-filled vessel.

Once more still yourself and take a deep breath. Close your eyes, keep a still mind, and breathe out over the surface of the vessel and the water contained in it. Hold it up, and then pour the contents into the river. This is your first harvest of the vessel: the gift of the water goddess held within the water, and the gift of your blood.

Now get your sword and the vessel and wrap them up. Bow to the river, bow to the land, say thank you, pick up your tools, and leave.

Go straight home. Do not divert or go visit anyone: go straight home and put the tools in their directions.

As soon as possible, light the directions, open the gates, have the central altar and flame burning, place the sword on the east altar⁵ and the vessel on the west altar. Then leave the room with everything working.⁶

Leave the room to itself for an hour or so. While you wait get your engraving tool ready. If the vessel you are working can be engraved, you will do the vessel as well as the sword. If it cannot, you will need some acrylic paint or something similar to mark your vessel.

When you are ready return to the room. While the directions are still open engrave the

⁵Blade pointing to the centre altar.

⁶This is why it is good to use tea lights, as candles can fall over: make sure you use something that is safe.

sigil⁷ on the sword and then engrave or paint the sigil on the vessel.

Once you are finished close everything down in the proper way. Put the sword back in its resting place in the east and the vessel in the west near your scales.

You will also notice, as you close things down, that the guardians of the sword and vessel are no longer around.

Notice how throughout this your job is essentially to get out of the way in terms of magic. You provide the physical work only: digging, giving gifts, putting things in and out of water. There is no ritual, no incantations or invocations, and no visionary aspect other than silence and stillness.

This is what is missing from modern magic: letting the elements and land beings, spirits, and deities do their job while you are simply the person who does the physical lifting. This can be a bit of a shock for those people who have already trained in a system that puts control firmly in the hands of the hapless magician.

Learning to let go, to trust, to let power do its thing, and to trust in the alchemical process of nature and power is a tough lesson indeed. We have grown a mentality over the millennia that we are the controllers of magic: we are not. We are the *catalysts*. Often intent and then physical action alone is enough; sometimes we have to do more. The trick is to know what to do and when.

Throughout this course you will be put in situations where sometimes you are the *weaver* of power, and other times the *pointer* that points the way. Other times you will simply be a *catalyst*—and this is one of those times.

Everything you have been doing in your ritual work has been building up to this point: the magic has already been done. All you need to do with the tools now is to seal that magic with the outer actions of the elements. Something that you will slowly come to understand is that sometimes *very simple* is the

⁷The one that has been waiting, that you wrote down.

most powerful, and that is because we have gotten out of the way of ourselves and the process, allowing things to form properly and naturally.

2.2 Care of the tools

Caring for the tools is very much about respect. Each of those two tools is now a being in its own right, like a newborn baby. It will take time for the sword, the cup, and you to learn the language of mutual work. They will grow as you grow.

Treat them as you would any living being: with respect and with attention to their needs. The scabbard for the sword is something that you will learn about in the next lesson. For now, even if the sword came with a scabbard, keep it out of any scabbard until you have properly prepared one.⁸

Here are a few rules about keeping the balance with these tools. These may be obvious to some of you and not so obvious to others.

1. Make sure they are never casually picked up or mishandled by anyone.
2. Never ever physically strike anything or anyone with the sword, for any reason, ever.
3. Never draw blood with the sword.
4. never use the magic of the sword to attack a mortal in vision.
5. Never place poison in the vessel.
6. If for any reason you want to get rid of them, bury them deeply or cast them into deep water. An unbalanced and destructive sword should first be cleansed with fire and then buried deeply.

Now you have the two foundation tools it is time to move on to the fulcrum tool: the shield... which is your next lesson.

⁸See next lesson.

2.3 *Task: Research*

Just as an aside, and for your own background understanding of a bit about how magical swords work, including dealing with them outside of the Western dogmatic magical orthodoxy, here are some links to sites about various magical swords around the world and in history.

Just read them, absorb, and if you want to, do more research for yourself. It can be a fascinating journey, and the more you know from your own magical work the more you will spot in different situations around the world.

<http://journalism.nyu.edu/publishing/africadispatch/2012/06/25/the-sword-that-cant-be-moved/>

http://www.jeanne-darc.info/p_jeanne/sword.html

<http://en.hainan.gov.cn/englishgov/map/wuzhishan/>

And this link, read right down to the bottom... interesting bits...

http://traumwerk.stanford.edu/archaeolog/2008/02/celtic_swords_and_arthurs_lady.html

Lesson 3

The Shield

In magical terms the shield is often mistakenly believed to be a literal wooden shield with a dogmatic set of symbols and sacred words written on it. While such an object looks very glamorous, it is pretty ineffective in terms of being a real shield. Which brings us to the question of what an actual magical shield is.

A magical shield is, in fact, *two* tools that work in two different ways to offer grounding, anchoring, and protection; and they work in tandem together. One plugs you into your web pattern of fate, which anchors you in who you are, where you are, and what you are doing. The other anchors you deep in the roots of your ancestors, the land, and the female Divine power within the land.

Between these two anchors, you become solid in your stance, which makes it far harder to knock you off-balance.

Between these two tools you become like a rock that is very hard to shift or penetrate, if you are working in balance with the land around you and with your fate path. This is far more effective than a dogmatic hand made or store-bought magical shield.

Why? Because a dogmatic, ritualised, sigilised/god-named wooden shield is only as effective as the magician who created it and wields it; and such a shield is very easy to get around by an experienced magician. It is also

something that offers no protection in the face of powerful, aggressive beings.

Such shields are often inscribed with God names, angelic names, and a single personal mark or motto that identifies the magician. This completely ignores the polarised divinity within stone/earth,¹ makes no real connection to the fate weave of the magician, and has no connection whatsoever to the beings that naturally work through earth substance.

A magician working deep in the inner worlds who works with such a basic, sigilised shield charged for protection will be overwhelmed very quickly by aggressive forces: there is always something or someone more powerful who knows how to get around such limp protection. It is like using a small child's wooden shield to block an incoming missile instead of drawing on the power of a ten ton granite boulder.

However, a magician who works deep in the inner worlds and who, in addition to working with a shield that amplifies and mirrors their full potential, also engages a second shield that is enlivened with the embodiment of the planetary consciousness and the female divinity within the land itself, presents a much tougher target.

The second shield in particular provides a formidable protection, and one that has been

¹Female.

used in temples for thousands of years. The female destroying and creating power, the goddess of life and death herself, is at her most powerful when presented as a stone.

This was deeply understood and worked with in ancient times: goddess temples of the ancient world may have had impressive, tall, beautiful goddess statues, but in the depths of the inner sanctum of the temple, it was an enlivened stone that was the true centre of power.

Just as the most powerful manifestation of the male (outputting/future) Divinity in magic is perceived as Divine Breath/wind/utterance/Word, the most powerful manifestation of the female (receiving/birthing and destroying) Divinity is a stone.

The various combinations of the utterance, the stone, the sword, and the vessel give us a wealth of magical lore, legend, and technique that, sadly, is too often cast aside in search of more showy, glittery presentations that are mostly weak and ineffectual.²

At the end of this lesson you will find a link to a documentary and a few key words for research to help you explore the roots of this much forgotten aspect of sacred magic. For example, let me quickly tell you about the use of the stone as a shield/protection/anchor and guardian of Rome.

During the second Punic War—the Carthaginian War—Rome was in a mess. There was famine, a failed harvest, and a fearful population after the spotting of many meteors falling across Rome. They were on the losing side of the war with the Carthaginians and things were looking pretty bleak. None of the deities in Rome was of any help,³ so the Sibylline Oracle was consulted.

The answer came back that the saviour of Rome would be the great Cybele of Phrygian Pessinos, the Magna Mater, the Great Mother

of the mountain.⁴ Cybele was already at that time considered to be an ancient goddess and was known for her immense power, so a request was sent out to her priests.

Cybele arrived with great pomp and ceremony in Rome—and she arrived not as a statue, as is popularly presumed, but as a black stone. The famine was stopped, the war was won, the harvest was great, and everyone was happy.

The documentary listed below will give you outlines of the different versions of this goddess, all of whom have, at the depths of their temples, a stone/rock which is not representative of her, *it is her*. The statues give us a face with which to communicate and give the goddess power a humanesque interface for us to interact with. But the pure power that flows through her is expressed in a stone that has been awoken to her power.

The empowered stone has no emotions, no human interface. It is not a deity *per se* but a lump of Divine substance in a purely natural sense. This makes it very powerful indeed, particularly for a priest, priestess, or magician who knows how to tune to that power, draw upon it, and care for it. Through working with the stone the magician comes under the protection of the great goddess—and no one could wish for a better shield.

Before you go on to do the work with the stone and the cloth shield, watch the documentary listed below so that you get a more rounded understanding of the power of this goddess force. Too many people these days think of the mother goddess as benign, gentle, and sweet. Nothing could be further from the truth. She is loving, but also vicious if crossed. She is the lioness protecting her young, the tide of destruction that cleans the land. She holds life and death in the balance.

Your work with the stone will introduce you, in a small way, to that power. As your training progresses, you will tread deeper and deeper towards understanding and working with this natural force.

²But damn they look good!

³They had been subdivided too much—something you will learn about later in the course.

⁴Note that these powerful goddesses are often connected with mountains.

This layer of your work with the stone will be about anchoring, connecting, and protecting you so that you can grow safely as a magician. You will work with a gentle frequency of this power which will give you not only an anchor, but which will start a long process of coming to understand this goddess power, the Divine nature of the land, the ancestors, and your place within that pattern as a human being.

Rather than have me rambling on, it is better that you get straight to work and learn about these two tools by enlivening them and working with them. We will start with the stone, as it is the more powerful of the two. Then the stone can watch your back as you work on the cloth.

3.1 *Task:* The magical stone

Without realising it (or maybe you did) you have slowly been working towards bringing these tools into your life. The rituals, visions and practical work that you have done have been inching you closer and closer to connecting magically with the tools, while preparing your space and life so that you can accommodate them and work with them.

The work with the land around you, the earth beneath you, the ancestors behind you, your feet on first the Grindstone and Threshing Floor, and then your feet in the Underworld, have been slowly preparing your body and your working space for the stone. It has also been alerting the goddess power that flows through the stone to your existence, and your willingness to work with the powers around you.

That in turn triggers a magical pattern that brings fate threads together into a weave in which you will first find, and then work with, the stone that will become your shield. That magical pattern is also externalised into a cloth where the pattern becomes fixed as a solid anchor that creates boundaries around your life and fate path in order to protect it.

It is wise to note at this point that these magical shields will not protect you from your own stupidity; nor will they protect you from

minor magical disturbances or attacks that would serve to teach you wisdom and skill. Rather they will protect you from destructive forces and true dangers: they filter out what you cannot cope with, and allow through what you can, so that you can strengthen and learn.

To begin your work with the stone, you must first find it. Do you remember the work you did with a stone in Module II, Lesson 5? You worked on a stone and then put it back: an act of service for the land. The most likely place you will find your Stone of the Mother is back in the area of land that you gave to in service.

Return back to that patch of land, and start looking for your stone. It should be no smaller than your hand, and may be quite a bit bigger than that. If you are deeply inspired to go elsewhere for the stone, follow your instincts. Take with you the cloth that you have been waiting to work with, so that you can wrap the stone in it when you find it, and your cord to tie up the cloth/stone.

Finding the Stone of the Mother

There are a variety of ways to find the right stone, and the methods are all ones that you have slowly been learning. One will work better for you than another, but try them in the sequence in which I list them: augury, inner senses, inner vision, and divination. Augury is the most natural of the techniques, and divination is the most 'formed' one. So you start with the most natural of the skills and work your way down the list until you get a result.

I will outline these different techniques one at a time, so that you can experiment with which one works for you and which one doesn't. You may strike lucky with the first technique, or you may have to try them all in turn. This exercise will also teach you quite a bit about how your natural inner senses work.

Take: your cloth and cord, your tarot deck, a gift of fruit for the land (if in bear country, take tobacco instead), and a pin to prick your finger (I am sure you are getting sore fingers by now!).

Go to the area where you are going to look for your stone, and sit down. Close your eyes, and still yourself with a short meditation.

Technique One: Augury

This is an interesting technique. It works better on lands that are not swamped by city sprawl, and can work really strongly in wilder areas. It triggers more strongly in some people than in others, and relies on your ability to ‘spot a message.’

To use this method, go out onto the patch of land where you are expecting to find your rock. Turn off your phone, and have no other electronic devices with you. Take some fruit as a gift for the land, cut it up, and spread it out in an area.⁵ Sit down, and meditate for a short while to still yourself. Once you are still, sit and watch the land, the birds, and the creatures for a while.

Once you are truly still and have tuned to the land, get up, and start to wander around the directions. Keep your eyes open for birds, particularly raptors, hovering or diving around a spot. Look for wild animals, spiders, strange things; follow pathways, check out trees. Essentially you are wandering around looking for something that will catch your eye or waiting for something unusual to happen.

Be prepared for this to take a few hours: it is rare for the land to respond to you quickly. It is a slow unfolding and it takes time, but a magician meditating upon the land often triggers a response of some kind. If you do pay attention and you do get a response, it is a very powerful way to find your stone: nature leads you to the spot. I have this sort of interaction and help from spiders, birds, mammals—it can come in many forms. You can also combine this technique with the next one: inner senses.

Technique Two: Inner Senses

The first stage of looking for the stone is ‘feeling out the land.’ Once you are still, with your eyes closed, be aware of the directions around you and direct your focus of attention to the area

to the left of you. Let your awareness focus on that area, and take your time with this. Is it even and calm? Are there any ‘bright spots’ or feelings of shift/change in a spot to the left of you? If not, bring your focus to the land before you and do the same thing.

Using your mind, ‘sweep’ the area to your left, then in front of you, then to your right, and then behind you. If one area seems to feel very different to the others, or something catches your attention, open your eyes, get up, and walk slowly in that direction. Look carefully for any larger rocks that catch your attention. If one or more does, sit in front of them and place your hands upon the stone. Close your eyes and once again still yourself. Sit with the stone and be aware of how you feel. Does being there and touching the stone cause a slight shift in your emotions? Does the stone make you feel loving? Powerful? Bright? Hostile? Or do you feel nothing?

These feelings (unless you are naturally sighted) will be very faint, and you will feel them through the interface of your own emotions: take note of any subtle shifts in how you feel.

Work outwards in each direction from where you were sitting until you find a good-sized stone that you feel safe with when you sit with it, with your hands on it, and the feeling from the stone is protective, loving, and strong. If that technique does not work for you and you have spent a long enough time trying, then it is time to move on to technique three.

Technique three: inner vision

Sit down on the land and close your eyes. Still yourself with a brief meditation, and when you feel ready, working in inner vision, stand up and turn to your left. Walk into that direction away from your body, and look across the land using your inner vision. You are looking for something that is either bright and stands out like a spark, or an inner vision of a lion/lioness. If you walk for a little way and find/see nothing, return to your body, turn, and walk directly in front of your body and repeat the same exercise.

⁵If you are in bear country, skip this bit: it could invite trouble. Use tobacco instead.

Work around the directions, each time walking away from your body for a little while and looking across that patch of land. If you spot something bright, something that stands out, or you get a brief glimpse of a large cat/lioness/cougar/tiger/bobcat (the Great Mother is always flanked and guarded by her felines), take note of this location in relation to your body. Go back to your body, open your eyes, and walk off in that direction. Slowly scan the ground for the stone that was giving off that power.

Either you will be able to identify it by sight, or you can put your hands on each potential stone and see which one feels right. If you are still not sure, sit in that direction and repeat the visionary search until you narrow down which stone it is.

Technique four: divination

If all the above techniques have failed then it is time to get your deck out. Go back to the spot where you sat and meditated, get your deck out, place your cloth on the ground to use as a surface, and use the four directional reading (use five cards, first one is centre, then east, south, north and west). Ask in which direction is the Stone of the Mother that you are to work with. Look for cards that are earth cards (except five of earth, which shows poor power), or the Empress (the goddess), or the Star (the bright planetary power).

Once you have found which direction it is in, then you need to find out how far away from you it is (if there is a Magna Mater stone a thousand miles away in that direction, it will show). So do the same reading again and ask, *is there a Stone of the Mother with two miles of my position in any direction?* Either the same direction will show (you are near to a strong stone) or a different direction will show with a weaker card (the strong one is further away, but here is a weaker one that will still work). Once you have identified the direction, then you need to go off and find it.

What to do when you find the stone

Once you have found your stone, pick it up and drip a drop of your blood on the spot when the stone lay. Say thank you to the earth and the land, and sit quietly for a little while, just holding the stone so that you can get used to each other. When you are ready to leave, wrap the stone in the white cloth and wrap your cord around it.

Take the stone home straight away. Go to your work space as soon as possible, light the lights in the directions, open the gates, place the sword by the east altar (blade down to the floor, handle up—prop it against the altar), the vessel in the west and place the stone in the north on the altar. Leave the room for an hour or so and let it all work away. You will feel when it has finished. When you are ready, go back in, close the directions down, place the sword back in its resting place, and leave the stone under the altar, still wrapped in the cloth and cord.

3.2 Task: The cloth shield

Once the stone is in position, it is time to do the cloth shield. This cloth will have a variety of jobs/uses. It can be used to stand upon (to anchor your work), to wrap around you when working in a powerful vision that could be dangerous, to lay over you when you are sleeping and are ill or possibly in danger, as an altar cloth for the central altar for particular jobs, and when not in active use as the scabbard for the sword (wrap it around the sword).

The finished cloth is your expression of existence; it is your 'stone' element in ritual form. This form becomes the vessel that encloses the sword (the sword in the stone), a vessel that is uniquely connected to you—your ritualised unique pattern becomes the scabbard for the sword. This is the beginning of forging the unique blend of tools and magician to make one hive, conscious, working magical being.

Making the cloth

You will need:

the cloth
 a black permanent marker pen and a
 thick gold marker pen
 frankincense resin and charcoal
 your pentagram pattern which you
 have already worked with
 a charcoal/incense burner
 something to weigh down the edges
 of the cloth while you mark it

Before you start the ritual work, light the charcoal and burn the frankincense resin. Get the cloth from the stone and bathe it well in the smoke of the frankincense. Place the cord on the southern altar. Once the cloth is cleansed with the smoke, clear the floor space in your working room and remove the central altar. Lay the cloth down in the centre of the directions and weigh it down at the edges with small heavy things.

Go around the directions, light the lights, and open the gates. Go again around the directions, stopping at each altar briefly and just being there. Do this circumambulation four times, but do not communicate with any of the contacts there: just bow to acknowledge any that do appear. It is important with this work that you do not ask for help of any kind.

Now the space is tuned and it is time to get to work.

Mark the top of the sheet (south) with a golden hexagram and the centre of the sheet with a golden circle (filled in with gold ink). Change to the black marker. Ensure that you leave a small border of an inch or two of blank cloth around all sides. Draw a pentagram using three quarters of the size of the sheet, and ensure there is room above, below, and to the sides of the pentagram to draw things and still leave a small blank edge/border of the cloth. Make sure the gold circle is in the centre of the pentagram.

At the bottom between the two legs of the pentagram draw the symbol for earth. At the end of the left branch of the pentagram draw a downward-pointing sword, as though the arm of the pentagram is holding it. Now draw a

vessel/bowl/cup in the 'hand' of the right arm of the pentagram.

On the blade of the sword that you have drawn, draw the sigil that is on your sword. On the vessel you have drawn, draw the sigil of the vessel. Now draw, using the golden pen, small stars⁶ in the positions that Saturn, Pluto, Jupiter, Mars, Venus, Mercury, Neptune, Uranus appear on your chart/pentagram pattern, and draw the sigil of each planet above the corresponding star.

Note that neither your name nor any personal identification is placed on this shield; the cloth will hold your fate pattern, that inner beings will recognise, but no mortal name that a human will recognise – this is for your safety. A shield which has the name or motto upon it of the magician is a shield that can be *breached* during an attack.⁷

Now place your magical sword over the sword you have drawn, the vessel where you have drawn a vessel, and the Stone of the Mother over the earth symbol, and go sit in the middle of the cloth, facing south.

Sit in silence and meditate for a short while. Be aware of the stone floor in the Underworld temple beneath you. Be aware of the Divine Breath above you, of the sword to your left and the vessel to your right, the path to your future before you and the Stone of the Mother behind you. Be aware of the magical pattern you sit in the midst of.

Do you remember the ritual work you did in Module III Lesson 8, the web of your fate? With your eyes closed, slowly remember that ritual vision, and recover the visionary detail, the sense/feeling and memory of standing in the centre of your own web of fate. Remember what it looked like, and remember what that vision felt like.

Build the memory until the vision switches back on and you can sense/see the pattern around you, the bright spots of power on your web, the beings that were working on your web

⁶Look at Egyptian stars painted on their ceilings; use that shape.

⁷A name is a bit like a GPS system; a fate pattern is not.

and the Sandalphon/Noble One who crossed over the threshold to work with you. Build that vision until it is strong.

You are bathing the cloth in that power, bathing the cloth in the inner web of your fate. Take your time with this, and if you need to, reread⁸ that vision outlined in the earlier lesson.

When you have finished, meditate in stillness for a short while. In that stillness, feel the cloth and the powers around you. Just be with them. When you feel a shift, like a 'locking in' feeling, open your eyes and stand up.

Turn east, bow to the powers of the east, and say thank you. Repeat this action to the south, west and north. Then hold up your arms to the powers above you and say thank you. Lower your arms so that you are holding your hands to the floor and say thank you to the goddess power beneath you.

Quietly leave the room, always stepping clockwise.⁹ Let the cloth bathe in the power of the room for a while.

When you feel it is ready, go back into the room, and starting in the east, take the sword and put it on the altar. Do the same with the vessel, and place the stone back under the north altar (or in its resting place in the north). Leave your cord on the south altar. Fold up the cloth, and wrap it around the sword: it will be the scabbard for the sword when you are not working.

Close the directions down and put things away (vessel where it lives and the sword where it lives).

Now get your paper pentagram pattern, take it outside, and burn it until nothing of it is left. That was holding a temporary pattern for you: it allowed the inner pattern to build for your shield.

Notice how there is very little ritual and very little directing of power by the magician.

When it comes to the power tools, their power flows from inner sources which are freely given to you: there is no need for posturing, demanding, entreating, ritual drama, or grand gestures. It is a subtle but powerful intentional action that brings the power to you, and you to the power.

Ritual when used in magic¹⁰ has to be at the precise balance according to what you are doing. If the magic is not ritualised enough, it does not fully express and externalise in order to do its job. If it is ritualised too much, it blocks the flow of power and the magician gets in the way of the completion of the magic.

Each magical act is different, and while some magic needs a strong solid ritual element to externalise the power, other magical acts need a bare minimum of ritual in order to flow unheeded by the limitations of the magician. So it becomes a delicate balancing act.

The basic rule of thumb is: if the power is being formed and expressed by inner beings, then minimum ritual is needed. The ritual element should only give the magic a simple vehicle or vessel in order to express itself: the magician and his or her actions simply bridge or awaken power, nothing more. If the power and magic is being brought into form by the magician, then more ritual action is needed to give the power boundaries and focus. This is not a hard and fast rule, but is a general overview of the dynamic.

The formation of magical tools is a process that relies heavily on inner beings/spirits/deities, and therefore needs the magician to get out of the way in order for these powers to do their job. The process, as you will now see, is a slow, subtle march for the magician towards the tools,¹¹ and all that is needed in terms of action by the magician is the providing of vessels for the power to flow into.

⁸Obviously before you start.

⁹If the door out of the room is to the left, walk a circle around the directions until you get to east: *always* circle the room clockwise when you come and go.

¹⁰As opposed to religious expression, which is different.

¹¹You started the formation of your tools in Module II.

3.3 About the cloth shield

The cloth shield is a very old method of magical working, and is something that is approached in stages. When you very first worked with the pentagram, you were taking the first steps towards this tool. You will notice that once the protective shield was transferred to the sheet, your name or anything directly identifying you was not used. What appears is the planetary alignments, the tools, and the hexagram/pentagram mix (Divinity and Humanity).

The shield becomes matched up to the other tools both through the use of sigil and through the power of resonance: placing the actual tool on its representation in the correct position and on its individual sigil allows a subtle transfer of connection and power between the actual tools and the cloth. Identifying you directly on your paper pentagram connected you into the pattern, not the pattern into you. Now that the shield is fully expressed on cloth that will be used as a tool, you are already now connected to the shield, and having any personal identification upon that shield will only weaken your protection, not strengthen it.

As you progress in magic, you may find that you add to the cloth over time, as different sigils connected to different powers or beings will be made visible to you. The signs that go on the shield are connections to powers that will, through the patterns and combinations, help to protect you.

If you are working with the shield and another magician or a being attempts to hack into your sphere, your work, or your space, two things will happen:

The first is that the hacker will be confronted with a pattern that looks human (the pentagram) but which is surrounded by a variety of different powers and is therefore confusing: the human seems to have no identity and has boundaries that merge with other powers: the hacker sees the shield and not you.

The second thing that will happen is the different powers will switch on when the pattern is approached by an outside influence,

and will therefore direct attention to the shield and away from you. The intruder will find themselves surrounded by planetary weaves, land powers, Underworld powers, and the beings that reside in the sword and vessel. That will put off all but the most hardened intruders.

The shield can also act as *chaff*: when you are working with the shield it becomes very hard for another magician working in vision, or an inner being, to tell which one is you and which one is the shield: when you work with the shield, you merge slightly with it and the boundaries between you and the cloth become blurred.

Don't think, however, that your shield is a bullet proof vest or that it will save you from stupid magical acts, for it will not: the shield is not a *carte blanche* for stupidity. It is a protection, a foundation, and also a guide for an apprentice magician. It will serve you all the way into adepthood, but along the way you will learn to add more strings to your bow in terms of protection and foundation.

And this brings me to the biggest lie in magic: that there is one object, one ritual, or one banishing that will protect you against all things. That is total crap, usually written by armchair magicians who have never been confronted by a real, head-on, powerful magical attack or an aggressive power/being in full flight.

You will learn over time all the different ways of dealing with such situations, where a variety of tools, skills, and knowledge are brought together for effective defensive magic. But none of that defensive magic is recipe book style magic: you cannot look up a ritual or spell or buy a tool that will help you in such a situation.

It is a combination of well-established tools, skills, knowledge, and connections with inner contacts and land beings that saves your ass in a dangerous situation. The skills you are learning in this module are the foundations that such skills, along with many others, grow from.

3.4 The cloth and the sword

While the cloth works mainly as a shield, it is also a scabbard, a vessel, and companion for the sword. The cloth shield holds and contains the power of the sword until it is brought out and released to work.

The cloth and the magician are strongly connected, and the use of the cloth as a scabbard also directly connects you to the sword at a deep level. Slowly over time as you work with the sword and the cloth, you will tune into the sword and the sword will tune to you: you become a working team. The sword protects, guides, and limits you; the cloth contains power and gives you a safe, strong foundation to stand upon.

Once you get to work with these tools you will slowly start to realise how they are all interconnected with each other and with you: they become an extension of you, and you become an extension of them.

3.5 Task: Researching the stone and female Divinity

This task is purely to expand your magical understanding and knowledge of the roots and powers of the stone as a magical tool, and also as the mystical focus of female Divinity. The female Divine is a vessel: it is substance, the planet, the body, the rock.

There is no need to take notes in this task unless you want to: it is about following your interest, learning to read between the lines, to spot the magical use and aspect of a sacred object, and to see the connections between these objects around the world.

Below is a link to a documentary called *When God Was A Girl* presented by Bettany Hughes, an Oxford university scholar who is also an interesting presenter. In fact, a lot of her documentaries are well worth watching, as she is intelligent, well read, and very interesting. The only slip up I saw in the documentary is that she stated the statue of the Cybele was brought to Rome as the Magna Mater, when in fact it was actually the black

stone that was brought to the Romans with great pomp and ceremony.

Below is also a list of names and terms that you can use for research into the use of a stone as a central focus of the Goddess in ancient times. Remember in the midst of that, magic and religion at that time were not separate things: they were heavily woven in together. There was a deep understanding¹² about how power and consciousness can express through substance, and how, as an example of that, a sacred stone was a good direct mediator of the mother goddess power.

Things to watch

- *When God Was A Girl*
www.youtube.com/watch?v=MfIrHrQgOEY
- Bettany Hughes's website
www.bettanyhughes.co.uk/home-2

Things to research

- Al-Uzzá worshiped with a cubic stone—a pre-Islamic main goddess.
- Palaepaphos/Kouklia stone worshipped out in nature (not in a temple) as goddess of all nature.
- Earliest temple of Artemis of Ephesus was centred on a stone said to have been brought from the stars by Jupiter.
- The stone of Astarte at Sidon.
- The holy stone of the temple of Emesa.

There are two stones connected with the mythology of the British Isles that tie sacred stones to the divine kingship: *Lia Fáil* and *The Stone of Destiny* (Scone)—they are not the same stone.

Also, with the Stone of Scone, if you are interested, look up myths connecting the stone to the isle of Skye. Early descriptions of the stone are that it was a black stone with strange shapes on it with a dip shape that a person could sit in.

¹²Probably a lot better than we have today.

When Scotland was invaded by Edward I what was placed before him when he demanded the stone (threatening to level Scotland in an effort to find it) was a lump of weathered sandstone from the local quarry.

Lesson 4

Working with the Sword and Cup

The best way to learn about the power of the sword and the cup, and how they work together, is to do practical work with the two tools. Throughout the course you will learn different ways that these tools work alone and together, and how to apply them in different magical situations.

The first, most important step in regards to these tools is to learn how they interact and can affect the constant flow of power in and out of our world. It is pointless learning how to apply the tools in a specific situation or for a specific ritual intent until you know how they operate and engage directly with the ebbs and flows of power that are constantly washing into the world around you—and how that power directly affects you.

Essentially you must learn the skills of working at ground zero, and also how to work with them in an act of cause and effect¹ without you having any control over a situation. The reason being that this tide of power/energy that constantly flows through our world also flows through everything in magic: you learn to experience that flow and how to interact with it before you let your conscious mind take a role in the act.

This is a major step in magic: learning how to get your conscious mind out of the way so that you can slowly develop the sense of a

power shift without trying to manipulate it for your own agenda. A lot of magical training puts the magician in the driving seat, so to speak, from the early stages. Rituals to make you better or happier, rituals to get you a partner, etc.: all of these magical acts, when done without wisdom and skill, only serve to muddy the waters of your path.

The reason this happens is the average person has little understanding of the long-term patterns of life and fate, so tinkering with such patterns ends up with the magician tied in knots. The magician's conscious mind is always seeking to control, to manipulate, without forethought or understanding; which in turn slowly shuts you down as a magician.

The skill to be acquired is to learn how to step sideways from that low-level, everyday thought/survival mechanism, and engage with the deeper powers directly. That takes us out of survival mode² and puts us into learning and interaction mode.

That survival mechanism is the one that trips up most magicians, and it is the first thing they grab for in magic. The magician uses control and manipulation to operate within the survival mechanism, and they get stuck in a loop. If you think about what many people use magic for, it often stems from that basic

¹Which is what magic is.

²Wanting resources, sex, companionship, hoarding resources, protecting resources...

survival mechanism that is deeply imprinted within us.

And yet when the magician that steps out of that loop, and as a side effect of doing so, the magician gets the resources they need anyway. The difference is that the magician who is skilled knows what resources they actually *need*, what it is that is driving them, and has the ability to step out of that instinct and into something deeper. In turn what they need flows to them in their outer life as and when it is needed.

When you work with the magical tools, you must always be aware of the survival mechanism that operates within you and potentially drives your actions. Everyone has it, no one ever loses it, but a skilled magician turns it from being an unconscious driving force into a warning/self-checking mechanism.

The work you will do with the tools in this module will move you down the road of acquiring that skill: you learn first to get out of the way of your everyday mind while working with the tools, and from there the tools will teach you how to work with the resource instinct in a conscious and deliberate way—you become the driver, not your wants and perceived needs.

And before we get to the practical work, that is also something to think about: the wants and perceived needs of the body.

An ordinary person is driven by their body, by their emotions, by the instincts deeply embedded within them, by their brain chemistry, by the bacteria and viruses that make up a major part of their body, and by their learned behaviour.

As the Quareia editor was reading this section, he offered an anecdote to outline this dynamic:

“In a recent conversation an old friend of mine, who is now a medical doctor, confirmed as reasonable my suspicion that getting glandular fever mellowed me out rather a lot. He

took me through the various effects that viruses and bacteria can have on the brain, and how these effects can persist long after the illness itself is gone. Intriguing stuff.”

A magician is consciously aware of the difference between what their body is driving them to, what their conscious mind is driving them to, and the voice of the deeper, eternal consciousness of the soul/spirit. Essentially a magician is one who also hears their eternal voice within, and gives that voice equal status and attention along with the drives of their body and their conscious mind.

This is very important when working with the tools: *you* must be operating the tools, not your hormones, your needs, or your everyday mind. That skill does not drop from the sky suddenly,³ but comes from practice and learning right at the early stages of the magician’s training. Working with the tools is one arena where that learning can truly begin, as you will see throughout this module.

Where this takes you eventually is a place of intelligently managed resources and skills.

When you are a kid or a teen, the world is simple: if you had tons of money and a fast car, the world is seen as being an open playground; and if you then did a few martial arts lessons, you would be untouchable. The reality of managing resources, of only using skills when necessary, and the long road to acquiring those skills, is something that is little understood at that age.

As you get older, you learn the reality of having to work hard to gain money, that credit is not free money but has to be repaid, and that a few martial arts belts are not going to be of any use to you at three a.m. in a dark alley confronted by a group of dudes with guns. Or that simply shooting people who piss you off is not socially acceptable. We all go through that painful growing up in one form or another, but somehow it can get missed when a person steps into the magical training.

³Oh god I so wish...

In magic, we learn that level of maturity by first learning to get out of the way, learning the true power of a skill or tool, so that by the time you have learned those skills fully you have also learned when to engage them and when not to.

The greatest skill an adept learns is when *not* to use magic. But when the adept does use magic, it is powerful, focused, and highly effective.

So let's get to work and put the two main tools into action.

4.1 About the practical work

You are going to revisit the ritual patterns you learned in Module II, and you are going to take them to the next level, working with the tools and also with a more developed form of the ritual actions.

After that, you are going to begin the first stage of *working* rather than *practising*—you are going to learn how to actively work with the tools while at the same time learning how to get out of the way of yourself, and why this can be so necessary.

To start with, the revisiting of the second module rituals teaches you how a ritual progresses and steps up its power.

You will see how the outer expression of the ritual becomes more contained and limited in order for the inner power to flow better.

You will also see how two of the rituals are brought together: you are learning how to link two 'words' together to make a simple sentence.

And this is an important step: in today's world of recipe-style rituals it is easily forgotten that rituals are like poetry. It is not the use of recipes, as is so often believed, but the *linking together* of simple ritual patterns which begins to form a more complex structure that power can flow through. The individual words (rituals) are combined to make a poem (magic).

Throughout your training you will link and interweave more and more ritual elements to

create patterns of power. As an adept, you will revisit the very simplistic early rituals of the apprentice, but with the power of the adept behind them. This will expose to you a whole new layer of working with power.

In your regular practice, ensure that you continue to revisit the early rituals occasionally so that they stay second nature to you. And as you build with more complexity, the very simple patterns will slowly reveal to you hidden depths. Don't leave them behind and think you only need to do the more powerful patterns: treat the early rituals as foundational exercises that continue to stabilise your technique.

4.2 Task: Ritual: The Anchor

You will need your sword, vessel, and stone. Have the cord on the south altar. Lay out your workspace with the ritual cloth on the floor⁴ and the central altar on top of it.⁵ Place the sword on the east altar, the vessel on the west altar, and the stone on the north altar.

Go around the directions starting in the east. Light the flame, stand in silence, see the gates open, acknowledge any contact standing on the threshold, bow, and continue around the directions to finish with the central altar.

Stand facing south with the central altar before you: be aware of the powers above you, your feet in the Underworld, the stone and ancestors behind you, and the two tools on either side of you.

With your right hand, pointing with the first two fingers, starting with your arm outstretched high above you, recite:

"In the name of the Great Father..."

Bring your point down to the right hand corner:

⁴Even if you are planning in the future to use it around your shoulders.

⁵Ensure that the cloth is positioned so that the central flame is directly over the centre of the cloth.

...and in the name of the Great Mother...

Trace your point to the left hand corner:

...and in the name of the Great Spirit.

Trace your point back to complete the triangle.

Immediately use your point to draw a circle from the apex of the triangle and finish the circle at the upper left hand corner, in order to begin the second triangle, the inverted triangle.

Recite:

In the name of the Great Mother...

Trace your point across to the high right corner:

...and in the name of the Great Father...

Trace your finger down to the low centre of the triangle:

...and in the name of the Great Spirit.

Trace your point back to the high left corner to complete the triangle.

Walk around the directions, going from the east, and all around until you come back to the east. Stand before the east altar, hold out your arms to the sides, and recite:

"I call upon the powers of the east to witness the sword, that it may limit and guide me."

Pick up the sword and place it on the east side of the central altar. Step back and bow.

Turn and go to the west altar and hold your arms out to the sides and recite:

"I call upon the powers of the west to witness the vessel, that it may contain and carry my magic out into the world."

Pick up the cup and place it on the west side of the central altar. Step back and bow.

Turn and go to the north altar. Stand before the north altar, hold down your arms with hands pointing to the floor and recite:

"I call upon the powers of the north to witness the stone, the Mother of all; may she guide me and root me in her power."

Pick up the stone and place it on the floor in front of the north side of the central altar. It needs to be positioned so that it will be directly between your feet as you stand before the altar. Step back and bow.

Walk a full circle around the central altar and return to standing in front of the central altar facing south. Make sure you are standing with the stone directly between your feet.

Place your left foot on the stone. Using your left hand, trace the upright triangle of the hexagram in the air before you. Recite as you do the action:

"The Divine Breath that brings life to form flows from the east; the Father gives."

Drop your left arm and place your left hand upon the sword. Recite:

"The sword that limits and guides me, the Grindstone that works me: my spirit is ready and willing."

Take your hand from the sword and your foot from the stone. Take a step back, bow, and step forward again.

Place your right foot on the stone. With your right hand, trace the second part of the hexagram, the downward-facing triangle. As you do the action, recite:

"The Divine Vessel in the west that contains the Breath: the Mother receives. The wind that blows from the east finds the vessel of the west."

Drop your arm by your side and place your right hand upon the vessel. Recite:

“The Vessel that contains and releases my magical actions, the Threshing Floor that weighs my harvest: my spirit is ready and willing.”

Close your eyes. See in your mind’s eye the hexagram hanging before you, a centre of stillness, of nothingness, a void from which everything flows. Feel that stillness also within you: clear your mind and be silent.

Then recite:

“I am born of the Void, the breath that breathes life out of the nothing, the breath that contains everything. I step into life with the Divine breath flowing through me.”

Open your eyes. Stand with your feet apart in the pentagram stance.

Note: As you do the recitation for this next step, you will notice it is getting simpler: learn to fix a key feeling or sense of the powers in each direction. So for example as you say ‘sword’ have a feeling of the real power of the sword, what it is, and what it does. It is important to learn to get beyond words and work more with senses.

Pick up the sword in your left hand and hold your left arm out to the side, sword point facing down. Pick up the vessel in your right hand and hold your arm out to the side: make the pentagram stance with the two tools in your hand.

Recite:

“Above me, before me and all around me is Divine Power, the Father that gives breath to creation.

To the east is the power of the sword.

Below me is Divine Substance, the Mother that is all creation.

To the west is the power of the vessel.

Before me is the south, the future.

Behind me is the past, and the angel who guards me.

Within me is stillness.”

Stand for a moment in silence. Feel the powers of the tools around you.

Be aware of the flow down from above, and from below up to you; the weight of the sword in your left hand, the sword that will limit you and push you to work properly and in balance; and the vessel in your right hand that will contain your magic in the future, and whose action of the scales will weigh your actions.

Be aware of the future before you, the future that you forge through your actions, and not through manipulation.

Now place the sword on the east side of the central altar, and the vessel on the west side of the central altar.

Pick up the stone and sit down. Sit in silence, with your eyes closed and the stone in your hands. Be aware that all of your life is supported by the power of the Mother who is beneath you.

Be aware of the very air that you breathe which is always the divine breath from the Father.

The Father gives you *life*, and the Mother gives your *life form*.

Sit in stillness. Be aware of the Void, the stillness and nothingness from which all flows, and then sense yourself moving forward into the Void.

In the Void, sense yourself spreading beyond the boundary of your human form. Sense yourself in the sword, sense yourself in the vessel, in the stone in your hands, in the room, the walls, the flames, in the air: you are in everything. Sit within that for a while.

When you are ready, open your eyes and stand up, still holding the stone.

Bow to the central altar: you are bowing to life itself.

Turn around and place the stone on the north altar, then place the sword on the east altar, and the vessel on the west altar.

Starting in the north, go to the altar, see the gates open and bow. Repeat east, south and west. Leaving the lights going, stand at the door to the room, bow to the temple space and leave the room.

Go outside, regardless of whether it is day or night. Find a safe spot near your home (a garden, for example) and just stand outside for a moment. Look at the sky, the power above you, be aware of the ground beneath you, and the air around you. Take in a deep breath and give thanks for your life, and for everything that is around you. Touch the ground in respect for the Mother and then go back indoors.

Starting in the east, say thank you, see the gates close, and put out the candle. Repeat in the other directions, and finish in the centre. Remove the central altar, and roll up the cloth and wrap the sword in it. Put the stone, cord, and vessel away.

4.3 About the ritual of the Anchor

This is a progression from the ritual forms you learned in Module II. You will notice that the actions of the hexagram and pentagram are brought together: Divinity and Humanity as polarised units.

You will also notice it is simplified: you need less recitation, and the recitation that is used is more to the point and has progressed in its understanding. The more you begin to understand the complexity and layers of the powers, the less you need to recite them.

The tools also add another layer of power, and now that you are beginning to understand their different layers there is less and less need to declare or recite. The power switches and increases from simple recitation to a sense of knowing and understanding. Whereas the beginner needs to declare the different aspects and powers of a tool, as the magician starts to gain skills: it is more about a deeper knowing, understanding, and sensing of the power.

That is the stage where the power can begin to flow properly.

Eventually you will get to a stage where you can pick up an unfamiliar tool blindfolded and sense its power. This sort of deep knowing obviates the need for any declaring, recitation, or ritualisation.

Using the cloth on the floor, regardless of your longer-term plans for its use, infuses the cloth with the power of the ritual.

The cloth serves three purposes: a shield, a platform, and a scabbard. You will learn to interchange those actions so that you are proficient in all. Then you will gravitate towards using it in one or more specific ways that suit you as an individual. For now, having it spread out beneath the central altar fills it with the energetic resonance of magic, which in turn brings it more and more to life.

The ritual of The Anchor is just as it says: it works as a *tuning* and *anchoring* ritual that roots you in the ritual patterns and tools. As a progression of earlier, simpler rituals, this will for now become your ritual of use when you need to tune the space, tune yourself, or anchor yourself. You have progressed from earlier tuning rituals, and as you develop, so the rituals develop in power and focus.

4.4 Task: Doing a job

Now it is time for you to learn how to put the tools to work. You can do this straight after your first Anchor ritual, or you can give yourself time and space to prepare to do a job.

Before you actually do the ritual visionary work, redo the Anchor to tune yourself and your space for work. The meditation at the end of The Anchor can be as short or as long as you need in order to prepare for work.

In your planning for doing this next task, ensure that you have time afterwards to rest if you need it.

Everyone reacts a little differently to magical work. If you feel like you are on a high after the work, do not expend that energy by rushing around: the crash will come. Make sure you

have time afterwards to refocus, to sleep if you need to, or to go out for a walk. Don't go straight back into family life or work for a couple of hours after this work.

Don't be surprised if you feel tired the following day, either. This is work, not practice, and there is a big difference. Work makes you tired, as your energies and spirit work hard. But you will regenerate quickly enough. It will be good for you to feel the difference between practice, learning, and actual work: that difference can be big indeed for some. For others it is barely noticeable.

4.5 The ritual vision of Unknown Service

Prepare the room as per the Anchor ritual. Have a bottle of water on the west altar.

Do the Anchor ritual first and leave the sword and vessel on the central altar, and the stone in position at your feet at the end of the ritual. Leave all the candles burning.

Now pour the water into the vessel until it is two-thirds full (don't fill it all the way) and put the bottle out of the working area. Put a chair on the north side of the central altar for you to sit in as you work, and the stone where your feet will be.

Sit down in the chair and still yourself. Meditate for a few minutes. Pick up the sword and hold it in your left hand, point resting on the floor, then pick up the vessel in your right hand. Hold them in a way that is comfortable for you, as you will be holding them for a while.⁶ Place your feet upon the stone. Close your eyes.

Be aware of the hexagram above you, the stone beneath your feet, the sword to your left, and the vessel to your right.

Using your inner vision, 'see' the hexagram descend to you and flow within and around you so that you are sitting in the hexagram.

⁶Maybe rest the vessel on your right knee as you hold it.

Be still. Be aware that the hexagram is filled with the Void, the nothing from which all comes. Sit in that nothing, and be aware that you expand beyond your skin: your spirit is like air, and can transcend any boundary.

In that stillness and expansion, utter physically and mentally, the words:

"I wish to serve."

Still your mind once more.

While you sit in stillness, be aware of a faint call for help: someone somewhere is crying out in their minds, or even using their voice, for help. You will not hear it with your ears; you will hear it in your mind. They may be calling on God to help, or just generally calling out in panic or despair.

You are a servant; you will serve.

In your mind, focus on the call until it gets louder. In vision, see yourself standing up, holding the tools, and stepping forward, walking through the central altar.

Be aware of the central flame on the altar as you step through it: your own inner flame strengthens as you pass through it.

As you step through the other side of the altar you find yourself stepping into a space or room or area. You may not be able to see much, but you will be aware of a person standing in total despair or distress. Do not focus on the person, but focus on the energies around them.

Go and stand behind the person. Hold out the tools in a pentagram pattern and as you do so, you will become more aware of different energies flowing around the person. One will be turbulent, possibly aggressive.

Hold out the sword, its point down, and you will feel the sword spring to life. The energy within the sword expands. Focus your attention on the sword and ask it to limit whatever energy around this person needs limiting.

See the energy of the sword expand and block the turbulent energy in the space, see

it dampen down the turbulent energy and dissipate it: the sword guards the person you are helping.

Now turn your attention to the vessel. As you focus on the vessel you see that within the person is a fire energy that does not belong there. It is consuming the person and making them ill.

Hold the vessel up to the right shoulder of the person. Using your physical voice and your inner vision, say:

“Power of fire, I command you to enter the vessel.”

See the fire energy flow out of the person’s shoulder and into the vessel. Hold that action until all that is left is a simple flame burning in the centre of their body: their inner flame of life.

Now step back. Look at the person before you. Now that the turbulent energy around them and the fire energy within them have been dealt with, you will see the person’s inner spirit begin to expand in their body: what had been driven into a corner of the body by the invading fire can now stretch back out again and fill them with life force. You have given them a fighting chance.

Stand and hold the space for them until they move forward and walk away.

Once they have left the space, turn around and step forward with the intention of stepping into the Void, into nothing.

Once you step forward, see yourself in nothing, in peace and stillness: there is nothing to see, nothing to hear, no time, no movement. Stand in the nothing, and be aware of the sword powering down, and be aware of the vessel filled with fire held within the water.

In vision, pour the contents of the vessel into the Void, where it vanishes.

Now be still. Be aware of Divine Breath all around you; be aware of the stone beneath your feet—your anchor to the Mother. Feel

the Divine Breath flow down into you, replenishing you, feel the Mother beneath you holding you and strengthening you.

When you are ready, step forward and find yourself passing through the central altar to your body. Sit down, and when you are ready, open your eyes.

Place the sword on the altar and then immediately get up, take the vessel outside, and pour the water on the ground. Return back to your work room.

Put the vessel on the west altar, the sword on the east altar and the stone on the north altar.

Starting in the east, go around the directions, thank the powers of that direction, thank the tool in that direction, see the gates closing, put the candle out, and bow. Do all the directions in turn and finish with the central altar.

Pick up the cloth and wrap it around the sword and put the tools away. Wash the vessel with water, a handful of salt, and some unperfumed soap.⁷

Now go get a bath and pour some salt into the bath; or if you take showers, have a dish filled with salt and as you shower, rub some salt on your forehead, the soles of your feet and wash your hands with the salt and soap. It does not need to be consecrated salt; this is just a general after work clean-up.

Now go rest or do something non-magical.

4.6 Summary of the job

So what happened there and what did you do? This is the first step of working in service as a magician.

Notice that you did not see what the situation was of the person you helped, whether they were a good or bad person, and you didn’t battle anything: these are all aspects that the normal human consciousness would want to engage with, and it is precisely those aspects which would cause a magician to make a mistake.

⁷Chemical smells can interfere with magic.

Service, magical service, is about doing what is necessary when it is necessary, and not allowing your cultural conditioning to get in the way. It is not for us to judge, it is not for us to fight battles on behalf of others, and it is not within our limited capability to be able to get a true, clear overview of a situation. There are too many inner and outer variables, and a great potential for misjudgement of a situation.

So the magician makes a clear intention to wish to serve, and that step connects you up to someone who truly needs help. You will never know what time, place or situation you are working in, only that it is necessary.

When a person's spirit calls out for help,⁸ that call comes from the depths of a person when they are in true need. There are times when we think we need help and in fact we do not. But when the spirit of a person is truly in unbalanced danger, then the spirit calls out for help, and that call is always answered.

Working unconditionally, and essentially working blind, allows you to join the pool of beings who are willing to serve, which can be human, angelic, land beings, whatever; and whoever is best placed to do the job at that time is directed to the spirit in need.

The job you did was for a human in danger. It did not need angelic intervention; a human with tools was all that was needed, and you were matched up with that person in need, wherever and whenever they were. The call goes through the worlds, and someone answers. This time it was you.

So let's look at how the tools got to work.

The sword guards and limits. A person was surrounded by a cascade of power coming at them that was too much for their spirit to cope with. In such circumstances, it is often power coming from magic, or from being in a magical or temple space: it is not a 'natural' flow of power.

Sometimes people get badly attacked, sometimes they wander inadvertently into

⁸Notice it is the spirit, not the human mind/consciousness.

a working temple space and get hit by something, or they stumble into a place that has a terrible tornado of destructive energy, usually as a result of a mass murder that is still imprinted on the space. The variables and situations are endless.

The sword limits the flow of energy around the person, guards them in that instance, and then powers down the energy until it is manageable.

The vessel takes power that does not belong in a person, neutralises it, and the power is then composted in the Void and upon the land. The stone ticks away in the background ensuring that your feet are truly upon the power of the Mother so that you are safe as you work, and are properly anchored and rooted in the Underworld.

As soon as the job is done, the person walks away. It is important in such work not to try and connect with the person, not to try and follow them or find out what is happening to them. That need to know is part of a control mechanism that can be very limiting for you as a magician: you need to learn to let go of that need and just do a job, get out, and not be thanked or admired for it. You become a single cog in a very large and complex bit of clockwork.

Occasionally you do get to see a little more, but again, you simply deal with the job in hand and nothing else.

I was meditating in the Void one morning, and quite unexpectedly I heard a call for help, a desperate cry. I immediately followed the cry and found myself stepping into an English fish and chip shop. It was clearly in the past and not in my time.

There was a woman behind the counter, middle-aged, tired, overweight, and she was busy serving people. But her heart was in dire distress and she was filled with a deep sorrow that was beyond her ability to cope with. She had cried out in her mind, praying to God for help. That call was passed on through the Void for someone to answer, and it was my turn.

This was not a situation for tools, that much

was obvious. So I stood behind her and placed my left hand upon her heart and my right hand upon her shoulder.⁹ Energetically she was ‘bleeding out’ from profound grief. It was damaging her physical heart: she was truly dying of a broken heart.

My left hand stemmed the flow of emotional energy from her (limiting), and I found myself cupping her heart in my hand (guarding). I talked to her heart¹⁰ and told it that it needed to be strong for her.

With my right hand on her shoulder, I used my hand as a bridge for all the terrible pain to flow from her, through my hand, and out onto the floor. Then I simply stood behind her, both hands on her shoulders, and was aware of Divine Breath above, the Mother below, the ancestors behind, and the future ahead.

Her colour started to change and stabilise.¹¹ Her heartbeat grew stronger and she began to look less burdened. I waited in this position until I felt I could do no more, and as I took my hands off, she took a deep breath (always a good sign) and I could see her central flame burning peacefully in her centre. So my job was done, and I returned back into the Void.

I have no idea what caused her crisis, but looking at the way she was dressed, at a guess I would say a wartime bereavement that was too much to bear—but that is only a guess.

Sometimes the service is to do with magic, and sometimes it is not. It really doesn’t matter. All that matters is that the job is done, the connection is then broken, and everyone moves on.

This is unglamorous work: there is no result that you get to see, there can be no grandstanding as you really have no clue what it is you are doing, and the person you are helping is not aware of you. But it is necessary work, and something you will do on and off

⁹Notice how in some instances you do not work with tools, but the hands become extensions of the tools.

¹⁰The organs have their own spirits that you can talk to. In chapter 7 of my book *Magical Healing*, a book I wrote about magic, the body, and body maintenance in magic, there are techniques for talking with the spirits of the organs.

¹¹Often the energies will present as colours.

throughout your magical training and later in your magical work.

If you hear a call when you are meditating, then you have the skills to deal with a situation and you have been matched up with the person who needs help.

Do not go looking for work; you only work with what is presented to you. And be careful of the pull to become evangelistic about it: you cannot save the world and it is not your job to do so. You only work when you are ‘matched’ to a job, i.e. you hear the call or it is a job that is placed directly in front of you.

The main risk involved is letting your ego slide in and feel that you are superior or a hero—this work is nothing of the sort. And if you go looking for work you will most likely find a mismatched job where either the person really does not need the help (there are some situations that a person needs to be challenged by) or you do not have the right skills for the job. The consequence will be a bit of a mess for all concerned.

This at least gives you an idea of how the tools can work and how you can work with them. Obviously this is one small aspect of the tools’ work, of which there are many and which vary wildly. As you continue in your training you will learn more and more different applications, and will gain the skills to apply the tools properly and safely.

The base line use of the tools is this: the sword, as you know by now, limits, blocks, guards and warns.

The vessel contains, transforms and dispenses, or weighs for judgement.

The stone roots, anchors and protects you.

You will learn about the cord a little later in another lesson.

The tools can be worked with actively (ritual and vision) or passively—for example placing the sword by your bed when you are under serious threat from an inner source, or leaving it out of its scabbard during dangerous times.

Another passive action of a tool is the scales and your feather: they are continuously working in the background to reaffirm and hold your inner balance.

Lesson 5

Working with the Shield and the Cord

The cloth shield, stone, and cord are what are known as passive tools. Whereas the sword and vessel are very much hands-on, active tools for humans to wield in magical patterns, the shield, stone, and cord are tools that tick away in the background: they do their job so that you can get on with yours safely.

This is part of the balancing act of magic: some tools are actively used, and others work simply by their presence. The sword and vessel are tools that have a wide-ranging application in magic, whereas the passive tools have a narrow but powerful focus to their action.

Of the three passive tools, the stone is the most profound and powerful, as it is a direct connection with the female Divinity, of the land beneath your feet. The cloth shield holds your frequency of power and protects you, and the cord is the measure of your lifespan.

The best way to understand these tools and how to apply them is to look at how they work, why they work, and when you would use them. We will also look at some misconceptions that occur in magic about these tools, so that you can spot an unbalanced or uninformed magical system or pattern should you come across it in your explorations. We will also explore the powers of these tools in ritual work, so that you can engage directly with them: this will give you far more understanding than pages of text would.

5.1 The cord

Cords and knots feature heavily in folk and ritual magic, and in such settings they are often used to bind, trap, or hold power, energy, a situation, or a person in place. Such uses are much lesser (and messier) applications of the cord, and instead of taking you down the same messy road we will work and learn about the cord from its highest application first. From there, as an initiate and adept, you will learn how to apply cord magic in a powerful but balanced, non-manipulative way.

The specific cord you have is one that was measured in vision by Decima, She Who Measures A Lifespan. The cord power was triggered in that vision, and also by the touch of the Noble One/Sandalphon as he passed over the threshold in the south.

Once the cord has been triggered in vision it slowly builds its energy through resonance with your work, and as you begin to work more actively with it, its power becomes 'fixed.' So what does it do?

Although you will learn lots of different ways of working with various cords and knots in the future, this particular cord is *the measure of your life*. It should be protected in a box which is kept in the south (future), and only used in two ways: either to circle the central flame, or to be wrapped about your right arm or a tool.

The cord¹ magically externalizes your life's measure as decreed by the Fates, which in turn makes it much harder for other magicians to use magic against you to shorten your life.

When a magician uses cord magic² to limit your lifespan, they externalise your lifespan through a cord and then limit it using that cord. When the cord of your fate has already been externalised, and this externalization is powerfully infused by the Fates, it obviates any such magic cast against you: there can only be one externalised measure of your lifespan in existence at any one time.

The cord also acts as a passive limiter: if you are working at an adept level and are working powerfully in service, there are times when such work can shorten your lifespan if you are not careful.

Remember the hotspots in your fate pattern? If you happen to do a powerful dangerous working and it times in with one of those fate hotspots, it can take you out.

However, if you have a strong, working cord of life on your right arm (your Harvest arm), it will act as a limiter: any magic that seriously threatens your lifespan will be short-circuited. The magic will cease to flow and you will be safe.

There may come a time for some magicians when they know something is likely to lessen their lifespan, but they understand that it must be done anyway, and so they will work without their cord on—the ultimate sacrifice.

The power of the cord is built slowly throughout the training of the apprentice and the initiate: when the magician works magically, they wear the cord around their right arm or they encircle the central flame with it.³ This passive action works through resonance: once the cord is tuned⁴ it is worn repeatedly in magical work, and over time its link to your fate grows in strength.

For this reason the cord must be protected and carefully stored so that it does not become lost, damaged, or stolen.

It does not matter what it looks like, how simple it is, or what colour it is: its power comes from the inner work and the magical work done upon it and around it. Like all real magical tools the cord is not symbolic: it is a strong, working power tool that an everyday person would probably never give a second glance to.

Most likely there will come a time when the cord becomes damaged, lost, or broken. In such a situation, do not panic. Like all tools, the power can transfer or be renewed by the deities and powers you work with, but it is up to you to protect them as best you possibly can. Your tools can only be replaced so many times, and if you are careless or thoughtless with them, the deities will stop helping you. Deities are not your mother, and they will not wipe your butt for you.

We will look at what to do in such a situation in a moment, but first here are some practical ways the cord can be worked with as an apprentice.

From now on, wrap the cord around your right arm every time you do magical ritual or visionary work. This is to connect you, your magic, and the cord together deeply, while also protecting your fate.

If you are going into a dangerous situation in your daily life, and it is a danger you cannot back away from, wear the cord wrapped around your right arm or wrist, or your right leg/ankle. Do not use it lightly or flippantly in this way; only use it when you know you are going into a dangerous situation.

If you are becoming very ill, wrap the cord around your right foot.⁵ For example, a few years back I had a bout of viral meningitis and kept my cord wrapped around my right ankle until I started to win the battle. From an inner perspective this reiterates your full potential lifespan and gives your measure to the beings that work around death and destruction.

¹The Silver Thread of Life.

²Or any other type of magic.

³The alignment of the central flame and your inner flame.

⁴By Decima.

⁵The foot that takes you into death.

The cord is very specific to you. It is of no use to others, and lest you think it would help a loved one if they wore it, know that by doing this you would simply swap life measures with them. While that may be tempting if, for example, your children are under threat, you have to remember that everyone has their own fate and you cannot fiddle with it in such a way. There are other more efficient ways to protect those who depend on you.

5.2 Remaking the cord

Should your cord become lost or damaged then you need to make a new one. Make sure the fabric your cord is made out of is robust enough to do the job and will not fray. Stop all magical work except meditation and simple tuning rituals, and do not do anything else until your cord is renewed.

If the cord is just damaged and not lost, place it with the new cord, wrapping them around each other for the resonance to pass from one to the other until you are ready to remake the new cord.

Revisit the ritual you did earlier on your web of fate, where Decima appeared out of the south. Go through the whole process again with your cord, and after that keep it on the south altar when you are not wearing it—preferably in a box to protect it. Burn the old cord and place its ashes out on the ground outside.

It will take a bit of time for the new cord to build its powers back up, but it will not take as long as the first time. And try to learn the lesson from the old cord: whatever went wrong to make you damage it or lose it, try not to repeat the same mistake. If it simply fell apart, then for the new one, get a more robust cord. Always try to learn lessons from things that go wrong.

Hopefully now you will see why some types of cord magic can be so vicious—often unintentionally. In modern magic and witchcraft it is popular to employ cords and knots to force someone into a union, to tie

them up, or to bind them; or to stack up power and release it though untying a knot.

When you aim this sort of magic at a living being, you are directly interfering with their fate and their lifespan, even if you think it is just a simple spell. Once you have worked with the cord magically with fate, that level of power will trigger in your actions *every time* you work with a cord, and that can get dangerous for others, even if that is not your intention.

Cords and knots can be worked with in conjunction with nature,⁶ and if you have worked for some time with the cord of fate, such cord use with nature can be powerful indeed. But that is something that comes later in your training; first you must learn the lessons of the cord's power through working with it on your own fate and life.

5.3 The cloth

The cloth has a variety of uses. It is used to *impress the fate pattern* of the specific magician on their work and workspace; it is used as a *cloak* to protect you⁷ when you are doing more dangerous work; it can work as an *altar cloth*, a *mobile work space*, and it can also work in *passive protection mode*. By using the cloth as a *scabbard* for the sword, it becomes heavily inter-linked with the power of the sword; and as it is specific to your fate, it becomes a proxy for you.

The most powerful scabbard is the stone or the body of the magician, and the cloth takes your body's place as the scabbard: you and the sword become heavily tied in together, and subsequently the cloth and the sword become tightly linked. The sword's power leeches into the cloth, which holds your fate pattern: the sword guards your pattern.

As such, the cloth can be used passively in times of danger. If you are ill, spread the cloth over your bed as you sleep. If later as an adept you are working on something dangerous in service, having the cloth around

⁶Storms, etc.

⁷It works as a shield.

your shoulders will be one of the layers of protection that will keep you safe.

The cloth can also act as a portable altar if you need to travel and work while you are away from home. Using the cloth in your magical work connects it deeply with your magical pattern, and the pattern of the workspace. When you travel, take the cloth with you and use it either as an altar cloth or as a cloth to stand on as you work. It will carry with it the tuning of the workspace, and this will make it easier for you to do your work. Check the directions of your temporary workspace and make sure the cloth lines up to the directions properly (sword image/left hand in the east, for example).

This magical use of the cloth is also the root of the myths and legends of magical cloaks and coats. At the bottom of the lesson you will find links to various articles and information on these passive tools hidden in mystical/magical myths, and one of them is about a sacred cloak. Read these articles carefully, and you will see how such myths and legends have their roots in magical use.

In the practical work below, you will work with all of these passive tools and put them into action so that you can see how they integrate into magical work.

5.4 The stone

You should know a fair bit about the sacred, mythic, and legendary use of sacred/magical stones by now. Finding images that reflect this use of the stone are few and far between, but they are there if you hunt carefully enough. In ancient times and in many different cultures, the depiction of the stone beneath the feet symbolized the relationship between the king/queen or priest/priestess and the sacred land/mother.

The monarch or priest/priestess took on the mantle of service, and in return the sacred land supported them. This was often depicted as that person standing upon a stone, or seated with their feet upon a stone. The understanding of this degenerated down into

the belief that the priest king/queen should not have their feet touch the ground, and they would therefore be depicted with a cushion beneath their feet.

This is a misunderstanding and a total reversal of the wisdom. It is only by that direct connection between the sacred king/queen and the land/mother that the monarch ruled in balance.

We also see aspects of the dynamic between mortality, the stone, and the land in Irish faery lore (Tir Na Nog), where a person is carried on a white horse into the faery realm, where they can live forever. If they return to the human world, their feet must not touch the floor (they must not get off the horse), or they will lose their immortality.⁸

To have one's foot connected to the mother through the stone is to reiterate your mortality and offer that term of life in service/learning/governing. In return, the mother upholds your mortal life.

There is a lot in ancient cultures about stones and sacredness. You have already looked at the stones directly connected to the mother, and below, at the end of the lesson, are some links to articles, a few of which are about sacred stones. If you read carefully, and with what you know of magic in mind, you will see what it was that these ancient people were doing/working with.

There is one link which tells you about a stone with a footprint carved into it. The person would become king by ritually placing his foot within the footprint. This is a common Celtic theme in Britain, and you will find more instances of this king/feet/stone dynamic if you wish to research it.

5.5 About the practical work

In this practical work you will do a ritual that is in service to the land around you. It is better for you to learn the skills of the tools

⁸It is probably a remnant of this that plays out in the tradition of monarchs not touching the floor with their feet when ritually sitting on the throne.

by working in such a way, rather than working magically to benefit yourself.⁹ You will learn how the passive tools work in conjunction with the active tools.

Prepare your working space with the cloth on the floor and the central altar directly over the centre of the cloth. Place the tools on the relevant altars, and have a bottle of water on the west altar.

This ritual works like a tiny catalyst in a gentle but powerful way. In our modern world, we have been taught that the use of great force is best for triggering change. In magic, often the reverse is true. It is the subtle but well-aimed and focused action that can trigger a cascade of response, particularly when working with nature. A delicate nudge does not trigger a defensive response, but instead begins a movement that slowly grows, like ripples in a pond.

In this work, you will use the stone, shield, and cord as passive tools that enable you to transfer/mediate levels of power into an element. The use of passive tools allows you to work with greater power levels than normal and guard/protect you as you work.

5.6 *Task: The ritual of balancing the water*

Spread your cloth shield on the floor and place the central altar over the centre of the cloth. From now on, always place your shield cloth on the floor of your work space when you work.

Start in the east, light the flame, and see the gates open. Bow, and move on to the next direction. Light all the lights, finishing with the central flame.

Go around the directions again to tune them by spending a minute or two in each direction in stillness. Now do The Anchor ritual.

When you have finished go around to the south altar, pick up your cord, and wrap it around your right arm.

⁹Too many things can go wrong at this stage of your training.

Go to the north, pick up the stone, and place it on the floor in front of the central altar on the west side.

Now walk a full circle around the directions clockwise back to the west altar, fill the vessel with the water, and place the bottle beyond the threshold of the workspace.

Now go to the east altar, bow, and recite:

“I am to serve the land; I request your guidance in my words.”

Step back, bow once more, and go around the directions to the west altar.

Bow, and recite:

“Through the power of the west, through the power of water, through the power of the scales, I wish to assist in the balance of the land.”

Stand in silence before the west altar. Be aware of the sword behind you in the east, of the stone in the centre, and the cloth beneath you.

Pick up the vessel. Hold it out, and recite:

“Through this vessel, may the water contain and dispense whatever is appropriate for the land, and for the water that flows upon and beneath the land, and for the water that falls from the sky. Humans have taken from this water—I give back.”

Now place the cup on the west side of the central altar.

Standing with your back to the west, place your left foot upon the stone, and hold your right hand over the water.

Be aware of the west gate behind you, and the contacts that stand upon the west threshold. Be aware of the east gate before you, and the contacts that stand upon the east threshold. Be aware of the stone under your left foot, and the cord around your right arm.

Now still yourself.

Recite:

“As a magician in service, I allow my body to be used as a bridge: I span the outer and inner worlds; through me flows whatever is necessary for the land. Powers of the west, flow through me and place whatever is necessary for the health of the waters of the land into the water contained within the vessel.”

Hold your hand firm over the water, and be aware of power flowing through you from behind you, down your right arm, and into the water in the vessel. Stand for however long is necessary until the flow has stopped. You may feel it in your right hand as heat and tingling—when that stops, drop your hand.

When the flow has finished or you think it has finished, put the vessel down on the central altar, pick up the stone, and walk a full circle around the directions. Finish in the north, turn, bow to the central flame, and sit down, holding the stone.

Clear your mind and be still. In your mind, ask the stone for guidance. You are looking for the best place to dispense the water. Think about what rivers, springs, streams, even storm drains are around you. Think of each one in turn. Do not think in terms of which is nearest or best. Make no assessment or decision; just think about each one in turn, giving equal thought to each one. Ask in your mind where this charged water is most needed, where it will work to its fullest potential. The water needs to go into water, not onto the land.

As you sit quietly, one location will stand out more than the others. When this happens, ask the stone in your hands:

“Mother, is this the place in this area where you need the water the most?”

Be still in listening for the answer. The answer will come through your own inner senses, your emotions, or your mind.

If the feeling is blank, then it is somewhere else that needs the water. If the feeling is

uncomfortable, then it is not the right place. If the feeling is like a smile, then it is the right place.

Take as long as you need to in order to find the right place for the water. It is not an intellectual decision—it is instinctive.

Once you know where the water needs to go, what you do next depends on where that place is. If it is on your property, or very near where you live, then leave the lights going and immediately take the vessel/water to that place.

If it is some distance from your house, you need to close the space down first. Leave the vessel on the central altar. Go around the directions starting in the east, close the gates, put out the candle, and bow. Take off your cord and place it in its box in the south, and return the stone to the north.

Once everything is closed down, pour the water back into the bottle (so that you can transport it), and then wrap the cloth back around the sword.

Pouring the water

If the water is to be poured near your house, go out with the vessel and stand before the water that will receive it. Be aware of the air around you, the power that guides you and limits you. Be aware of the ground beneath you that upholds you, and be still.

Hold the water in the vessel close to your mouth so that you can utter over the water.

Recite:

“I release you.”

Pour the contents of the vessel into the water. Take a step back, bow to the water source, and then return to your workspace and close the directions down.

If the contents of the vessel need to be poured into water some distance from your house, then when it is time to go there¹⁰ take the bottle of charged water, the vessel, and your cloth scabbard with you. If possible, do

¹⁰Don't wait too long to do this.

this just before the height of the full moon: the day before the night of the full moon.

When you get to the water source, place the cloth around your shoulders with its markings facing into you. If there are people around, place it around you under a jacket, and if you cannot do that, have it in a backpack on your back. Pour the water into the vessel, utter the declaration of release using the same method as above, and pour the vessel's contents out into the water. Bow to the water source, and leave.

5.7 *Task: Observing the results*

The subtle catalyst action of this ritual can work in a wide variety of ways depending on what the land and water need. Keep a record for the next six to eight weeks of any major shifts in weather, rain, flooding, etc.

Sometimes the effects are almost immediate; sometimes they come a couple of months later. When they do come it can sometimes be quite dramatic, and it is always unexpected,¹¹ and it will be directly connected to the water source where you dispensed the charged water. Continue to keep an eye on that water source and what happens to it over the rest of the year.

If you can, go back to the water source a few times just to visit and hang out with the water. If it is a river, lake, dam, or stream, then sing or recite poetry to the spirit of the water: your voice becomes the sword that guards and limits to bring balance, and water always loves the human voice directed at it.

Also write up a summary of your experience with this ritual, and do this in your computer log. If you did return to the water and sang/talked to it, then keep a note in your journal (not your computer log) of the song, poem, or story that you uttered to the water. Use your physical hand to record your utterance to the spirit of the water.

¹¹i.e. it is not something that would normally happen: for example heavy rain in the desert.

5.8 Summary of action

To learn the technical aspects of how that ritual worked and how the tools specifically worked, let's just take a moment to look closely at how and why the ritual was put together in that way.

First you used The Anchor to tune yourself and your space in preparation for work. The more you use the Anchor before a ritual or visionary action, the stronger it will become, as each time it is used it focuses the power and the space more and more.

Then you placed the tools in their directions. This energetically reaffirms their working pattern, which will also build over time. The cloth shield on the floor soaks up the magical pattern which in turn tunes and charges it.

The introduction of the water is specific to the action: you need an elemental substance that will act as a carrier for the magic, and because you were working on water courses across the land, you use water to carry the magic: you match element to element for the carrier.

Why work with water? Land is static, but water flows across the land and dispenses itself throughout the land. It sinks into the land and into the water table, and it is also evaporated into the air as a part of the weather system. It eventually flows to the sea. With these various actions, it spreads the magic far into the environment.

The placing of the water bottle outside of the work area is also important. The bottle is just a bottle: it is not being used magically, and therefore should not be in the space. Because you use it, but in a non-magical way, you must keep it non-magical and not have it within the energy pattern of the work.

Other non-magical things around your working space are unaffected if you do not use them during a magical act.¹² But the simple action of having the bottle on the altar and

¹²Though they will become subtly altered by the energy.

used as a vessel for the water can potentially activate it as a magical vessel. This would just make your work untidy and confusing, so you get it out of the space when it is not being used. This is akin to proper punctuation: keep it tidy and to the point.

You will notice that the sword was kept in its directional position out of the scabbard. This is a passive action: it is there to guard and guide, but it is your use of voice that the active principle of the sword flows through. Your voice becomes an extension of the sword, and standing upon the cloth scabbard reinforces that extension. The cloth also contains the magical space and exteriorises your own fate pattern so that the whole space becomes an extension of you.

The stone, as you will have noticed, can move around the directions: the land is everywhere beneath us. Whatever direction you are working in, if you need the action of the stone, you work with it in the main direction you are working in, which in this case was west/water/dispensing.

By placing your left foot on the stone, you trigger the power of the Grindstone, which is about work and service/outputting power. If the ritual work was about weighing, harvesting, or upon your own scales, then your right foot would be placed upon the stone.

Placing your foot upon the stone grounds you in the land, connects you to the stone floor deep within the Underworld, acts as a strengthener and protector, and connects you to the land as you work in service.

The cord around your arm ensures that you work within the limitations of your mortality, and at this stage of your work it bonds you to the cord and the cord to you.

Together, you and the tools, altars, flames, and gates work in harmony as one team, and the constant repetition of this pattern builds it strongly until it becomes second nature to you: it becomes a strong working imprint that you can operate within.

Eventually you will get so used to the pattern and the feel of the energy that, as an adept, you will simply be able to think of that pattern, that energy, and switch it on in your head wherever you are.

You will learn to work in any space, without the tools, altars, etc., and you will be able instantly to open the gates and pull the power together.

This is important for an adept if they are suddenly confronted by a large tide of power or an incoming magical pattern. You could be in an airport, a shopping mall, the office, or a supermarket, and you will be able to tune instantly into the working pattern in your mind and operate from within that safe structure.

To finish, here are some links for you to look at. Disregard the religious or cultural elements involved in the information: learn to look simply at the energetic or magical action (passive or otherwise) involved. Often what started as something magical became dogmatised into religious patterns, so you just need to look beyond that into the aspects of what is actually going on.

Stones for divine connection

Kingship Stone of Dunadd
http://www.bbc.co.uk/history/scottishhistory/darkages/trails_darkages_gaels.shtml

Sacred Stones in the Desert—Massebah
<http://members.bib-arch.org/publication.asp?PubID=BSBA&Volume=27&Issue=3&ArticleID=2>

Cloak of protection

http://en.wikipedia.org/wiki/Shrine_of_the_Cloak

Subtle outline of the imprint of the magician into the cloak: *Kings 2*
<https://www.biblegateway.com/passage/?search=2+Kings+2>

**On the use of water to heal the land, by
Adept Frater Acher**

This is a blog post by Frater Acher on magical work he did a few years ago with water to heal the land/restore balance.

This blog post gives you an idea of how the simple technique you just learned eventually can be transformed into deep and powerful work in service to the land. You will also notice that the work is quite natural and the magician is just a part of the process, not the conductor of the orchestra. The adept works instinctively within the patterns of magic that are trained into them; yet they are not confined by those patterns.

[http://www.theomagica.com/blog/
healing-the-land-part-2.html](http://www.theomagica.com/blog/healing-the-land-part-2.html)

Lesson 6

Lesser-known Tools

In Western magic, we tend to think of the obvious tools (sword, wand, cup, shield) as being the only ones applied in magic. This is a devolution of knowledge that crept in with the over ritualisation of magic in the nineteenth century, and then the psychologising of magic in the twentieth century. The result of this devolution is that too many Western magicians no longer use—and are not even aware of—some of the lesser-known tools that can be applied in magic.

These lesser-known tools are often heavily interwoven with, and dependant on, certain skills that are necessary to create or activate them. In this lesson you will start the process of learning those skills and creating tools.

The lesser-known tools escaped the layers of ritualisation and psychology, and as you learn to work with them, it will give you an idea of what magic was like, and how it worked, before it was overorganised and became pompous.

Those of you who have studied anthropology or tribal magic will recognise some of these tools and skills: some branches of magic never lost them, and if you study ancient texts you will start to see hints of these skills and when they were applied.

As a magician, it is good to get away from the systemic dogma of modern Western magic, and to understand that tools in magic are many

and varied. Some tools are more powerful than others, some have wide-ranging applications, and some have very narrow but useful applications. Together they make a tool kit and a family that you can work with in your magical life.

Some tools are enlivened through direct visionary work, inner contact and ritual patterns, and these tools are the mainstay of the magician's work: the sword, etc. But some tools are crafted or triggered for specific actions, have a certain shelf life, and are then destroyed.

These lesser tools are loosely connected in their action to the principle tools, and in a way are weaker echoes of their power. Learning how to create and apply these tools will, as a side-effect, give you a deeper understanding of the actions of the principle tools. It will also give you different octaves of power to work with: you do not need a sledgehammer to crack a nut; you need a nutcracker.

So let's have a look at these lesser tools: what they are, how they work, how you make them, and how you apply them. Like most magic, you will learn one layer of a skill as an apprentice, and that layer will act as a foundation for higher octaves of the skill that you will apply as an adept.

We will look at all these tools and skills in theory first, and then visit them practically in the practical work section of the lesson.

6.1 Patterns

Physically drawn patterns have a wide range of applications: they can act as spirit traps, containers for magic, vocabulary for communication, and ‘skeletons’ for power windows.¹ When a magician draws a pattern with focus, intent, and knowledge, the pattern starts to form and contain energy. It creates pathways, doorways, and can give form to a spirit consciousness in order for communion and/or communication to occur. Pattern-making is also the root skill of sigil work.

Once you have worked with this skill for a while you will start to look at ancient sacred constructs in a totally different way: you will begin to see that what looks like ornamentation is often not actually ornamentation at all—it is a magical working pattern with a specific purpose.

To create these patterns magically you need a variety of skills. You need to be able to use your hand/pen,² get your conscious mind out of the way,³ and know what you are doing.

The use of the hand/pen in magic is a much-overlooked and necessary skill; hence you began a handwritten journal right at the beginning of your training. You need to learn how to allow a transfer of power through the hand/pen, and keeping the journal was the very beginning of that. If you can, keep one pen specifically for magical work.

Learning how to get out of the way of your mind is also a really important skill, so that beings can communicate or flow directly through you without your conscious mind interfering in the process. In today’s world, that is a lot harder than it sounds. This is one of the many reasons why meditation is so important, as it facilitates that skill.

Through learning this technique you will eventually, as an adept, learn not only how to create magical working patterns, but also how to use text in the same way. This will allow

¹Icons, etc.

²Which in the era of computers is a skill that is vanishing fast.

³Also a vanishing skill.

beings to ‘talk through you’: you will learn how to let a being or inner contact tell you about themselves, or mediate information or a story through you.

This is known as *contacted writing*, and it will be an invaluable resource to you when you are working in the Inner Library or mediating knowledge that is about to tip into the abyss and become lost to the human mind.

Once you have learned and practised the skill of creating a pattern tool, then we can look at that tool’s various applications and how and when you would use them.

6.2 Watchers

What I call *watchers* are passive tools that are often used within folk magic in the Near and Middle East. Watchers are simply a pair of eyes, or an eye, that watches over the ritual space and living space of the magician. We see this in use in ancient Egypt with the *Eye of Horus*, and throughout the southeast Mediterranean and the Near East with the *Eye of Fatima*.

Just putting up an eye in a house will essentially do little, if anything. But working with an eye or eyes magically will ‘switch them on’ so that they work away in the background, keeping an eye on the space and warning you if something is wrong. They can also act as a deterrent to minor, low-level beings that would otherwise try to inch into a space.

It is not always about which eye or what type of eye that is important; it is how you work with them that triggers them. Though using a particular form of eye that has been worked with for millennia⁴ makes the job a lot easier, as some resonance flows through the specific pattern. Once you have worked with a resonant eye then you will find it much easier to work with any eye.

Magical students often think that any magical act has a fancy ritual or recitation that makes something work, or a grand calling of angels, saints or other beings. Sometimes that

⁴Like the Eye of Horus.

is true, but often it is not, particularly with passive tools.

What makes passive tools work is the act of the magician bringing them into a space, focusing his or her intent on them, and then interacting with them.

A magician spends a lot of time creating and upholding patterns, gates, windows, and thresholds. This skill is often applied with direct purpose, but it can also be applied passively in a way that will work strongly. Whereas a nonmagician will have no influence over an object,⁵ a magician can turn a random object into doorway, a vessel, a window, etc.

You will learn in your practical exercise how to do this with the eyes, and it really is very simple but effective. These passive tools of watchers are not all-powerful or all-seeing, but they add a layer to the space.

Slowly the magician builds up a series of layers of magic within a space, each working at different frequencies, in order to create a web of energy/magic that upholds the space.

The eyes in particular literally watch. If a danger, an intruder, or a hostile being should make their way close to or into the space, the eyes will see this and relay the information. That information will be passed to a deity that the magician works with, or to a guardian being, or directly to the magician themselves, and it will surface in dreams, intuitions, or as a direct warning in the mind of the magician.

The eyes also act as a presence that warns off different types of lowlife beings. Imagine you peer into a window and see a pair of eyes staring back at you. Your initial instinct would be to step back. These eyes work in a similar way with beings who peer into your space.

They can also be further tuned to become the eyes of a specific being, guardian, or deity: it is how you direct your work with them that decides at what level they are going to work.

Sometimes eyes will come to you that are already tuned and working. This has happened to me a few times when I have

been in danger: I find an eye and it is already strongly tuned to a specific power that in turn watches over me.

I have found these eyes out in the desert around ancient temples, out in fields, etc., and I do not need to do anything magical with them: they are already tuned and ready to work.

You can make your own eye, trigger it to work, and then put it up in your home or temple. In the practical aspect of this lesson you will learn how to trigger them and then apply them and work with them.

It is also possible to work with figurines/statues using the same passive technique to trigger them as early warning systems around the house. We will also look at that method in the practical part of the lesson.

6.3 Bottles and dilution

Bottles as passive tools are a very interesting thing to work with, and the dilution aspect is a method that you apply in conjunction with the bottle. Working with bottles is an extension of the magical vessel/work, and the work with the succussion is an early stage of true alchemy.

Each bottle is kept for a specific purpose, and it is not used in any way, magically or otherwise, outside of its key function. So eventually, you end up with a few bottles that are kept for specific jobs.

So for example, remember your work with water, the vessel, and the river/lake that you did in a previous lesson of this module? A next step of that work would be to use a specific bottle during the magical working to store the charged water. The water would be succussed,⁶ stored, and then dispensed in small drops into the watercourse over a set period of time.

This method of working can be applied to many different scenarios: healing for a specific person, rebalancing a water course, or working with the contacts of the Inner Library to slowly dispense a specific thread of energy for a job.

⁵Unless they are a natural magician.

⁶We will get to that in a moment.

The resonance of the magic held in the water affects the glass of the bottle, so the magician keeps that bottle specifically for one type of job. The resonance builds up in the bottle until eventually it works with uncharged water: the bottle itself eventually charges the water with the particular energy.

In the practical section, we will look at how to work with and apply this technique in a few different ways. For the practical work with the bottle, you can prepare now by getting a glass bottle, preferably with a glass stopper. If you cannot find a bottle with glass stopper, look for ones with metal or cork (metal is better than cork, and silver is best of all for this work). Don't use plastic.

Succussion is an interesting technique to use with water, and is the mainstay of homeopathic preparations, among other things.

To succuss water is to increase its potency. This works alchemically and imprints the energy of the magic deeper into the water, making it more condensed as an active energy.

Although it seems like a very gentle, dilute way of working, magically the opposite is true: potentised water that has been magically worked with can be a very powerful catalyst, so this method should be treated with respect.

The technique itself is quite simple, though it takes some time to do. We will look at it in more detail in the practical section of the lesson, but essentially to succuss charged water it is heavily diluted and then charged by a series of impacts on a surface that has some 'give,' like a thick book. The impacts are specifically measured, which determines the potency. Then most of the charged water is poured away; fresh, clean water is added; and the process is repeated. The number of times this is repeated depends on how potent you wish the water to be.

Here is a link to an article on homeopathic succussion which will give you a bit more information on this technique. Whereas homeopaths work with substances, the magician works with energies and patterns using the same technique to effect change.

<http://www.classichomeopathy.com/remedies/howmade.html>

And here is a link (as an aside for those interested in folk magic) to a famous Irish healer/magical woman called Biddy Early who lived in the nineteenth century. She worked specifically with a single blue bottle, and was very successful with it.

<http://www.clarelibrary.ie/eolas/coclare/people/biddy.htm>

6.4 Short cords

Short cords are tools that can be used to contain an ongoing working and keep you connected with the work or process. If the magician is working on a magical pattern or project that may span weeks or months, they can work with a short cord that acts as an umbilical cord between the work/process and them.

Once it has been worked with, the cord is worn on the relevant wrist⁷ until the work is completed. This acts as a layer of protection and connection between the magician and the work.

It also strengthens the 'warning' dynamic in magic. If the magician is making a misstep in the work, the energy will often become unstable. Sometimes the magician is sensitive enough to pick up on that instability in the energy, and sometimes they are not.

If they are not, then the cord can strengthen that subtle instinct in the magician, strengthening the signal so to speak, so that the magician is warned there is a problem or a misstep and can act accordingly.

The cord can also create an energetic link between the ongoing work and the magician, allowing the work to continue to flow strongly even when the magician is at rest or doing mundane things. It can act as a battery for the work, connecting their energies to the ongoing magical work.

This is helpful sometimes, but depending on what the magician is doing it can end up

⁷Which wrist depends on the type of work.

draining the magician in an unhealthy way: the magician must learn to check via readings whether using a cord for a particular instance is practical, useful, and safe.

6.5 About the practical work

For the practical work you will need the following:

For the pattern making:

Paper and pen (preferably a pen which you will use only for this purpose).

For the eye:

Clay and paint to make an eye. A tool to shape the clay (a wax shaping tool is good), phthalo blue acrylic paint and white acrylic paint, and a small paintbrush.

Also look for a figurine or ornament of a dog or a cat. Look for something simple but not whimsical: a museum copy of an Egyptian cat, or a figure of a dog with clear, straight-looking eyes and a clear mouth that is not growling or bearing teeth.

For the succussion:

A thick, solid glass bottle or a small, thick glass jar. (You are going to impact the bottle, so if it is thin it will break.)

Also a glass dropper, a thick hardbound book (it is the thickness of the book, not the hardness of the cover that is needed), and a bottle of spring water or sterile water.

For the cord work:

A ball of cotton string.

6.6 Task: Working with patterns

The first stage of working with drawn patterns is learning to 'get out of the way' of the action. Our conscious minds love to take over, and quickly our learned behaviour, our love of control, and our dogmatic thinking comes into play. This immediately disables the action.

So before you learn to apply the skill of patterns in a specific way, first you must learn how to rein in your mind as you work. This is much harder for some people than others, but practice is the only way to prepare the mind for this technique. What follows is a series of exercises that will build your skill in this technique.

Set a time when you will be able to work for an hour or more without being disturbed, get your paper and a pen, and find a comfortable place to work. Do not work with rulers or any other tool; just your hand, the paper, and a pen (not a pencil). Before you start, quietly sit and meditate to still yourself.

Pattern technique one

Once you are still, start to draw a pattern, any pattern, working from the centre outwards. Do not think about the pattern, do not think about the shapes, how it looks, or what it relates to: do it with a blank mind. Let your hand do the pattern while your mind is still.

This is a lot harder than it sounds. Every time you get interested in the pattern or wish to develop it along a particular line or shape in any way, stop what you are doing. Still yourself, silence your mind, and then continue.

Essentially you are learning to become a conduit. There are two distinct branches of this work: patterns that come from deep within you, and patterns that come from beings around you who speak/draw through your hand. The only way to achieve 'conduit-ness' is first to learn how to surrender control of the pattern, and to learn to be still so that you can mediate through your hand.

Learn to practice this when you are sitting doing nothing: carry a small notepad and pen around with you and when you are sitting in a waiting room, on a train, or in an office when you have no work to do, practice drawing patterns without thinking of the pattern or directing it. Instead of reaching for your phone/tablet and browsing social media, just practice drawing patterns.

Do not correct mistakes (this is really important), and learn to hold back your wish

to form a specific pattern—just let it be itself. Not only do you have to learn how to mediate through the use of a pen, you also have to *unlearn* a basic principle you learned in grade school: that what you produce from your pen must be neat, controlled, and make sense. It does not matter what the pattern looks like; it might be totally chaotic; that is irrelevant, as you are simply learning to get out of the way of your mind at this stage. Just remember it is a *pattern* you are letting through, not random marks.

Keep one or two of your first patterns, and place the paper in your journal so that you can look back to it. These will also be part of your submitted papers for your mentoring. The rest you can just throw away: at this stage there is nothing magical in them, so you do not have to worry about how to dispose of them.

Doing a bit of this every day is really helpful, and should become your doodling habit when bored. I still do it to this day to keep the skill fresh and strong.

Once you are getting fairly good at getting out of the way of yourself, then practice the same thing with your other hand.⁸ You need to learn to *blank pattern* with both hands, as later you will learn to mediate different types of power through different hands.

Once you can blank pattern with both hands, play around with blank patterning while you are blindfolded or with your eyes shut—and don't peek until you have finished.

Some people get good at this quickly and for some it takes a while. Practice these basics intensively for a week or so until you get the hang of it, then move on to the second pattern technique. This practice can be done while you are also doing other practical Quareia work: it is a passive skill and will not interfere with anything else you are doing—it is like practising your alphabet.

Pattern technique two

This is the stage where the technique shifts from being simple practice to the beginnings

⁸Hahaha, this gets hilarious.

of a magical act, and that act is the start of learning how to create a magical tool using patterns.

Do this in your working space, and light the east candle. Unwrap the sword from the cloth scabbard and lay out the cloth before the east altar: you will sit on it. Don't worry if the space is not big enough for the pattern on the cloth, it can be folded. It is the presence of the cloth itself that is important.

Place the sword by the altar: prop it against the front of the altar, point down.

Meditate to still yourself, and once you are still it is time to get to work. Mark the four directions on the paper, east to the middle left of the paper, south above, etc.

Now still yourself again. Be aware of the sword and its power; be aware of the east, the gates, and the power that flows from the east.

Starting from the point where you have marked 'east,' begin a pattern that starts in the east of the paper and build it outwards from the east.

Do not let your mind take over and organise the pattern.⁹ Every time you feel that creeping in, stop, still yourself, and then continue. Just let the pattern form itself.

Keep your focus on the sword and the power of the east as you draw. As the pattern develops, you may start to recognise what it is or what form it is taking. Just acknowledge that and continue. Don't try and make sense out of it until you have finished.

What you are attempting to do is to give patterned form to an energy that flows out of the east. Once you are able to do this technique clearly, you will then learn how to work with the pattern to contain the energy and then apply that energy to something. So it is important to learn to let that energy take form through your hand.

Once you have done a few patterns for the east, repeat the process using your other hand.¹⁰ Again, be very careful: do not try

⁹"Oh, this would look good if it was squares, or triangles," for example.

¹⁰It doesn't matter which hand you start with; rather it is important to be able to work with both in turn.

to repeat the same pattern—you may find that the left hand mediates a totally different pattern for the same energy than the right hand does. This is where your body is learning how to process and interpret the energy in specific ways.

Later, when you come to work more intensely with this technique, you will find that the different hands translate power in very different ways regardless of whether you are right handed or left handed.

Practice this a few times until you feel comfortable with it. Watch for micro-actions¹¹ creeping into the pattern: don't allow your brain/hand to want to do flourishes with a repetitive pattern, or to do ornamentation. It is important to learn how to mediate the pattern in simple, clear terms, without your mind or brain interfering for its own amusement.

Once you feel you have got the hang of it, pick one east pattern from each hand, put those two pieces of paper in your journal with your first patterns (part of the mentoring assessment), and burn the rest.

Do not just throw the spare patterns away: by this stage, fragments of magical energy will be seeping into them, so you need to dispose of them properly. These patterns can become windows, even at this early stage, and particularly if you are a natural mediator. Having them screwed up in the bin will not stop the flow of that energy, which can become feral if you are not careful. This is also the start of learning magical hygiene: clean up after yourself, and don't leave such things hanging around your space, as they can become troublesome.

Repeat this technique with the other directions (s/w/n/centre). Light that directional candle, place the tool on the altar, and repeat the pattern process using each hand in turn. Keep two patterns from each direction, one from the right hand and one from the left, and place them in your journal. Burn the rest.

This can take some time: map out a schedule for yourself so that you can continue on with

¹¹Remember those?

your lesson exercises while also practising your pattern technique over a few weeks. This will prepare you for the work later in this module and then in the next module, where you will put this technique to work with different types of beings/powers.

Pattern technique three

This moves the technique on a step but keeps it firmly in the mundane so that you can learn it fully without moving into magical mediation. The reason for this is that it moves from working with patterns to working with words and numbers. This means you have to go back to the beginning of the technique and learn how to do this action without your mind stepping in and interfering.

Just as you practised the initial pattern and doodling, now do the same thing but with random letters (not words) and numbers. At this stage you are not learning to mediate; rather you are learning to train your brain not to get in the way.

When you are bored or waiting for something/someone, get out your small pad and pen¹² and write down lines of random letters and numbers. As soon as your brain starts to make associations or tries to create words, stop, still yourself, and then continue.

Practice this until you can write a page of random numbers and letters without interfering or trying to form or control the process.

Once you can do that, practice that skill every so often when you are bored: it is a technique, and like all techniques it must be practised to keep it sharp. This is a preparatory technique which will lead you eventually, as an adept, into learning how to let beings 'talk through you' and to do contacted writing.

¹²Not on a device; you must use a pen and your hand/paper.

6.7 Task: Working with watchers

This is a very simple and fun technique, and it is also the beginning stages of an advanced technique that you will learn later, which is to magically and powerfully 'switch on' an object and turn it into a vessel for a being.

Rather than using fancy rituals and powerful magic, this technique works through focused intent and resonance. It slowly builds up through repetitive interaction, like forging a path through brushwood.

Once it is strong, it is almost impossible for other magicians to interfere with: there is no specific magical pattern that can be bound, displaced, or dismantled. It is simply a well-worn path and a firmly established 'window' that has grown organically.

There are two foundation techniques in this method, and you will practice both. As you develop in your magical studies you will slowly come to recognise the many variables that can be applied through these foundation techniques, which will in turn allow you to develop specific skills and tools.

The first technique works specifically with eyes. Eyes have always been important in magic, and learning how to create a working eye is the first stage to learning how to give magically enlivened eyes to a deity vessel.¹³

The second technique teaches you how to slowly 'switch on' a figurine, image, or statue through a passive magical act. Bear in mind that this exercise is a magical act from the very beginning. It is not like pattern doodling where you can then screw up the paper and throw it away. Anything you work with while practising this technique can potentially become activated magically, and therefore you need to care for the item properly and once you are finished working with it or it gets broken, it must be disposed of correctly.

Technique one: eyes

Get your clay, some water, a tray or something similar to work on¹⁴ and a shaping tool.¹⁵ Take them into your working space.

Set up the four directions with their tools, place the cloth folded up (so you do not get clay on it) on the floor in front of the east altar. Don't bother with a central altar. Light the lights and then sit down in front of the east altar on the cloth with your materials. You sit in the east because you are learning to create.

The reason you do this task in a tuned space is because you are creating something that will have sight: you are essentially creating a vessel, and when you do that there is always the risk that a parasite will try to step into it. Creating it in a working space that is tuned will prevent that from happening.

You do not have to do anything 'magical' in this process: it is a passive technique which simply uses the tuned space as a safe place to work in. Only the beings that should work with you are allowed into your space by nature of the magical imprint of the space, and also by the tools.

You are going to learn this technique by working with a specific type of eye, the *Eye of Horus*. The reason for this is that the Eye of Horus has ancient magic wrapped up in the 'pattern' of the eye: it was used for so long to watch over things that it is a well-used magical image that is easily switched on, and is far less likely to be misused by a passing curious being.

This is an important dynamic to learn in magic: well-trodden paths and the use of specific images that have been magically used for millennia are a safe form of sandbox for you to learn with. You will be able to tap into that long line of use, which will help it spring to life.

Here are two images of the Eye of Horus. The first figure is a clear photograph of the actual ancient design for you to copy. The second figure indicates the colour scheme. Notice it is a *left eye* (east, guarding).

¹³A contacted or 'power-filled' statue of a deity.

¹⁴I use an old wooden cutting board.

¹⁵I use wax carving tools.



Figure 6.1: Eye of Horus © Kameron Rieck

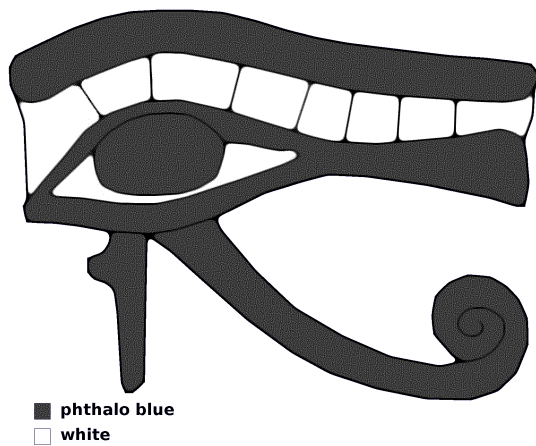


Figure 6.2: Colour scheme

Do not be tempted to be artistic and add on bits, change colours, or decorate it in any way. You are working to produce an exact copy to the best of your ability while holding intentional focus. This is not a work of art or an exercise in self-expression; rather this is a magical working that has to be defined and to the point. Any additions or alterations will weaken the flow of power that automatically flows through ancient patterns.

The first stage of the technique is to make the eye itself. Work in front of the east altar, and using the clay and the shaping tool, and water and a brush to smooth it, make a plaque of the eye. Once it is finished, take it and place it in the oven for a couple of hours with the heat on low to harden it. If you have no oven leave it for a few days to air-dry, but an oven on low is best. Close the directions down and put the

tools away.

Once the eye has dried and is ready to paint, open the directions once more. Work in the east with the tools in the directions for extra tuning, and paint the eye. The blue is a deep lapis blue, and when you are looking for paint—acrylic is probably best to work with—it is called phthalo blue.

Once the eye is finished place it on the east altar with the lights going and leave the room for a while. When you feel it is ready, come back in, close down the directions, put the tools away, and place the eye in the east of the work room.

Look at the eye and ask it to watch over the space. Do this every time you leave the room in future.

Notice that you do not specify what type of being is to look through the eye, nor do you do magic upon it: it is a very passive action. This is another version of 'getting out of the way' and not trying to control a magical act.

The tuning of the magical space and the positioning of the tools creates a frequency in the room which allows only the right type of being into the space—something you should already know by now. By being in that space while it was made, and facing east¹⁶ while you made it, you subtly imprinted that frequency into the eye which acts as deterrent for low-level parasitical beings and instead creates a frequency that will allow helpful beings to work through it.

The eye is activated by your interactions with it. Place it in the east for a short while (a week or so), and every time you enter that room, look at the eye and think: "watching." When you go to leave the room, ask the eye to "keep an eye" on the room for you and let you know if something untoward happens in that space.

After a week or two of being in the ritual space and being talked to by you, the eye will be ready to work in the house in general. Take it and place it opposite a front door, opposite

¹⁶Library, learning, skills.

a door of your bedroom, or near a window so that it can look outside and watch the back or front of your house for you.

Because this technique uses passive resonance, every time you pass the eye or see it, think “watching.” This tells it what to do. When you go out of the house or go to bed at night, quietly ask the eye to watch over the space and alert you to any danger or intruder.

The strength of this eye as a guardian/watcher will depend on your interactions with it, what type of being decides to help through the eye, or whether it develops as an extension of your own spirit.

Do not try to direct it either way: learn to let things happen (remember, it’s a safe sandbox) so that you can learn whether or not you have the ability to stretch yourself into objects.

Some people naturally can, and some cannot. If you do not have that natural ability¹⁷ then a being that is within, around, or conducive to your magical work will step into the eye and operate it for you.

This is another magical dynamic that is important to learn. Always give yourself the chance to achieve something by means of your own skills, work, and talents. When you are not able to do something all by yourself, but you have tried, or at least held the door open for that possibility, then beings that work around you in your magic will step in to help you. If you do not leave open that possibility for you to do something by yourself, the beings that work magically around you will see the potential for dangerous dependency on them and they will pull away.

This can be a difficult series of dynamics to get your head around if you have been used to magic that controls, commands, and manipulates. This is the polar opposite method of working. It is about opening safe doors, and allowing power, energy, and consciousness to flow freely back and forth, and into your work and life.

This in turn allows you to achieve far more in magic: you are not limited by your lack

¹⁷You will gain it through training later in the course.

of understanding, nor by your lack of skill or human limitations. What you cannot do, others step in to do, and by not controlling but getting out of your own way, you allow deeply hidden inherent abilities, latent skills, and knowledge that your spirit carries to come to the fore and make themselves known.

If the eye keeps waking you at night to tell you that something is in the house,¹⁸ which can happen, then you need to talk to the eye and tell it what you consider a threat: a human intruder, a parasite, a ghost, a hostile being, magical attacks, etc.

Sometimes, and this depends on your inner senses’ ability, the eye’s communications can be very subtle indeed. Something will wake you, or you will waken out of a dream where you saw something that bothered you: that is often the eye trying to communicate with you.

If that happens and there seems to be no discernible threat, then in the morning do a reading using the Tree of Life layout and ask if there was indeed something potentially threatening in or around the house that night.

You can also use the tarot to see how the eye works, to understand what it does, and also to ensure that you have communicated with it correctly.¹⁹

The power and coherence of the eye builds by you constantly interacting with it: asking it to watch and warn, looking at it, and being aware of it.

But understand that it is just an eye/window, not a being itself. Do not feed it or treat it like a deity; just ask it to watch. It can be moved around the house, but once it is working it will know where it is best to be.²⁰ Letting it settle in one place will allow it to build up a presence so that it slowly gains strength.

¹⁸A mouse, a fly, a spider.

¹⁹Does it understand what to look out for?

²⁰Or you can do directional readings to see where it would work best for you.

Technique two: creatures

This is a similar technique to the eye, but one where you have to be a little more cautious in what you use. As you advance as a magician, you can use more diverse creatures, but to start with it is better to work with creatures that are well known for working and living with humans: dogs and cats.

This technique is not about creating a servitor or a thoughtform;²¹ rather it triggers a vessel for a land being to operate through. These are two very different things.

Like the eye, this technique works by intent and resonance: the land beings are already aware of you via your work in the inner landscape and in your working space. By bringing into the house a figurine with specific features and focusing a particular intent at it, you slowly create a window that a being can use.

The features of the figurine allow the land being to 'behave' and communicate in a specific way: it is almost like a rulebook or a vocabulary. The eyes of the figurine are a filter through which the being watches, the ears filter listening, and the mouth filters warnings.

Two important points to take note of with this technique are:

1. Do not make the figurine yourself: that will most likely lead to the creation of a thoughtform, an extension of yourself. While that is okay if it happens with the eye, when it comes to animal figures it can get messy.

The creation of thoughtforms is something you will eventually learn, but to do it successfully and safely there are a lot of things that need to be taken into consideration, so we will look at that later in the course.

2. Be very careful what sort of image you use. It needs to have clear, open eyes, good-sized ears, an attentive stance, no teeth

showing, and have nothing dangerous about it. This is really important, particularly if you live with other people or there are pets or children in your house.

I have come across magicians in the past who have used this passive technique with fantasy figures that are bristling with weapons, teeth, claws, and god knows what else, and the spirits that flow through such vessels will often attack a child/pet/person who wanders accidentally into the ritual space.

A few years ago I got into a similar mess. I created the vessel of a dog with huge teeth and big ears and eyes, and asked it to guard me during a round of work I was doing. I didn't create a thoughtform; rather I created a vessel that a local faery being could work through.

It was too successful. My then partner started having terrible nightmares every night of a ferocious dog attacking him, and he would wake up covered in scratches. The attacks slowly became more physical, and very intense. The spirit had decided that my partner was a threat to me and that he had to go.²²

So you can see how, if you are successful in your technique, such a figurine can become a serious problem in a household. But getting a figurine like a cat or a dog with no teeth showing, in a form that is clearly a pet, is safe. You do not want them to savage anyone; just to bark or mew if there is a problem, and also act as guardians of your ritual space. They will scare off minor intrusions, and will alert you to any spirits trying to inch into your territory.

The way they alert you is through your inner senses, through sound, touch, and smell. For instance, I used to keep a 'cat' in my workspace. When I would meditate, sometimes I would feel a cat brush up against me.

One day I was deep in meditation when I felt a paw on my leg. I ignored it, but the paw

²¹Creations of your own mind that are then exteriorised.

²²Actually, the spirit was right. It just took me a while longer to find out...

became more insistent. So I opened my eyes to see that a candle in one of the directions had flared pretty badly and was in danger of setting light to a wall hanging.²³ The spirit operating through the cat used the interface of the cat's behaviour and body (paw) to warn me. The image becomes a shared vocabulary that the spirit can operate through and with.

So again, the cat or dog should have clear eyes, good ears, no teeth showing, and be in an awake, alert stance. There should be no fancy sigils, ritualisation, or anything magical about them. You just want a cute cat or dog ornament. This also comes in handy if another magician tries to invade your space: as these figures are enlivened passively they do not appear with a magical frequency, which means they will be invisible to any magician or being trying to invade your space. They just sit on a shelf in your ritual space, are invisible, and do a low-level, subtle job.

The way to activate these figures is very simple and very unglamorous. Once you have your figure or figures, place them in a dish and cover them with salt for twenty-four hours to clean out anything energetically stuck to them.

Then the next time you are opening the directions to do work, once the directions and the gates are open, go and get the figure and place it on the central altar. Let it soak up the frequency of the room and the work²⁴ and once you have finished your work, stand in front of the figure and ask it to watch over the room and warn you if an intruder, whether human or spirit, comes near your space.

Pick up the figure and walk around the working space until you find the best place that feels right for it to sit in. Put it where it can see around the room, and like the eye, every time you leave the room, look at it and ask it to watch over and warn.

In return, the spirit that works through the figure gets to partake of a small amount of the energy that is generated by the magic in the room. They will stay for as long as they

are happy to stay. You cannot force the spirit to stay there, which would be tantamount to slavery; you simply offer a vessel for them that is a halfway stage towards being in the physical world (which a lot of spirits enjoy experiencing) and in return they warn you when needed.

Often a spirit does not work through the vessel straight away: taking it into the space while the gates are open tunes the frequency in the substance of the figure. Talking to it with intent alerts the beings around you as to what you are trying to achieve. If one is willing, it will step into the figure and operate it. They are not trapped in the vessel, nor are they fully contained in it; it is more like a window for them that provides a two-way access between the spirit world and the human world. The more you interact with the figurine, the stronger that window becomes.

This is not everyone's cup of tea, and it is not a mandatory exercise for the Quareia training, but it is something you can learn a lot from as it builds over the months. If you do this exercise, just make sure that as the ritual space starts to fill up with tools, eyes, figures, images etc., that you make sure each one is comfortable where it is. Don't, for example, put a bird or spider next to a cat: go by the outer images and how they would act in the physical world.

An adept's household will not look magical at all to an outsider, but when you look more closely you will see that the house is filled with tools, spirits, figurines, images, a deity or two, all placed subtly but carefully. No altars to be seen, nothing showy, just something very subtle but very present.

And to anyone with inner sight, an adept house will show no magical seals, no magical circles, no banishing patterns; just a house full of spirits, beings, enlivened energies, and odd creatures coming and going all the time.

It will not be Fort Knox; it will be more like Grand Central Station. And that is where its strength is. All the members of the household pitch in to help, and in return they get shelter, a human to interact with, and become a part of a

²³Big lesson for me: be careful where you put candles!

²⁴Do this when you are simply tuning, doing The Anchor, or something similar.

balanced community of humans, energies, and spirits.

6.8 *Task: Working with bottles—dilution and succussion*

To do this practical work, repeat the charging of the water in the way you already know,²⁵ but instead of simply pouring the water, you are going to learn how to *potentise* it.

Before you start, clean your hands with salt, water, and soap. Place a label on the bottle with the name of the watercourse that you intend to work with. Don't work with the same watercourse you worked with in the last lesson, choose a different one so that you can monitor over time the results of the work you did in the last lesson.

Know that the bottle you use must only ever be used on one watercourse: the bottle will build up a particular resonance of the work you do on a specific river/lake/stream.

When you work to charge the water (when you hold your hand over the water), keep the specific watercourse you intend to work on in your mind: when you do the charging, be very clear what watercourse you are charging the water for.

Once the water is charged and in the vessel, close down the directions and leave the water on the west altar.

Now comes the alchemical action. Have your clean (nonchlorinated) water in a bottle ready to use to dilute, and have a thick book to use for the succussion. Make sure that the glass bottle is very clean and has been swilled out with boiled water.

Also have a large jug to hand: you will be pouring a lot of water away in the dilution process. You can do this part of the work either in your working space, or in a kitchen (not a bathroom).

Pour some of the charged water into the bottle, swill it around, and then pour it out into the jug. Now place ten drops of the charged water into the glass bottle using the glass dropper. Fill the bottle with the clean water almost to the top and put the stopper in.

Holding the bottle with your thumb on the stopper, now bang the bottle on the book one hundred times (count it). Bang hard enough to make the water jump with energy, but not with such force that it would break the glass. The book will give a bit, which helps the rebound: this is the technique known as *succussion*.

When you have finished, take the stopper off, draw a dropperful of the water from the glass bottle, and pour the rest of the water away into the jug.

Drop ten drops of water from the dropper into the glass bottle (squirt the rest into the jug), fill it up with the clean water, replace the stopper, and succuss the bottle again one hundred times on the book. Repeat this until the water has been diluted thirty times.

What you are left with is charged and potentised water that has been focused with a specific intent to rebalance a particular watercourse. Place the bottle in the west of your work space where it cannot be knocked off until you are ready to use it.

As soon as you can, take the bottle and the dropper to the watercourse you intend to work on.²⁶ It is best dispensed on or just before a full moon—a power peak for water.

When you get to the water course, drop ten drops only of the charged water into the watercourse. There is no need for any ritual act, though singing or talking to the water/river will wake things up. Tell the river these drops are to help it rebalance.

Take the rest of the water in the bottle back home. When you get home, do a reading using the tree of Life layout to see if it would be helpful in the long term for the river/water to be given the ten drops at each full moon, or

²⁵Ritual of balancing the water from the last lesson you did.

²⁶From now on, keep both the bottle and the dropper only for use on this watercourse.

every three months, or whether that one dose was enough. The way to ascertain this is to ask:

“Would it help the watercourse for its long-term balance if the drops were dispensed every full moon?”

“...every three months?”

“...was once enough?”

The reason you look at the long-term picture specifically is that such charged and potentised water acts as a strong catalyst which can cause a crisis reaction before it finally settles into balance. So the short-term readings may look disastrous, but the longer-term ones would show balance and harmony.

Because the charged water is to be used on a watercourse, do not worry about the water in terms of bacteria growing in it, etc. If you are going to work on the river over a span of a year for example, then the charged water would not be clean to drink, but it will still be fine for the river.

When you use this method to transfer charged water into a human, there are slightly different methods that are used, and it has to have alcohol added to it to preserve it. That is something you will learn later in the course.

If you wish to work with this method on different watercourses in your area, do no more than three at any one time: it can get too much for you and for the rivers.

Keep a computer log of any changes you notice with the watercourse you are working on, and also any beings that turn up as you are working.

Store the bottle(s) away from direct sunlight, keep them in the west, and if you work with more than one bottle, make sure that they are all well labelled: a strong wooden box is a good home for the dilution bottles.

If you wish to experiment further with this technique, choose something you wish to work on, but before you go on to do the work, do readings to see what the short-term and long-term effect will be. Use Tree of Life readings,

and for longer-term, more in-depth details of the effect, use the Landscape/Desert layout.

Also do readings to see how the work would affect you in the short and long term: this technique can be a strong catalyst at times, so ensure that you are aware of all the parameters before you go ahead with the work.

If it seems okay to go ahead, then keep a computer log of your actions and the outcomes.

6.9 Task: Working with strings—measuring a term of service

This is a really simple technique and is passive, but it will teach you a bit more about how cords can work. If you are doing a series of workings,²⁷ you can link yourself to the work by using a cord made of string. Before you start the round of work, cut a length of string that would fit comfortably round your wrist or ankle.²⁸ Wrap the string around your cord of life and keep it there until you are ready to work.

When you start the magical work and the directions are open and running, take the string and place it on the directional altar that the work is focused on.

Before you close down the directions from the initial working, go to the altar the string is on. Pick up the string and declare verbally that the string is a link, an umbilical cord between you and the work at hand, and that you will wear it until the work is finished.

Then put the string on your wrist or ankle and keep it on until the work is finished or until it falls off, whichever happens first.

During the day touch the string and think about your work space. This creates a passive link between you and the work, one that keeps the energy flowing until the work is done. It marks out a term of service, and energetically keeps a line going between you and the work while also deepening that link slightly.

²⁷Like the water drops, for example.

²⁸Left for work, right for fate.

It is a weak, passive, but interesting way to work, and it also teaches you a lot about how cords operate. It is something I have worked with a lot, and I do notice a difference between working with a cord in this way and not using one. The link is subtle but stronger, and in between the active working rituals/visions you can touch the string through the day with the intention to connect with the energy of the ongoing work, which keeps your foot in the door. The cord is powered by the tuning on the altar and by your focused intention.

Again, this is an action you can track in readings. Experiment with it, do readings to see what effect it *will* have, and then when you are actually doing it and wearing the cord, redo the readings to look at what effect it is *actually* having.

Not only will that teach you about how cords work,²⁹ but it will also teach you the difference between a reading of an action that is intended and an action that is being done.

Sometimes there are differences. Intention is one thing, but actually doing something often brings in elements that you did not plan or were not expected, and that can change the result. Using readings in this way will teach you a lot about how patterns of magic and behaviour 'fix' once they are set in motion.

6.10 Summary

Using these lesser, passive tools and techniques will teach you a lot about how magic operates in ways that the official tools will not. It trains you work with resonance and intent, which is something that is not often worked with or talked about in magic these days, and yet is one of the more subtle but powerful ways to approach magic.

It also teaches you to move away from the modern dogma and rediscover a whole avenue of magic that is very personal to you: this form of magic relies very heavily on how you work with your mind and imagination.

It will also, once you have worked these methods a few times, teach you the mechanics behind a whole branch of folk magic. Often folk magic becomes dressed over time in top-heavy, ritualised actions, when really very simple dynamics are working underneath that dressing.

It will also give you practical experience that will in turn help you to spot when magic is overdressed. Learning the core elements of passive magic will help you see how to strip an overdressed method back to its bones and work with it in a less dogmatic way.

Later in your studies you will learn more controlled and formed magical methods. You will then learn how to fuse together the formed magic with more passive, fluid actions and tools to create a whole solid and balanced magical structure or form.

²⁹Or not, sometimes.

Lesson 7

Myths as Tools

The form of magic you are learning in Quareia is the underbelly of magical forms that draws on all sorts of streams of magic as opposed to a specific tradition. There is a good reason for this. Many magical traditions, particularly in the West, have slowly been formed into quite rigid orthodoxies which can end up severely limiting the magician.

In the 1960s there was a shift in magical thinking in the West that gave birth to a stream of magic called *Chaos Magic*. This broke apart those narrow ways of thinking and opened up new vistas for magicians. Over time Chaos Magic developed its own orthodoxy in a strange sort of way, but it also profoundly changed how we thought of magic. A great deal of experimentation was done. Some of the new techniques worked well, some did not work, and some worked but with 'chaotic' outcomes.

That enabled magicians to look beyond the parameters of the narrow confines in Western magic and understand that magic has underlying harmonics, patterns, and streams of energy that work well together¹ regardless of their cultural origins.

Over the last thirty years, I have spent a lot of time tapping into these various different threads to find which of them work well in combinations, and which do not.

One of the things I discovered was that

¹And some that do not.

supposed mythic cultural expressions of magic were not actually connected to a specific culture at all; rather they were connected to certain patterns of power that were sometimes connected with a landmass and sometimes not.

The mythologies and stories that have built up around these power patterns hold keys as to how to interact or tap into a particular type of magic, and use it, if it is compatible, with the land where you intend to work or the situation you find yourself in. This method of approach works with the myths as tools and guides, as opposed to orthodoxies or streams to be immersed in.

Some schools of thought in magic tapped into those mythic streams and immersed themselves within them as an *operating system*: the myth became the backbone and main form of expression for the magic. The magician would strongly identify with a myth and would, by working closely within the mythic pattern over an extended period of time, find themselves 'living the myth.'

The British stream of magic immersing itself in the Arthurian myth is a good example of this. But such immersion is very limiting and can quickly devolve down into psychology. It can also become a limiting cane that the magician leans upon: "If it's not British and it's not Arthurian, it's not coming in!" You can see how quickly that narrows down the field

of operation of the magician, and how such a practice can become a quasi-religion.

The other problem with such immersion is that often the magician can find themselves trapped in a mythic scenario where they are funnelled into reliving the pattern of the myth, frequently with difficult or sad outcomes.

The key is not to use these cultural myths as an identity or operating system for the magic, but simply use them as magical tools—which is I think what they were intended for in the first place.

Rather than immersing themselves in one cultural myth as a magical identity, the magician taps into different myths from different places as they present themselves and when necessary, and works within them as tools for specific jobs. The myths become *maps* or *guidebooks*, and often tell you how to operate the main magical tools (dos and don'ts).

As you develop as a magician you will come to realise that stories and myths are extensions of the magical sword and the gate of the east: the act of myth-making and storytelling is a technique, but the myth itself becomes a tool. It can act as a guide/teacher, but as an adept you will also learn how to use myth and story as a magical filter for power to flow through. It is not an enactment of a myth; rather it is using a mythic pattern to contain and dispense energy and power.

And this is where it gets interesting. The magician often does not choose the mythical pattern. Instead, the pattern is indicated to the magician as the appropriate tool for the job by the beings and inner contacts that surround the magician², and by the situation they find themselves in.

Myths are not recipes that you can flick through to find the most useful keys: often the keys that the magician needs are not the most obvious ones. And the myth has to be the right fit for the job. But when there is a particular myth that the magician needs to be

working with, the magician will cross paths with that myth.

The reason for this is that we humans are fairly limited in what we can perceive when it comes to the bigger picture in magic, whereas spirit beings and inner contacts have a wider overview: they can see which mythic pattern would fit for the magician to do a job. But in turn the inner contacts and spirits do not have physical bodies that can instigate physical actions: the union of magician and beings brings together two sets of very different skills and puts them into action.

This subject matter is complex, and spotting it in action can be even more complicated. Often the involvement of a mythic pattern is subtle enough to pass the magician by, but if you pay attention then the message gets through.

Often these mythic patterns are entwined around the stories of traditional magical tools (swords, stones, wands, cups) and their stories tell you about them; other times they tell of more obscure tools that the magician can engage with.

In the past I was often submerged in a mythic pattern unknowingly, and bumbled my way through it without realising what was happening. It took until the last decade for me to learn to recognise where these patterns were active or had been activated, and how to work consciously with them rather than simply being swept along with them. So hopefully, through this lesson, you will learn far quicker than I did, which may come in very useful for you.

The magician doesn't work with mythic patterns all the time: some magicians will only touch on them once or twice in a lifetime. But some will repeatedly work with different myths at different times of their lives.

There are no bullet points for this sort of work; rather the magician has to develop the skill of listening to or reading a story and allowing the keys to emerge through that process. The myth itself becomes a 'how to'

²The beings and inner contacts drop very large hints or put the myth in your path for you to find.

instruction manual, and the tools within the myth tell you which magical tools to use and how to wield them.

This is why so many ancient systems used mythic stories as their foundations, and why it was considered so important to learn the stories and epic poems—a tradition that still exists to this day in many cultures.

Also bear in mind that when these myths trigger, it is usually because you as a magician are visiting or are living on a land where a job needs doing. Occasionally these myths will trigger to protect you or enable you, so that you can continue doing what you do.

This is a dynamic I have spoken about a lot in magic: if you are working in service and doing what you are supposed to be doing, then the inner worlds, spirits, and contacts will step up and help you, protect you, and make sure you have what you need.

7.1 Two examples of myths as tools in action

Let's take a look at some examples of when this scenario has actually come into play. The best way to tell you about these mythic dynamics is through stories of my encounters with myths. That way you can see from a practical point of view how this works, and how these myths become tools.

So here are a couple of examples from my own life and work of the different times that the myths triggered, and for what reasons. This will give you a better understanding of the different situations that can trigger the myths, and how the myths are applied.

Bear in mind when you read what follows that I can be extraordinarily dumb sometimes, so often the contacts really have to shove something in my face before I get it.

To show you how these mythic patterns work and interact,³ I will tell you the stories of what happened first, and then I will give you a breakdown of what was actually happening magically and what that taught me about how

³In the weirdest ways.

to use the myths as tools rather than operating systems.

The first story is not about a traditional tool; rather it is about an act of rebalancing a debt between ancestral lines, faery beings, and the land. At the time I had no clue what the hell was happening, and this strongly illustrates how, as magicians, we can be drawn into these mythic patterns without even realising.

Then we will move on to a story about how the pattern of a myth was presented to me in order for me to do magical service in a land area. It shows how magical tools emerge in these myths, and how you use the myth to operate the tool.

7.2 The story of Ulster and Loughareema

When I first moved back to the UK in 2008 I was invited by some magical friends to go visit Ulster in Northern Ireland, and to do some magical work with them. I put all my focus into the magical work, thinking that was what I was going over for.

The inner lot had a different agenda...

After we had finished the magical work we went off to explore the northern coast and various features around Ulster. I have old blood connections with a line in Ulster, and we went around various places connected to those ancestors. I could feel a lot going on, but had no clue as to what it actually was.

The first mythic pattern kicked in, though I didn't realise it at the time, when we visited a cairn of one of my ancestors, who was tied in with the kingship in Ulster.⁴ Before we went to the cairn itself we visited the shoreline. I got a strong urge to pick up a stone to place on his cairn. I hunted around and one stone in particular caught my eye: it was a stone shaped by the sea into the form of a penis. I thought this was hilarious. So I picked it up and took it to the mound.

⁴My drop of connected blood comes from his daughter.

Once I got to the cairn I went silent and tried to connect with this ancestor. Eventually I got a connection and told him that I had brought a penis stone for him. He told me that was all well and good, but his body was not in the cairn. I asked him where his body was. He pointed in two different, almost opposite directions, and said his body was in pieces and not in the cairn.

I felt bad for him, and asked him if in that case the stone was a waste of time. Should I find his body, or part of it, and put the stone with it? The answer came back as no; I was to place the stone on the cairn as he could still use it.⁵ I placed the stone in the centre of the mound, opened my eyes, and talked to the historian that was with us.

He confirmed that there was no body in the cairn: he had been beheaded and his head had gone to Dublin, where it had been placed on a spike outside Dublin Castle. The rest of his body had been buried somewhere locally.

I didn't give the penis stone much more thought, and after spending a little time communing with the ancestor, who was still very much upon and within the land, we left and continued our adventure.

We went to a place called Loughareema, a vanishing lake in the middle of nowhere. It is a curious and magical place where a lake occasionally 'vanishes,' leaving behind an area of mud. It is not tidal; rather it is semi-plugged with mud. When the mud shifts, the lake empties down into the water table and the caverns below. It's a very magical place, with a moon pool, windswept moorland, and a strong sense of land/faery power.

When we arrived the lake had vanished and left behind swirls of mud that reached downwards, a bit like a plughole. I was strongly drawn to the 'plughole.'⁶ The others wanted to explore the moon pool and the ridge beyond.

So off I went, and I climbed down and down, closer to the plughole. As I got close to where the lake vanishes into the Underworld,

I got stuck in the mud. At first I didn't think anything of it, and just hauled my way through the mud. Then I realised I was sinking quickly into the mud up to my calves, and it was getting dangerous.

I could just see my friends on the hill, and I waved madly at them. They waved back, smiling. I gesticulated wildly that was I was in trouble and was sinking fast. One of them got the message and came running over.

Eventually they hauled me out of the mud and pulled me onto the bank of the lake. My left shoe was left behind, and the mud swallowed it.

I staggered out of the mud, with one shoe on, and went to rest on a stone by the moon pool. A really strong contact talked out of the moon pool and asked for my other shoe, which was soaking wet and covered in mud. So I took the shoe off and left it on the stone by the moon pool.

As I took it off, I joked with my friends that the moon pool wanted my shoe.

"Of course it does," two of them replied. "The shoes/water is a major connection to the kingship in Ulster."

I had, at that time, no idea what they were talking about, but I was happy to be able to do what the pool wanted: give it my shoes.

Looking back, this was a turning point for me in regards to connecting with the land in a powerful way: shortly after this event I was manoeuvred by fate to go live in the very magical place that I now live in. Where I live now is a place steeped in mythic patterns that connect strongly to the pre-Roman British myths and powers.

So what the hell was going on?⁷ I could feel all sorts of powerful things happening, but was totally clueless as to what it meant. First I will tell you the mythic patterns that were triggering, and then what it led to, how it worked, and why it worked.

⁵The mind boggles...

⁶Me and my love of 'red buttons'...

⁷Which was something I asked myself repeatedly at that time.

The mythic patterns

The first pattern that triggered, which I was working within without realising it, is the mythic pattern of *Osiris*. In the myth Osiris, who is an Egyptian deity heavily connected to kingship, is dismembered. Isis cannot find his penis as the fish had eaten it, so she gave him a new one, one she fashioned using magic. This restored the power of the kingship/deity.

The second mythic pattern that triggered was the myth of *Fergus mac Leda and the Wee Folk*.

To cut a long myth short: one morning King Fergus of Ulster finds a faery couple, Lubdan and Bebo, trapped in a cauldron of porridge that was prepared the night before. He cannot believe his luck: he hauls them out of the porridge but will not let them go; he decides to hold them hostage.

Eventually he relents, on the condition that Lubdan give him a special faery treasure⁸ that belongs to Lubdan: the Water Shoes. These will allow the wearer to travel upon and under the water.

Lubdan grudgingly gives him the Water Shoes and Fergus releases the couple.⁹

So we have two totally and seemingly unrelated mythic patterns playing out. How and why? Let's have a look.

The mythic patterns in action

The first mythic pattern that kicked in when I visited the cairn of an ancestor was the pattern that can be found in the myth of *Osiris*. Osiris is cut to pieces by Set, and Isis, devastated, sets out to find his body parts. She cannot retrieve his penis, as the fish have eaten it.¹⁰ So Isis fashions him one using magic and restores him, which in turn restores the inner power of the kingship (Osiris and kingship are tightly linked).

⁸A magical tool.

⁹As aside, if you are interested in Celtic lore, this story has an interesting poem in it recited by Bebo that tells of which tree wood to use for what purpose.

¹⁰This is probably the root of the taboo against eating fish in some parts and periods of ancient Egypt.

Now this is where we look at the myth as power keys/patterns, not as a story to be followed.

The keys in this myth that reflect a pattern which then played out in my visit to Ulster were: the female of a line giving the dismembered body of a king a replacement penis, and a woman who does not eat fish—I don't, ever, yuck, I won't touch fish. This restores an inner power of kingship: the wrong was righted.

My role was as that female: I fitted keys of the pattern. I have a drop of the right blood, and that created a tenuous connection; I found a replacement penis and restored something. What did that job do? I had no idea. But the second mythic pattern gave me a clue.

The second mythic pattern of King Fergus¹¹ tells of a man taking a faery power under duress while the faery beings were trapped in porridge. (Mud...porridge is like mud...pah.) He held the faery beings to ransom. Bad juju. That leaves a bad feeling between an ancestral kingship and the faery beings of the land.

By going to a faery lake—Loughareema is a faery power spot—and relinquishing my 'watered' shoes under duress while trapped in mud,¹² I mythically 'gave back' something that had been taken so long ago.

I have direct female blood from the Ulster kingship line, albeit far in the past, and that fact, woven with giving back shoes, in a water situation, trapped in mud, at a faery lake, were the keys that triggered something to happen at a deep level. Note that the myth reversed itself: this time it was the mortal who was 'trapped in the porridge' and had to relinquish the water shoes.

I did not know about this myth at the time I was at the lake, but I knew that I had to answer the demand for my shoes.

And I did not give them up lightly. It was March in Northern Ireland, cold, wet, and far

¹¹Thought to be a chieftain rather than a king.

¹²I would have died in that sinking mud if I had not been pulled out—I was directly over the hole that the lake vanished into.

from anywhere. I was in cold, muddy, bare feet for a chunk of the day.¹³

And as an odd aside that ties into this myth, years before as a dancer I had danced upon a lake. As a publicity stunt for a major festival, a platform had been constructed just under the waterline and I was photographed seemingly dancing upon the water. The watery shoes had come from a mortal who had danced upon the water. (See how weird and tenuous the mythic links can be?) Here is a pic:



Figure 7.1: Dancing on water

It was not until much later, when I had repeated dreams that replayed that event, that I looked up the myth of Fergus in depth and sort of ‘got’ what that event had been all about.

So why was a pair of cheap, muddy shoes so important? This is how the mythic patterns play out. We place far too much emphasis on what we consider to be the sparkly bits in a myth, and will re-enact them to the letter, when in fact it is often the simple, seemingly

¹³And no one could find shoes small enough for me. I have faery feet: they are tiny. Even the smallest person in the group had bigger feet than me.

innocuous aspects of the story that hold the power keys.

These days we also get into very serious role-play, ritual, and drama around the use of mythic patterns, which causes the magician to totally miss the point.

Like fate patterns, mythic patterns are often triggered by simple, seemingly meaningless or random aspects of the myth: if you have the right base ingredients, the right time, place, and people, it clicks something into action.

I was in the right place, at the right time, with the right ingredients to trigger a shift that would bring some sort of deep change in the relationship between the ancestral lines, the living humans, and the land: I fitted the keys of some mythic patterns and was willing to ‘give.’ I followed my instincts and found a penis, and I followed my instincts to climb down into the vanishing lake, becoming trapped and ‘held to ransom.’ So it all worked.

What was my link to the Egyptian myth of Osiris? Well, I have worked with Egyptian goddesses for decades, and a lot of my visionary work had connected for years with some of the patterns that flow through Egyptian magic. So I am presuming that is what triggered that myth, along with the pattern of an ancestral kingship power that needed something putting back in place.

The thing to note in all of this is that the mythic triggering was not for me, or about me: it was for the land and the ancestral connection with the land. Something needed a catalyst to bring change, and I was that bumbling catalyst.

We had a ‘restoration’ and recreation of an organ of the body of a king, righting a wrong and adding to a completion; then a descendant of a king giving back watery shoes to a faery place in a reversal of the ransoming, righting a wrong and settling a debt. In return I was given a safe place to live that is steeped in powerful faery contact. But my ‘giving’ had to be without condition or the expectation of receiving in return.

7.3 The story of the monster in the lake and Beowulf

This is a story that tells you a lot about the interaction between a magician, a magical tool, and a mythic pattern. I have mentioned this once before in one of my books, but I think it will be most useful to tell it again here. It is a story that shows how these mythic patterns can work even when off their original lands, and it also tells us a lot about magical swords in particular.

When you read what I did, and then read about the different swords of Beowulf, you will start to see how the mythic story of Beowulf passes on wisdoms about how different swords work, and how you are to behave with them. First we will look at my encounter with the Beowulf story, and then look at what it tells us about swords and about beings that can inhabit water and cause problems for us.

When I lived in the USA, there was a time when I lived on the edge of a lake. It was a small community and the land was very powerful in a strange and disturbed way.

Every night I would have nightmares, and my energies got lower and lower: I thought I was getting sick. During this time, when I was at work, people kept talking to me about Beowulf in various ways. I was teaching teens at the time, and different students kept showing me projects, books, paintings, etc. to do with Beowulf. This went on for months and I still did not realise that a large hint was being thrown my way.

My weakness got more and more intense, and when I started talking to the locals I found that they all had the same problem: nightmares and feeling very weak all the time. During this time I got a strong message to drop my magical sword into the water.

I did readings to see why, and the reason was obscured from me; but the readings also showed that the instinct was right and had a definite purpose. This magical sword was a working tool, had never shed blood and had never been used in anger: it was used only to limit, guard, and balance.

So late one night, a friend and I set out onto the lake in a boat, and I dropped the sword into the lake at the centre, in the deepest part of the water.

At first (because I am dumb) I did not make the connection between the weakness that was affecting everyone who lived by the lake, and the dropping of the sword (duh). But a few days later it did occur to me that something magical was happening. So I started to pay more attention to what was going on.

To cut this part of the story short, I discovered that strange parasitic beings were coming out of the water and literally sucking the life out of people.

I watched this happen repeatedly for a while, and then decided I needed to do something about it. Around that time I was also finally starting to get the Beowulf hint, so I sat down and read the epic poem. I still didn't get it (like I said, dumb).

One night, just before a full moon, I decided that this was the night to tackle this problem. I waited until the strange parasitic beings came out of the water and then I went in vision into the lake to see where they were coming from. I dived down and down, and found myself in a strange sort of hall with a huge fat monster-like creature at the bottom of the lake.

It was undefended and seemed to ignore me totally, as if I could not possibly be of any danger to it: it was so used to being unchallenged that it had become complacent.

It was then that I spotted my magical sword. It was hanging on a 'wall' and beaming brightly. I grabbed the sword and shoved it up to the hilt into the neck of the being, killing it instantly.

I dropped the sword, swam back up to the surface and went back to my body. By my body was one of the strange parasites, and it was dying: they were extensions of the big mother being in the lake, and when it was killed, it killed all of them.

I started to get stronger, the nightmares stopped, and the locals also started to get better. Shortly after that I was 'moved on,' something that used to happen to me a lot: I would do a job in a land area where I lived,

and as soon as the job was done I would suddenly be put in a situation where I had to move.

I sat down and read Beowulf again, carefully this time, and finally I spotted what had been going on, why Beowulf had been shoved in my face for so long, and that the mythic poem was in fact a ‘how to’ myth about dealing with these strange and powerful beings that can reside in lakes and affect people badly.

If I had not been so dumb I would have picked up on the Beowulf hint a lot earlier, read it, figured out what needed doing, and done it. However it did eventually get done, and thankfully I followed the hidden advice in the poem and heeded the warnings without realising it.

Note how the myth is from a very different land, yet it was still relevant to the situation. These days, if a myth suddenly gets thrust repeatedly in my face, I take the time to sit down and read it. Even if I still do not understand why it has suddenly appeared, the act of reading it a few times puts the keys into your head so that when you come to wield a magical tool in a mythic pattern you heed the advice and warnings, which in turn teach you about how the tool works.

So let us take a look at the hints and keys that lie hidden in Beowulf, and how they gave directions about how to deal with a magical land issue. And we will look at how the ‘patterns’ fitted for me so that I could do the job (the same dynamic that played out in the Ulster story).

7.4 Beowulf: some keys

The first key that fitted the lock was that Beowulf was from “over the sea” and sailed to Sjælland.

I came to the US from a place over the sea: I was a stranger that crossed a sea. I came to a place where a ‘monster’ lay deep underwater and whose offspring terrorised the locals. The dropping of the magical sword that had shed no mortal blood (magically or otherwise) into the water became the *sword of giants* in the

Beowulf poem that eventually worked to kill the monster.

In the battle between Beowulf and Grendel’s mother, he takes a sword given to him by Unferth for the task, a sword known as *Hrunting*:

And another item lent by Unferth at that moment of need was of no small importance:

the brehon handed him a hilted weapon,
a rare and ancient sword named Hrunting.
The iron blade with its ill-boding patterns
had been tempered in blood. It had never failed
the hand of anyone who hefted it in battle...¹⁴

This is the first lesson that the poem gives: a sword that has been blooded in battle is a battle sword; it is not a magical sword. An inner being (with no physical form) cannot be slain with a blood sword which has torn human flesh or harmed a mortal with magic; it can only be slain by a magical sword that had never been used against a mortal: the *sword of giants*.

The first sword, Hrunting, was a blood sword and so of course it did not kill Grendel’s Mother. The giant’s sword that he grabbed in the struggle was a magical sword, and so it worked.

However—and this is another key in the myth—Beowulf then did something he should not have done: he decapitated Grendel’s Mother to show off her head. As a result, the sword melted and was no more.

This is an important key with magical swords. It was fair and just to kill the being that had been terrorising and feeding off of others (the locals), but it was not fair and just to then strike the body once more even though it was dead, and for the reason of strutting/revelling in the death. That is an unbalanced use of the sword and went beyond solving a problem: the magical sword is about restoring balance, but nothing beyond that. So the sword was taken from him and its magic dissolved.

¹⁴Heaney, Seamus. *Beowulf*. USA: Norton, 2000. (Lines 1455–1457)

Later, when Beowulf had need of a magic sword once more, this time to slay the dragon, it was not there for him. Instead he used *Naegling*, a battle sword of ancient origin, which snapped when Beowulf used it.

The poem relates that Beowulf's strength snapped the sword as he thrust it into the dragon. Beowulf still was not getting that it is the magic in a sword that slays magical beings, not its battle history nor the strength of the fighter: his battle hardness was at odds with the magical element of the situation.

This theme also appears in the Arthurian story of Caliburn and Excalibur. The magical sword Caliburn is used in battle (big no no) to draw blood, and so it breaks.

From my point of view in the work that I did, the magical sword in the bottom of the lake gave me the weapon to slay the being. I did not then do anything else to the being,¹⁵ I just left it dead, and I also left the sword there.

When I left that area and moved back to England, another magical sword was waiting for me and was of the same power as the sword I had given to the lake: it came back to me in a strange, roundabout way so that it could be used again in the future.

Let's backtrack and dissect the sequence of events from a magician's perspective so that you can see clearly how these mythic cycles trigger for a magician, and how a magician should spot them and work with them. That way you are more likely to recognise when this happens in your own life and will be able to act accordingly.

This is not really apprentice stuff, but these situations can trigger for any level of magician, so it is better that you are able to spot and recognise this dynamic in action from the early stages of your training (and hopefully therefore not be as dumb as I was).

¹⁵No magical bindings, no attacks or disfigurements, nothing.

7.5 Dissection of events at the lake

A myth repeatedly presented itself and was subsequently ignored (my first mistake). The myth presented itself because a magician was in a place of danger, and also in a place where they could work in service to change the dangerous situation.

The magician had a magical tool that would do the work. The myth gave warnings and advice about the use of the tool for a successful outcome. Although I did not use the myth as a proper guide, I had enough inner contact around me to nudge me into the right action.

The myth of Beowulf told me about the situation I was facing (even though I didn't get it at first), what needed to be done, and how to do it. The inner contacts and beings that work around me placed the myth under my nose to give me a guidebook.

My magical training ensured that I acted to cause just the right amount of impact on the being, without crossing any lines of unbalanced behaviour—something that the myth also outlines strongly: a magical sword slays magical beings, but should not be used to bolster the ego, to dishonour, show off, or attack/harm a mortal.

If Beowulf had stuck to that rule (not decapitated Grendel's Mother and dishonoured her body), the giant's sword would not have melted and would have stayed with him to slay the dragon in the future.

I was willing to let my sword go for the good of the land, and so it was returned to me. The problem was solved, and everyone moved on.

7.6 How the magician can use this method

Sometimes the myth is placed in your path by the inner contacts that work around you. This signals that there is a job to be done and that the myth will act as a guidebook to help you, if you follow it. Most of the time for contacted magicians, this is how it works. Sometimes the hints can be very subtle and can come to you via other magicians.

The way to work with these subtle hints that are nudging you towards myths and keys is to think sideways and not try to be logical. Inner hints are like water and will flow through the path of least resistance. A single key will present, and once the magician picks up on that key, if they follow their curiosity without trying to form a logical path, the other keys will start to appear. If you try to nail it down through logical study and analysis, the connection will close down (your logical mind will discount frail connections).

Once you know what myth is presenting, read the story and take particular note of the tools/weapons in the story.

Also take note of the mistakes the hero/heroine makes and understand why they were mistakes, and look at the story of the beast/spirit/deity that is causing the problem.

Once you have those keys then look at your own life and your surroundings and see if there is a connection with something that is happening or has happened around you. Once you join up the dots, follow the advice in the myth regardless of whether or not that myth is local or foreign, and do your job.

One thing to look out for is that sometimes more than one myth at a time will be playing an advisory role. This is because the myth is not an operating system; rather it is working for you as a tool (like in the Ulster story). Fragments of behaviour in different myths tell you various steps that need to be taken in order to achieve something.

This is why it was very important in many magical traditions to spend time in the early phase of training learning diverse mythic poems, stories, and songs from different lands and cultures: it's like learning your mathematical times tables. They are embedded deep in your subconscious so that they can rise back up when needed: a tool is not always something you can hold.

Myths can be like circuit boards: they are pathways that present themselves when

certain powers are flowing and operating in a certain way. And this is the thing that often confounds me: humans write the myths to tell a story, but often a landscape or area will present the elements and keys of a myth not only in its natural landscape, but also in the man-made structures upon that land area. So which came first, the myth or the structure?

7.7 About the practical work

The practical work in this lesson is reading and exploring myths, songs, epic poems, and local legends. Have a notebook handy when you are reading as you will likely come across snippets of text that will tell you something about tools, land, powers, etc. that will come in useful to you. Just note down the snippet and also the myth it comes from. These are not notes to be submitted to mentors; they are just for yourself.

7.8 How to recognise and work within mythic patterns

The first step to engaging consciously with this process is to learn the myths, legends, and stories of the land area upon which you live.

The next step is to look around you. Look at the land itself, and then look at the current happenings in the land/people/communities to see if the myths or fragments of the myths are playing out in any way. If so, are they playing out in a good way (and therefore need no help) or are they playing out in a bad way (like the Beowulf story)?

It is also important not to connect too deeply with the myths: they are tools, not clothing for you to wear. One of the mistakes that people make when working with myths is that they personally identify with the hero/heroine and start to live the mythic life. To do that steps you into the magical current of the myth in full, which in turn will immerse you fully in the challenges, burdens, and dangers of the hero.

If you wish to do that, then all is fine: just realise that you cannot then simply step out of it should it all start going badly wrong. Once

you have stepped into a mythic pattern with the intent of living the myth, it is really hard to step back out of it: the mythic struggles start to play out through your life, and you can end up on a hamster wheel of challenges.

This is why many magicians engage with the myths as simple working tools and guide-books, not as life paths or identities. You can extract the wisdom and advice of a myth without having to live it for the rest of your life.

To step into the mythic pattern also steps you out of your own fate and places you in a fate pattern that has played like a bad record for centuries: this is the trap of myths. The role of the magician is to learn how to operate tools, paths, gates, etc. without becoming stuck or tied to any of them in particular: you keep your own fate path, and the tools assist your journey rather than dictate it.

7.9 Task: Research

Look up your local legends and myths, if you can find them. If you cannot find anything on the net, look in your local city library archives. See how they relate to the landscape, see what 'monsters' they tell you about, what tools, what rules of behaviour, what mistakes are made, etc.

Important! Ensure that they truly are ancient or very old myths and legends that come from a culture or peoples. Do not fall into the wide and sharp-toothed trap of using modern hero stories, fantasy stories, or movie themes.¹⁶ Modern fantasy can be used in magic, but in a very different way. It is vitally important to understand the difference between modern fantasy and ancient myth. They can appear similar, but in fact they are very different from a magical perspective.

In working with traditional myths you are learning the keys of wisdom that were acquired centuries or even millennia ago. They are not just stories; they hold magical skills and knowledge within them in story form so that the wisdom can travel down the ages.

¹⁶And don't use movies for mythical keys...they are never very accurate at all.

Once you have figured out local myths, if you can find them, then start to browse bookshops for other epics, poems, stories, and myths. Look at classical, mythical, and historical sources.

Do this with physical books rather than online. The reason for this is it is much easier for inner contacts to guide you and connect you up with the right myths when there is a physical bridge—your hand on the book, for example. However, this dynamic might be different for people who have grown up with the internet, so use your own judgement. But I often find that books will jump out at me from the shelf, sometimes literally (one falling and smacking me on the head).

Don't buy up every mythic book you can find. Remember the flow of water...see where your curiosity takes you, and also be on alert for something that repeatedly keeps showing up, being discussed, or one myth in particular that keeps being presented to you.

When you get the book, get a physical book, not an ebook or online file. There is still a strong dynamic between the inner pattern of a physical book and its transmission to the magician.¹⁷ Not only do you read the book, but you hang out with it, sleep with it under your pillow, or keep it close to you.

Once you have absorbed the myths, you may be put to work or presented with a situation straight away, or it may be a matter of you storing the information in your mind ready for something that will come up in the future.

Also, many of the mythic patterns have a great deal of information and wisdom that is pertinent to the magician: see what you can spot. You will find that the patterns you have learned in magical practice will turn up in certain myths and will tell you a little more about them.

¹⁷It works along the Inner Library pattern.

Lesson 8

Travelling Tools

In today's world we often have to travel a lot and spend time away from home. This can make it difficult for a working magician who uses magical tools, as you cannot drag large swords, vessels, and other paraphernalia around with you on trains, buses, and planes.

Usually when you are travelling as a magician there are dynamics that you need to be aware of. One you may have already come across is the problem of visibility.

When you work in magic it is as though a light switches on and glows over your head. You become visible to various spirits and parasites, and you also become vulnerable to localised tides of power that sometimes sweep over an area of land in a destructive way. These are usually (but not always) of minor consequence to nonmagicians, but to a magician their effect can become more immediate: you are visible and potentially in the firing line.

That does not mean that every time you travel you are in danger. This is not a time for paranoia. But there will be times when you can be in potential danger simply by the fact that you are a magician, particularly as an apprentice. An adept is better equipped and contacted, and as such is far more able to roll with the punches and not get into too much trouble. But for an apprentice or initiate, sometimes travelling a distance away from home to a land that you do not live on can be

an issue.

The solution to this problem is to bring along magical travel tools that serve to guard, warn, limit power, keep you in balance, and assist you on your journey. There are key powers and tools that travel well, which work separately from your regular magical tools. So long as you also do your side of the work, i.e. not diving into dangerous situations beyond your capacity, they will do theirs. So let's have a look at what these travel tools are, and why they are specific tools.

8.1 The travel tools

The travel tools are kept in a small bag and are always kept away from your magical work space: they are designed for a specific purpose, and once they have been made should never be put in a situation where they would clash with the main working tools. Because of this, you will need a plain waterproof bag to keep the travel tools in,¹ a bag with no symbols, shapes, patterns, or images on it.

The travel tools are not copies of the magical tools; rather they are different tools that are related to the core magical tools. It is not wise to have 'copies' of your core tools, as this would

¹Like a small bathroom bag.

subdivide their power.² Instead you have tools that are related to the specific aspects of the powers, and you work with them in particular ways while you are travelling and away from home.

The main purpose of the travel tools is to protect you and keep you balanced. We will look in more depth as to how these tools are worked with, and how they work, at the end of the practical aspect of the lesson.

8.2 The travel sword

The first travel tool we will look at is the sword.

Because it is not viable to travel with a blade, and also because you do not want to make a direct copy of the magical sword, the best way to work with a travel sword is to use a sword pendant. This acts as a little brother or sister of the sword,³ and will guard/guide you as you travel.

It is different enough in its size and form not to cause the sword to subdivide its power, but at the same time is similar enough for a resonant power of the sword spirit to trigger it to activate.

The usual way to work in this method is to get a sword pendant that you can wear under your clothing. A sword pendant can be very useful, as it is on you all the time, will pass unnoticed (or hidden under clothing), and will not be a security issue.

The best metal to use is silver: silver is an excellent metal for holding resonance and for staying magically clean. It is also a good *hidden* metal: high quality silver does not stand out much in the inner worlds. It casts shadows, obscures, and hides things.⁴ This is one of the reasons why it was so highly prized in the ancient world, often over and above gold—gold shouts, silver whispers.

Find a sword pendant that has a good simple blade. It should not be fancy or decorated with dragons, stones or script: it should be like the

magical sword—plain, clean, and balanced. Look for one where the blade is a proper length (i.e. longer than the handle), and where the blade is not curved, not grooved, has no gems, no creatures, etc. Here is a good example of one:

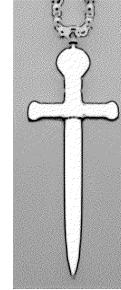


Figure 8.1: Sword pendant

Once you get the pendant, place it in a bowl and cover it with dry salt for twenty-four hours to strip any energetic impurities out of it. The method to trigger the sword into action is outlined in the practical work section of this lesson. Before you get to that, read about the other travel tools first so that you have a complete overview of what is used and why.

8.3 The thread of the fate cloth

As you know, only one fate cloth can exist for you at any one time, but the fate cloth is a powerful and important shield, and you will potentially need its influence when you travel. Chances are the fate cloth is too big for you to drag around as you travel, but there is a compromise method that you can use, and it works well.⁵

The compromise method is to extract a small bit of the cloth from its edge, so that you do not cut into the pattern imprinted upon the cloth. It only needs to be a thin strip of the cloth, but by now the substance of the cloth will be deeply infused with the energies of the magic that you have worked, and the pattern of your fate/pentagram outline will be soaked into every thread of the cloth.

This thread will act as a scabbard for the sword pendant, and can also be laid out on a surface or floor when needed. In the practical

²And some tools can only have one in existence at any one time.

³Not a copy.

⁴It is this quality of silver that aligns it with the moon, not its colour, as is often thought.

⁵And also teaches you about resonance in substance.

section of the lesson we will look more closely at this.

8.4 The pattern of the Scales/Threshing Floor

The next two tools bring into play a technique that you practised in an early lesson. The first tool is the pattern of the scales/west/vessel. As you know, a vessel of the west is not always a cup, but can also be a pattern that holds and contains. For your travel vessel you will create a pattern on cloth that will be infused with the power of the scales/west and the Threshing Floor.

To prepare for this practical work you will need two plain white cotton cloth napkins that you can draw on and two permanent/waterproof ink pens, one blue and one black. The blue ink is for the west cloth and the pattern of the scales, and the black ink is for the north cloth and the pattern of the ancestors.

8.5 The shield of ancestors

Just as you create a pattern for the west/scales/vessel, so you will also prepare one for the north powers. The power that the north pattern will contain is the power of ancestral lines: yours and/or the ancestral lines of the land where you live.

You do not use a stone, as that can get messy very quickly: stones often carry beings within them (like faery beings, for example). They often do not travel well, and if you try and take them along they can get quite pissed off with you.⁶

Stones are often deeply connected to the land they are living on, and although there are ones that can be quite happily mobile and willing to move, it is usually a willingness to move to another fixed location. Moving them about all the time can sometimes bring a whole host of problems for the magician.

⁶Yes, I was that idiot and had an irate faery being attacking me and throwing tantrums at 3am in a hotel room.

They can also be 'fish out of water' on strange land areas: stones and the beings that reside in them are slow connectors, and are not meant to be constantly on the move.

Your bloodlines you carry within you wherever you go: your ancestors are connected to you, not the land, and the human spirit is designed to travel from land to land, and from world to world. So you are less likely to have problems using the napkin method, and more likely to get the help you need when you need it.

In your practical work you will learn how to pattern into cloth a magical structure that is directly connected to ancestral lines that inner spirits can reside within, so that they can travel with you.

It is also a bit like a family tree: it will hold resonant energy from your ancestral connections, and that will in turn inform the powers and spirits of the areas you travel to who you are and who your 'gang' is. This will tend to head off any conflict between land or ancestral spirits where you visit.

Like I said, you will be a bright light that cannot really be well hidden. But with the right tools you will also appear as someone who is well connected, well protected, and therefore less likely to become the target of low-level beings. It is also like a good mannered introduction.

8.6 Issues when you travel

Before we get to the practical work let's just take a moment to look at what the issues are that can arise when you travel as a magician. You will not have problems every time you travel, and some magicians can travel extensively with no problems or very few. But for some it can be a problem, and sometimes you can just end up in the wrong place at the wrong time. For this reason, and for educational purposes, it is good for you to learn the working method that follows.

I used to travel extensively in my younger days. Sometimes I was perfectly fine, and other times I seemed to step into the midst of World

War Three. I used to think it was just me, but over years of talking to other magicians who travel a lot I realised it happened more than I had assumed—hence the development of the travelling tools. It did take me a while to understand what to do and what not to do in terms of these tools.

So what situations am I talking about, and how do the travel tools work?

There are many different types of situations that you can potentially step into as a travelling magician. Some can be externalised energies actively flowing through a physical pattern that you inadvertently step into the midst of, some can be hostile land beings in dispute with the local humans, some can be natural build-ups of waves of destruction or death flowing through a particular place, and some can be hotspots of the fate of that patch of land activating. You can also be a target for parasitical beings in some situations, but the more you do magic, the less of a problem that will become over time.

As a magician, your fate pattern becomes more active and your hotspots become stronger, but you also learn as a magician how to avoid unnecessary problems and how to dodge the bullets. Using the travel tools is a part of that mechanism. The sword pendant will act as a limiter for incoming energies, creating a void around you: you become largely unseen, and anything coming your way gets slowed down so that you can see it.

The thread of your pentagram cloth strengthens your 'story' so that it is harder for something to intrude, and your scales cloth holds the information of your current Harvest. Together the two tools inform any hostile beings or beings dispensing Judgement that you are to be *passed over*. The pattern of your ancestors also solidifies the information around you regarding where you have come from and where you are going, and also acts as an umbilical cord between you and those ancestral beings who are willing to help you.

Essentially the sword guards and protects, the fate and scales cloths are your papers that allow you safe passage, and the ancestral cloth

is your backup team. Together they give you safe passage and create a bubble around you that will buffer you and protect you against waves of destruction.

As you travel with them you will learn to listen to them: they act as doorways for beings to contact and warn you, and also as identity papers so that powers and beings, who may be destructive, see that you are someone who works with the powers in service and is working in union with the land, the deities, and Divine Power. As such, they will tend to cut you some slack.

I have had many knocks and bruises over the years, but I have always been diverted away from potentially deadly or killer situations. Sometimes I would get direct warnings from the sword; other times I was literally diverted away from a situation where something very destructive happened.

One situation was when a very dangerous spirit was sent to attack a woman I was sharing a room with. It was sent using African magic; it was very powerful and very destructive. It got into the room where we were staying and was able to see both of us. When a being such as this has clear direction, it will usually only see its target. However we both had very similar fate pictures, so it could see us both.

But I had a travel tool with me (my very first) that expressed my scales, which meant that the being was able to differentiate between the two of us as soon as my tool triggered. The being attacked my friend⁷ and simply looked at me in puzzlement for a while and then left me alone.

At the time I was not experienced enough to know how to help my friend—I was a young apprentice, but having the tool with me offered me protection not by shielding me, but my *declaring* me: it stopped me becoming collateral damage in the firing line.

I have had other times when a sword pendant has warned me to sit tight when I was planning to go on an excursion and would have consequently walked into a disaster.

⁷And destroyed her life.

Such a pendant has also guarded me in sticky situations.

In one US city I was exploring a less-than-pleasant neighbourhood and was planning to go to a takeout to get dinner for myself and my friends. I got halfway there and the sword pendant triggered powerfully. I suddenly became very aware of it and could feel a strong sense of danger. So I turned around and went back to the house where I was staying.

I called for the takeout but could not get an answer, so I made other plans for dinner. The morning after there was a report in the news that the takeout, at the time I would have been there, had had a really bad drive-by shooting in which people were killed and injured as the place was sprayed by bullets. The sword had saved me. I did not need to know what the danger was, only that the danger was ahead, and that I needed to get away from it.

Another example of the tools triggering was a time when I was visiting a friend who lived in a lovely forested area in the US. She had been having problems with her house, so I took my travel tools with me. On the second night I spent there I had terrible nightmares and woke up feeling very bruised and battered.

My friend told me that it had been like that for her for months, and it was draining her badly. The following night I laid out the scales tool and the ancestor tool, and put the pendant on. I had a vivid dream that night in which a group of Indians (Native American) were standing around me. They were very angry about something, but they looked at my tools and decided I was okay, and then they left.

The dream was either showing me ancestral spirits still upon that land, or faery/land beings that presented in the dream as 'traditional locals.' Either way the tools provided the 'locals' with enough information to decide that I was not a threat or a problem, nor was I connected to the issue that was making them angry. So they left me alone after that.

As an aside, I had also taken my deck with me, and my friend and I looked at the situation. Her house was right on top of an area where it should not have been: it was causing problems

for the spirits there.

She could not knock her house down, and there seemed to be no way of appeasing the spirits there, so she moved. Her health picked up as soon as she moved, and we both felt bad for the next person who would live in that house. No matter what we thought of to try and rebalance the situation, the readings showed that the only way to stop it was to demolish the house and leave the land. Not really an option in the modern world.

Let's get to the practical work so that you can create your own travel tools. Once you have made them, store them in a part of the house away from your working space, and occasionally wear the sword pendant when you go out of the house so that you can get used to each other.

Do the practical work even if you are not planning to travel or tend not to travel, as it is a good exercise and you will learn a lot by doing it. If at some point in the future you then go on a trip, even if it is just a day trip, take the tools with you to get a feel of how they work.

8.7 *Task: Creating a magical sword pendant*

Set your work room up with the four directions and the central altar. Go around and light the lights, open the gates, put the tools out on the altars, and put the sword pendant on the south side of the east altar.

Do the Anchor ritual, and when you have finished place the sword on the north side of the east altar. Both the sword and the pendant should have the blades pointing to the central altar and their hilts facing the east gate.

Stand at the east altar. Place one hand on the sword and the other on the pendant. Close your eyes. See the east gate, and see a contact standing on the threshold.

In your mind tell the contact that you wish to tune the pendant to the power of the sword so that it can protect you as you travel. Now tell the sword the same thing. Tell the sword that you wish to use the pendant as a sister

or brother of the sword when you travel, and ask the sword to release whatever power is necessary and to transfer it through your hands and body into the pendant.

Keep your hands on the two swords, and feel the energy transfer through your left hand, through your body, and into your right hand, and feel it pass into the pendant. Take as long as you need for the transfer to happen.

Once you feel it is finished hold the pendant out towards the contact and ask them to complete it so that it will protect, guide, and limit you as necessary when you wear it.

In your inner vision, see the inner contact touch the sword or place something within it, and when they withdraw place the pendant back on the altar and open your eyes.

The combination of the energy from the sword and the energy from the contact will create a new tool that is similar to your magical sword, but not exactly the same.

Position the main sword so that it lies across the altar, and place the pendant sword over the top of the main sword so that they cross. Step back, bow, and leave the room with all the lights going.

When you feel it is finished⁸ go back in, place the tools back in their homes, go around the directions and thank them, bow, and put the lights out. Put everything away, and put the pendant on and leave the room.

Leave the pendant on for a while so that you and the pendant can get used to each other. Do not wear it when you work in your magical room, and try to avoid going into the magical room with the pendant on from now on.

Wear the pendant when you leave the house for a few times so that you learn to listen to it, and you get used to how it feels, how it communicates, and how it works. Pay attention to the slightest thing that happens around you, how people react around you, how animals act around you, and how it makes you feel.

Once you have gotten used to it then put it in the travel bag and use it when you need to.

If you are not going to be travelling for a while, put it on occasionally when you go out to keep the connection going.

Do not wear it when you do magic, and do not wear it in the same space as the main sword: it is important to keep them separate and that the pendant learns it is only meant to work when you are away from home. In the home the job of protecting you falls to the main sword: make a very clear distinction between the two tools.

8.8 Task: Creating the pattern of the Scales

This technique draws on methods you have been working with in previous lessons, and is the start of a magical method that develops in very interesting directions. Whereas the sword can trigger a resonance in another sword, the other tools cannot: the sword is the only tool that is not directly linked to your fate, your life, and your actions. Because the other tools have deep connections with you, they can only be worked with in various different forms without duplication.

So for example the vessel you have and the scales that you have are both of the same directional power, but have slightly different jobs and different forms. The third form a vessel can take is a pattern that contains and measures.

You can use the pattern technique in many different ways in magic. In this instance, you will use it to carry information about the overall state of your scales, and to protect your Harvest. This serves to inform beings around you of your actions and intents, and also will identify you as an outsider if you happen to travel into an area that is in the midst of some kind of hostility between inner beings and the humans who live there.

You will not always need this tool, as eventually you will carry the imprint of your scales within you. But until you get to that point it can come in useful. It also carries within it a deeper aspect of the Scales and Justice, which energetically resonates around

⁸And it may take thirty minutes or so.

you from the tool. It will act as a minor protection against injustice, against things that would unbalance your scales through no fault of your own.

The more you work with the pattern, the more you will come to understand how it works for you as an individual, as the tools are very personal to each individual magician and will therefore operate in a slightly different way for everyone. Just bear in mind that these are not super-powered tools; they are subtle and just enough for what you need.

Get the white cloth napkin, get something hard to place it on while your draw on it, and a permanent blue marker pen. Place them all on the west altar. Get the tools out and place them on their altars, and the pentagram cloth on the floor. Now go around the directions, get everything going, and then do the Anchor ritual to tune yourself and the space for work.

Once you have finished visit the west altar. See the contact on the threshold. Bow to them and ask them for their help in creating a pattern of the Scales for you that you can take with you when you travel. Sit down on the floor in front of the west altar and pick up your cloth and pen.

You are going to use the method you have learned of creating a contacted pattern while staying still and silent: you need to allow a power of the west to flow through you as you work, so don't let your conscious mind get in the way. If you make mistakes, you cannot start again, and you cannot do a pre-run or practice it: it must come out as it is. This is a magical act, not a work of art.

Still yourself and meditate for a little while, and when you are ready, open your eyes. The pattern you are going to create will have two halves with a fulcrum in the middle. Start from the centre of the cloth and make a dot, or a triangle, or draw a line straight down the middle. That is your fulcrum.

Now work out from there and create patterns that flow from this centre and fill the left side of the cloth. Keep in mind that the

left side is your ongoing learning and work. That does not indicate specific shapes that you should use, just that you need to focus your mind completely on your work, your learning, your service, and the way you are currently living your life. That will then flow into the pattern.

When you have finished the left side, now it is time to do the right side. The right side is what you have achieved, what you have done/finished, both good and bad, what lessons in life you have learned, and how you have conducted yourself as a human being in this current cycle that you are in.

The work you have done in previous lessons will have addressed your earlier Harvest, so what you are patterning is your current state of affairs. Just keep that in mind as you draw the pattern, and do not let your mind wander: you are mediating what your scales would look like if you were placed at Judgement on that day.

The pattern itself can come out as anything. Its shapes do not matter; just let your hand be guided.

When you have finished sit and look at it. When you are away travelling and you have it with you, also take time to spread it out and look at it. Let the patterns talk to you, let them tell you their vocabulary, and let them reflect back to you what you need to work on, what to congratulate yourself on, and what you might not have been aware of that is causing you to be unbalanced.

When you have finished fold up the cloth, leave it on the altar, and go out of the room for a while.

When you feel everything has finished, return and go around the directions, put out the lights, put the tools away, bow, and say thank you. Take the scales cloth, fold it up, and place it in the travel bag.

When you travel, and before you leave, if you wish to, get your cord and wrap it around the scales cloth as an added boost of protection for your life pattern. Do this in particular if you know you are going into a dangerous area or

situation. Sometimes travel without the cord to see if you feel any difference.

8.9 *Task: Creating the Shield of Ancestors*

The cloth shield of ancestors is made in the same way as the scales cloth. It acts as an umbilical cord to any blood ancestors who work with you or land ancestors that have adopted you through your magical work with the land. It also shows other beings on the land that you are travelling to that you have active ancestors watching your back, so they are more likely to leave you alone.

Set up the room in the same way as you did for the scales cloth, and place the cloth napkin and black pen on the north altar. Put your scales cloth on the west altar.

Do the same ritual preparations and Anchor ritual as you did for the scales cloth.

When you have finished stand before the north altar and close your eyes. See the ancestral contacts standing on the threshold and ask them if they would help you create a cloth pattern of ancestors to take with you to protect you when you travel. When you are ready sit down in front of the north altar ready for work.

This pattern starts at the top of the cloth. Make a mark that identifies you or a mark either made of your name or a sign that you have come to identify with. From there let the pattern develop outwards and downwards, like the roots of a tree. Certain points of the roots may have their own little pattern that comes out: these mark particular ancestral spirits that work with you. Don't try and pre-empt that; just let it come out in its own way.

When you have finished stand up and hold the cloth out to the contacts on the threshold. Ask them, using your physical voice, to put into it whatever is necessary to keep you safe and connected while you are away.

When they have finished place the cloth folded up on the altar, bow, and leave the

room for a while. When you feel it is finished, return to the working space.

Before you close everything down you are going to extract a fragment of your pentagram cloth to act as a scabbard for your sword pendant.

Get a pair of sharp scissors and find a small length of the edge of the cloth that is outside of the pentagram pattern so that you do not cut into the pattern in any way. It does not matter if it is a very thin strip. Just clip a small part of the blank part of the cloth's edge. Place it on the central altar.

When you have finished go around the directions, thanking the contacts in each direction, bow, put the lights out, and put the tools away.

Take the ancestor cloth, the scales cloth, and the fate thread out of the room. Get your sword pendant and wrap the fate thread around the sword blade.

When you can, get a small pouch that the pendant can live in with the slip of cloth wrapped around the blade: this will help you not lose the slip of cloth. Until then wrap the ancestor cloth around the pendant/cloth. Place both patterns and the sword pendant in your travel bag.

8.10 **How to use the travel tools**

When you travel, wherever you are going to sleep for the night that is off your own land area, either place the ancestor cloth over your bedspread or under your pillow, or spread it out on the floor beside you. Keep it open and close to you as you sleep.

When you are travelling have it in a backpack (watching your back) or keep the travel bag inside your hand luggage.

Put on the sword pendant before you leave your house. The thread of cloth will act as a scabbard, so keep the thread in the pouch while you are wearing the pendant. Wear it every day while you are away. If you can get a long enough chain it can tuck down under your clothing unseen.

When you take it off at night wrap the slip of cloth around the blade (replacing the scabbard). Place the scales cloth on a surface near you as you sleep, and place the sword pendant/cloth thread on top of the scales cloth. You can do this every night, or just use it this way when you feel unsafe, when you are in a place that is not too good energetically, or if you are not sleeping well while away.

In the mornings take the scabbard thread/slip of cloth off the sword and put it in the pouch. Put the pendant on. Fold up the patterned cloths and wrap them around the pouch and place them all in the travel bag. The sword watches over you during the day⁹ and the cloth patterns work for you throughout the night.

8.11 Summary

The techniques you have just learned teach you how the powers of different directional tools work and allow you to carry fragments of their power around with you as you travel.

You will not always need these, and in the future, as an adept, you will be heavily contacted and will no longer need to work with travel tools unless it is an extreme situation.

Learning how to impress energy from directional powers into a pattern is the start of a major learning process. It teaches you how to bridge power through a pen and your hand, and it teaches you how energy works well in patterns, as everything around you is simply an energetic pattern. By working this way you are engaging in a very old and powerful technique that you will learn has many layers and depths to it as you progress in magic.

This technique is not only useful for travel, but will unfold in many different ways for you as you progress as a magician.

The drawing of the Metatron Cube in an earlier module was the very beginning of that process, and as an adept you will revisit that exercise and be able to reflect the full power

of that magical consciousness into a pattern that you can then work with: the contacted patterning is the beginning of the language of angels.

8.12 *Task: Documenting the process*

Write up your reflections, experiences, difficulties, questions, and insights from this lesson. What was it like drawing the patterns? Have you travelled and used them, and if so what did you experience? What was it like wearing the sword pendant away from the house?

Write up your notes in a computer log for future submission to the mentors.

⁹You become its scabbard.

Apprentice Module VI

Different Types of Beings

Lesson 1

Deities

1.1 Overview of Module VI

Before we dive into this lesson, I would like to give you a brief overview of Module VI. This will help you understand the various lessons in this module, how they link together, and how their subject matter often shifts from one identity to another.

How we view beings in Western cultures is very much coloured by the religions that proliferate in these cultures today. The Abrahamic religions do not recognise deities; rather they 'deify' Divinity, which merges two different streams of power into one. Divinity is given a human consciousness, and is treated like a deity.

This separates people from the complex and diverse kinds of communion that are possible with the different types of beings that exist around us. Instead, these beings are relegated into two camps: goodies and baddies. The goodies are thought of as angels, and the baddies are fashioned as demons. Everything is squeezed into one of those two camps or else ignored altogether.

On the other end of the spectrum from Western cultures, Animist cultures acknowledge consciousness as being present in everything, from a force of nature to a rock or an insect. Everything has a purpose and function, regardless of whether it is bad for

humans or good for humans. Many types of consciousness are considered to be a mix of both good and bad. This view is far closer to the 'truth' that magicians work with.

In this module we will look at some of different types of beings, and how the magician works with them, and why. The one thing to start thinking about now is the concept of good and bad. As we go through the lessons, we will look at beings that are considered 'bad' and others that are considered 'good.' It is important as a magician to ask:

"Good or bad for whom?"

We tend to look at the world from a human perspective, because we are humans,¹ but what is bad for a human is often good for another being or creature.

This is a fundamental question for magicians as it takes us out of the human-centric world and places us in the midst of a community of beings, creatures, forces, and landmasses.

In the last few decades Western societies have moved from being civil societies where everyone contributes towards a greater good, to consumer societies where everyone looks out for themselves. This has seeped into religion and magic, which has in turn

¹Duh...

affected how we interact with magic and with everything around us.

Although that self-centred perspective has always been part of humanity—it is, after all, a survival mechanism—it has not been quite so polarised or extensive as it is today for quite some time. This has affected how magic is operated, and in turn it has also deeply affected how we interface with everything around us.

So with that in mind, when reading and working with these various lessons, keep that fundamental question in mind: “good/bad for whom?”

This module does not cover all beings, as that would be impossible and also not necessary at this stage of training. However, the module shines a light on some of the more key types of beings that Western magicians are likely to come across during magical training. This gives you a foundational understanding of different types of beings, which in turn will give you the skills to ascertain and understand other types of beings you may come across that are not listed in this module.

As you progress through the course, your understanding of the wealth of different beings will slowly widen out as you encounter some of the vastly diverse inner and outer community through your work.

1.2 Deities

What is a deity? This is a question that must be answered from a magician’s standpoint. This is based on direct experience of working with deities rather than reading theoretical, philosophical, or psychological texts.

You can theorise and postulate until the cows come home, but at the end of the day, understanding comes from direct, long-term experience. That is how, as a magician, you too will slowly come to an understanding that you can successfully work with.

Asking “what is the nature of a deity?” is like asking “what is the nature of a human?” In one sense it is easy to answer these questions, but in another sense it is almost impossible. Deities

are both understandable and confounding at the same time.

Rather than delve into a deep discussion about the theory of what a deity could be, I think it far more productive to explore the root, fundamental powers from which most deities flow. That will give you a working platform from which you can launch yourself into your own direct experiences, and those experiences will help you to shape your own understanding.

1.3 What is a deity?

This is a more complex question than it seems. As you go through your training your understanding of what a deity is (and isn’t) will most likely change and develop as you gain more direct experience of interacting with them. For now we will tackle this subject from a basic magical understanding that you can work with, and then it will develop from there.

Essentially a deity is a consciousness that is a part of creation. Divinity is the power from which everything flows. This is a power that we cannot grasp an understanding of. Deities can act as halfway points between Divinity and nature, humanity included: they are the *bridges* between everything in creation and Divine Consciousness.

A magician uses a deity like a window into a consciousness that humans can interface with. For example, rivers tend to have a powerful female consciousness² that flows through them. We can interface with that power/consciousness in the form of river goddesses.

Deities are not all-knowing and all-powerful, but they are a damn sight more powerful than we are. Over millennia a relationship between deities and humans has been built, for good and for bad, whereby we can connect, communicate, and live alongside these powers.

In the early days of human relations with deities this was more of a classic Animist-style

²The elemental root power of water.

relationship: everything has a consciousness, everything is talked to, and the vocabulary of the powers of nature is a channel for communication between the conscious powers of nature and humanity.

As humans became more proficient in this vocabulary, we learned how to create vessels that would filter the vocabulary, and we thought it would also filter the power—humans love control.

Staying with the example of a river goddess, such evolution of magical interaction would have gone something like this:

Human recognises great *power in the river* and relies on the river for life.

Human learns that they can *communicate* with the river and that certain creatures tend to turn up when such communications are active.

The human develops a level of communication whereby the river can warn, through *augury*, that a potential catastrophic flood is coming. This warning comes not only from acute observations of the river's behaviour, but also through dreams, and the signs that the river's creatures display. But the human is still at the mercy of the river.

The humans slowly learn that they can create images, in human, animal, or mixed forms, which allow them to communicate far better with the consciousness of the river. They also find that if they create vessels for key animals connected to the river goddess, in the form of images or statues, they can *build a relationship* with the spirit/consciousness that flows through these animals.

The human becomes a magician when they learn how to *bridge* a connection between the power of the river and its animals, and

the images/statues, so that the consciousness of the river/animals can talk directly through the images.

When a magician creates a deity image in the form of a human or humanesque being, they are teaching the river's consciousness how we see, hear, talk, feel, move. The statue as it is made works magically, so that the ears 'hear,' the eyes 'see,' and so forth. So there is a shift between the human learning the vocabulary of the river, *to the river learning the vocabulary of the human*. But this still leaves the human at the mercy of the vast power of the river...

The human offers things they feel are of great value to appease the deity. The deity takes the energy from the gift, and also from the heartfelt intent of the human offering it. In return, the deity *cooperates* more with the human, so that a mutual relationship develops.

This forms a delicate basis of *balance and order that requires a lot of hard work to maintain*. It is worth noting at this point, that the deity would often much prefer the human to work to maintain the health of the river that to shower it with gifts. However, the energy of those gifts can be transformed by the deity in order for that energy to be worked with, so it becomes a trade-off.

Of course, as humans become more sophisticated, they begin to *resent* not only the power that the deity has over them, but also the wealth that has to be offered to the deity. This was a major step in many ancient cultures, and we can see the point at which it occurred quite clearly in their various histories.

This is the point at which the magician priests learned how to

subdivide the deity forms. What was, for example, a goddess of creation and destruction became two goddesses: one of creation, and one of destruction. Of course, the goddess of creation became more popular, and the goddess of destruction was feared.

This subdivision method was based around the technique of the vessel/image/statue. So in the case of the goddess of creation and destruction, the characteristics that displayed each power in the image were divided: one statue was fashioned with only the creative keys/symbols, and the other with only the destructive keys/symbols. This does not limit the power of the deity, rather it limits the ability of the human and the deity to interface: it vastly *shortens the vocabulary of communication*.

Eventually even the subdivided goddess was thought to be too powerful and unmanageable. So the images and identities were subdivided further and further until the filter of the deity image no longer allowed any power to flow back and forth with the humans. We ended up with the situation where various cultures had *many gods and goddesses* and each one of those filters/images allowed only one or two specific powers or characteristics to flow through it.

This was the degenerate end of the ancient world. Rome learned a harsh lesson on why subdividing deities so much was a bad idea. When they got into serious trouble³ they had to bring in a goddess who had not been subdivided at all: Cybele.

It is not that the subdivision made the deities themselves weaker; rather it overfiltered the

window of connection until there was really no point to it.

Think of it like a sheet of black cloth draped over a doorway, with people in the room beyond. To communicate, if you cannot move the cloth, you would have to shout through the cloth.

If there is a big round hole cut in it, the situation is a lot better. You can see into the room and see the people, and communicate with them using your voice, your body language, etc. You can see how the people are, what they need, and what is coming at them from behind them.

If that hole in the cloth is sewn up and two smaller holes, spaced apart, are put in, then your view gets worse. You can only see through one hole at a time, and you can only see a part of the room.

If you close up those two holes and make a few even smaller ones and space *them* out, then it becomes almost impossible to see into the room other than in small, snatched glances.

The cloth does not stop you existing; it just stops you looking into that room. So you can either walk away, or just go back to trying to communicate by shouting through the cloth.

So it is between deities and humans. The deities are always there, and were there long before we arrived on the scene. But we created the interfaces⁴ so that we could have a better, clearer two-way relationship with them.

Is that method of interfacing still valid? I think my answer would be yes... and no. I have worked for years with deities, and have found that a strong and healthy way forward is using a mix of traditional interfaces, but also working with deities in a less formed way. We will look at that in a bit more detail in the practical work of this lesson.

1.4 What is *not* a deity?

In more recent times humans have taken to the idea of creating their own deities.

³Remember the Punic wars?

⁴Images, statues, forms.

Kings/Pharaohs/Emperors becoming gods is one example, and the more modern version is deities that are essentially created out of misunderstandings of texts, or from psychological expressions, or from sheer modern magical fashion.

These entities can be the most problematic to work with as deities, simply because they are *not* deities; they are something else entirely.

The human-turned-deity is more akin to an inner contact, which we will address later in this module. The modern recreation of what *someone assumes to have been* a deity, and also the creation of a false deity, is essentially working with an unbalanced vessel that a parasite or any other type of being can step into. Again, we will address that later in this module.

For now, just be aware that some of the so-called 'deities' that proliferate within magic and paganism are in fact not deities at all, and treating them as deities can trigger all sorts of unwanted issues.

Similarly, different ancient cultures classified the beings they connected with, or were aware of, in different ways. This also can cause untold confusion to the modern magician. What some cultures would call a demon, others would call a deity.

This is often the result of the influence of the Abrahamic religions, particularly Christianity. The Christian religion does not recognise deities, and instead classifies everything as either angel, saint, or demon. This reductionist approach has had a deep and abiding influence on how Western magicians view the inner and outer worlds.

That influence has served to cut the Western magician off from the complexity of the various different types of beings, and everything is reduced to good or bad, up or down, for or against. That in turn has also vastly limited how the magician works and what they work with. So as you go through this module, keep your Abrahamic influence in mind as you work.

The way through this maze can be complex. The way we are going to approach it is through looking at these beings in respect

of their power, action, function, and magical presentation. A common vocabulary is needed for the magician to function and discuss the subject matter, so we will work through the lessons using a common, already-known vocabulary—but also look at what is behind that classification.

By the time you get to the end of this module, you will have a much better idea of the different types of beings. Always know what you are working with, and also know *why* you are working with them.

So let's get back to deities.

1.5 How and why we work with deities

Deities are the consciousness of the land around us. They flow through the elements, and they also flow through the powers that form in the inner worlds before expressing in the manifest world: powers of creation, destruction, balance, imbalance, judgement, death, etc.

For a magician, learning to interact and work with these deities allows us to step into an active role, not only in the upkeep of ourselves, but also in the upkeep of everything around us. The deities and the magician become a major part of a working team.

What can get in the way of that teamwork is when the magician drifts away from working with the *actual* inner power of the deity, and instead spends their time making pretty altars with expensive statues that they cover in bling.

This quickly devolves down into religious-style worship, prayers, and impressive photos shared on social media. That dogmatic outer relationship cuts the inner contact. It is a step backwards for magicians, and the 'deity' becomes more of an acquisition, fashion, and plaything than a real contact.

To stop Quareia magicians falling into that trap you will first learn how to work with deities without the outer man-made window and identity filter. This will let you learn the real feeling of what it is like to work with a

deity in depth. Once you have that strong foundation it is far less likely that you will get into such problems.

So why do we work with deities? The most helpful, and also powerful, aspect of working with a deity is the protection, guidance, and learning that they can offer. They protect the magician from serious danger. They guide the magician in their magical work, and warn them of things the magician needs to be aware of. Also, many deities will teach you a great deal about their specific flow of power and about magic in general.

In return, the magician works in service to assist the deity. We offer our physical capabilities,⁵ and sometimes we give them physical substance that they can draw energy from, if they need it.

The key difference between a religious approach and magical approach is the lack of routine and dogmatic behaviour. In a religious interface the magician is told that they must behave a certain way with a deity every day: daily prayers, offerings, etc. Things that always stay the same.

But with a magical interface things are far more dynamic: deities go to sleep (vanish) for prolonged periods of time, or suddenly turn up and want you to work with them. They may want food/drink/flame for a short period of time, and then want nothing for ages. They may work seasonally, or they may work erratically: the key for a magician is to learn to be flexible, attentive, and go with the flow.

If a magician has a deity statue in the house that demands food, energy, action and sacrifice all the time, then it is very likely that what they are interfacing with is not a deity, but a parasite.

The best and truest way to learn how to be with deities is to actually work with them. Once you have become used to working with deities over a period of time, you learn to feel the difference between a true deity and

something else that is masquerading as a deity.

1.6 Meeting the deities

At this stage of your training you are going to work with deities who are foundational element deities that operate through the wind, the sun, the water, and the earth. You will not work with them in a human-formed way, i.e. using known names and dressings that have been created by humans.

This is really important: learning to work with the deities as they choose to present to you, not with the dressing or interface that you place upon them, is a major foundation step in magic. Again, this work highlights how important it is for you to learn to get your conscious mind out of the way to allow the deity to present to you in *their* form of interface, not yours. The reason this is so important is that it lets you get to know the real power behind the façade that humans have built up, twisted, and subdivided.

People who are involved in magic have often taken to working with a known deity,⁶ but using a modern approach that often clashes with the actual power behind those façades. There is also a lot of misunderstanding about many of these deities, and that in turn can cause all sorts of problems.

But if you learn to work with root deities first, with their interfaces and presentations, then it puts you in a position as a magician where you have to learn for yourself. Through your work with them you learn what they are, how they work, and what sort of relationship is best for both you and the deity in question.

That in turn teaches you a great deal about how deities operate and what they actually are, which in turn teaches you to how to work properly with the known deities.

It also teaches you how to spot false deities, i.e. human constructs that are operated by parasites and are not actually deities at all. That understanding can save you a lot of

⁵We can physically move objects from A to B, for example.

⁶Isis, Hecate, Jesus, Set, etc.

wasted time and energy—and also keep you safe and on track as a magician.

This round of practical work is going to take some time, as it is involved work that needs to develop and unfold. Not rushing through this practical aspect of the lesson will give you a firm foundation—and also deity backup—for the problematic aspects of this module that you will encounter...

Once you have worked with all of the deities that will present themselves throughout this practical work, they should then become a routine part of your magical work when opening the gates and working in your ritual space.

That means anything from simply acknowledging them when you open the gates to working directly with one that may appear or present powerfully when you begin your ritual work.

Go through these workings in sequence, spending at least two weeks on each one—more if you need to, but certainly no less. Remember, this course is not a race, it is a major training. Treat this course in the same way you would treat an undergraduate four-year degree with a possible three-year Ph.D. afterwards—immerse yourself in the work without racing to the finishing post.

1.7 *Task: Meeting the Deity of the East*

In your workspace, set out the cloth, the central altar, and light the directions finishing with the central flame. Now put the tools out on the directional altars, and go around the directions again, opening the gates. See the contacts on the thresholds, and then do the Anchor ritual.

At the end of the Anchor, ensure that the tools are once more on all of their respective altars. The sword should be propped against the front altar just off to the left, blade down, tip on the floor.

Stand before the central altar, facing south, close your eyes and be still. Be aware of the Divine Power above you, the consciousness

that all of creation comes from. There is no form to use to visualise this power; just be aware of that overarching power, unknowable, ever-present, above, around and within you.

Once you have built up that feeling, in vision see yourself stepping forward into the central flame and stepping into the Void, the place of nothingness that everything comes from.

Feel yourself expand in that nothingness: you have no boundaries; you are everywhere. Feel the absolute peace and stillness of that power, and bathe in that stillness.

When you feel still and silent, open your eyes while still feeling that stillness, and go to the east altar.

Stand before the east altar, see the contact on the threshold, bow, and ask if you can meet with the deity of the wind.

Sit down in front of the east altar and close your eyes. See the altar before you, and beyond the altar see the contact on the threshold. Repeat in vision the request, if possible, to make contact with the deity of the wind.

The contact steps to one side and two creatures come from beyond the gate to the threshold. Just observe what animals/birds/whatever they are, and watch as they separate and stand on either side of the gate on your side of the threshold: they create a gate for the deity of the wind; they are the messengers of the deity.

As you look through the gate, beyond which is mist, you begin to see something moving. You feel a slight breeze on your face, and the mist begins to disperse as a gentle wind moves it around. Something emerges out of the mist, and moves to the threshold of the gates. Let the image form itself. It may present fully in this first working, or it may take a few sessions for the deity to present a form that you can recognise.

Regardless of whether you can tell what the form is, when you feel the shift in power, however subtle, bow your head to acknowledge that power, and ask, using your

voice and your mind, if the deity of the wind is willing to work with you, to help you learn about their power, what they do, and how you can work with them in service. Once you have asked, be still. Sit in the stillness with the power before you, and just 'be.'

When you feel the power withdraw, open your eyes, stand up, bow, and thank the deity of the wind for visiting you.

Go around the directions, starting in the south. Bow, see the gates close, step back, and go to the next direction, finishing in the east. Then go around again and put the lights out, finishing in the east.

Notes on the meeting

This working needs to be done a few times until you have established a defined contact with the wind deity. Take your time, and take however long you need to make a connection that you can recognise for yourself.

The deity can present itself as anything from a tornado, to a storm, a bird, an unshaped form that exudes a certain energy, or a humanesque figure. Don't try and preempt how it will appear, as the deity of the wind can appear in different forms according the particular power on the land where you are working.

If the deity presents as a storm or column of wind, then the best way to work with that deity outside of the working space is by talking to the wind and the storms as they come over your house. When the wind blows, go outside and talk to the wind deity: that presentation tells you that the main way you can work with them is through the weather and through your voice.

Slowly you will learn how to pick up on changes in that power, so that the wind can tell you of dangerous storms that may be coming. Over time you will also learn how to work with the wind to carry magical utterance to where it needs to go.

If the wind deity presents as a kind of bird, then start to take close notice of that type of bird in the world around you.

As you build up a relationship with the deity power, it is very likely that the birds around you will start to connect with you at key times to warn you, confirm something, or guide you.⁷ If they start turning up around you or appearing to you at key times, treat that sign as if the bird was a messenger of the deity.

If you are not sure what the message is, use your tarot deck and ask the following questions using the Tree of Life layout:

"Is there something that the birds are trying to tell me?"

"Is there danger coming?"

"What is it that I need to know?"

If the deity presents in human form, then this form is the one to be the most careful of. Whenever deities use a human form, particularly if it is a complete human and not half-creature, half-human, then you have to take into account that the deity will filter their power through human emotions and personalities. This is the form that can get the stickiest for an apprentice to work with.

For example, a male magician working with a female deity can often have problems if the deity becomes jealous of the magician's female partner/wife.⁸ If a human-type deity appears, use what you know about human relations, emotions, needs, and wants as a reference for how to keep solid boundaries with the deity without pissing them off.

However, the magical method you are using in this lesson is much more likely to connect you to the wind deity at source: as the wind or a creature of the wind/bird. A human form is more likely to appear on a land that has had a long history of working with a wind deity in a human form.

If the deity presents as half-creature, half-human, take note of which bit is what: if it has the head of a human, then the deity power will filter through a human mind. If the head is a

⁷Augury.

⁸And boy does that happen a lot...

bird, then the deity will filter through the mind of a bird.

Paying close attention to human/creature deities, as to what bit is what, will tell you how they work, how they will behave with you, and how you should behave with them.

1.8 *Task: Building the connection*

Work with the contact ritual/vision over a period of fourteen days, more if needed, until you have built up a good connection with the deity in the east and have an understanding of how to work with them out in nature. Because they are elemental root deities, their strongest action is out in nature, not in temple methods.

The way to start the process of working with them is outside, breathing out to the air while keeping a sense of the contact. Say hello to the wind.⁹ Whenever you go outside, keep the wind deity in mind and take note of gusts of wind and changes in the wind. And always quietly acknowledge the wind when it blows.

When a wind storm comes in, go outside and welcome the storm. However damaging they may be to our structures, the storm is doing a job, cleaning the land. Thank the storm for what it brings, tell the storm it is magnificent, and breathe/blow into the wind.

This is a baby step towards learning how to interact magically with the weather: instead of doing magic to make the weather how you would like it to be, which is often in conflict with what the weather needs to do, you will eventually learn to work with the wind and storms to get advance warning, to be protected, and to learn how to work with the wind to carry magic from one place to another.

Also acknowledge birds: talk to them and be aware of them. When a bird tries to connect with you in some way, talk to it and also still yourself. Feel to see if your emotions slightly alter: that is one of the ways of communication,

⁹Even if the deity presented as a bird or something else, work also with the root power, which is wind.

through your emotions. Is the bird warning you of danger? Is it telling you that something good or bad is coming?

Don't just do this as an exercise and then move on: keep up your relationship with the elemental deities throughout your magical life. They are a critical layer to your magical skills, knowledge, and magical communion. And that process starts with these exercises. You need to connect, make friends, and learn to understand these powers before you really start to work with them.

Opening a line of communication between you and the wind deity can be a slow process, but it develops into a powerful one, and is far more potent than invocations and rituals. As an adept, the skills you learn now will flower into your becoming a part of the elements around you. They operate as an extension of yourself: the birds become your communicators, and you learn to look through their eyes, to listen to the warnings on the wind, and to work with the storms.

When a magician interacts with the elements in this way, it is the action of intention to connect with them which triggers them to interact with you in a conscious way. Normally a human would protect themselves against the elements and give no thought to them truly having any consciousness. But for the magician, the first act of reaching out to the elements triggers a response.¹⁰ Slowly, over time, the magician and the elements begin to interact, to communicate, and to respond to each other.

In this time of climate change, rather than trying to force the elements to do magically what we want them to do,¹¹ we instead ask the elements what they need in magical terms. The need is communicated back, and then it is up to the magician to act intentionally to fulfil that need. That in turn creates necessary change.

These magical acts as an apprentice are simple: use of voice, thought, and action with

¹⁰"Oh, here we have a human who is not deaf, blind, and stupid."

¹¹Magic to bring rain in a drought, for example.

intent. As an adept, the magic becomes a catalyst that is worked with in service for the good of the elements. We will cover this more fully in Module VII as you learn to work in service for the elements, and also learn how to work with the elements as magical tools.

1.9 *Task: Meeting the Deity of the South*

To connect with the deity of the south, you will be working with the deity of the sun. Repeat the same method that you used for connecting with the deity of wind, but this time working in the south. Spend the same amount of time on this direction, and work until you get a strong sense of the deity's consciousness presenting at the south threshold.

The two gatekeepers that will appear first to create the doorway for this deity will be lions. Acknowledge them and respect them. The solar deity can present in a variety of forms, but if it presents as humanesque, just as before, be very cautious.

Once you have a strong sense of the deity and have communed with it a few times on the threshold, then it is time to connect with the raw power in nature.

When you go outside, greet the wind, and then greet the sun. If you get up early in the morning, regardless of whether it is sunny or cloudy,¹² greet the sun and thank it for bringing you life, and for ensuring that everything has life, warmth, and strength. When you are rushing to work, look up briefly and thank the sun in your mind. The sun is our battery charger and life support. It has a powerful consciousness and is the root deity for many cultural deities around the world.

The sun, more than any other deity, can become problematic—particularly for men—if it is not worked with equally with the other root elemental deities. The sun's consciousness is pure power, and in history many cultures have become unstuck by priesthoods leaning

too much towards a solar deity without the balanced inclusion of the others.

When the power of the sun becomes unbalanced in a human (it affects men more than women this way), it tends to lead the male priests/magicians towards war and conquest. It is pure power, but how you work with it will determine if it is balanced power or destructive power.

The simple way that the apprentice learns¹³ to connect with the elemental powers ensures that balance is kept. Also, the learning process is a series of small but solid steps that teach you the depths of these powers from the bottom up. When you come to work as an adept with these powers, you will then fully appreciate the beginner steps that you took in this training, even though they are seemingly unglamorous and simplistic.

1.10 *Task: Meeting the Deity of the West*

Again, you will work using the same methods you have learned for connecting with the wind deity.

The guardians that hold the gate open for the deity of the west can appear in many different forms, so just take note of how they appear: they will give you clues as to what aspect of the deity you are connecting with.

The deity in the west that you will reach for is the deity of moisture: it is the root deity of the rain, the dew, the rivers, the lakes, and the sea. Spend at least the same amount of time, or whatever is needed to connect with this deity, and be able to commune with them in vision as they stand on the threshold, and also out in nature.

1.11 *Task: Meeting the Deity of the North*

The deity of the north is connected to you through the land. You have already worked with deeper aspects of this deity in a couple

¹²The sun is still there!

¹³Making friends with all the elements.

of different forms.¹⁴ But you also need to learn to connect with the root deity power that is the land all around you.

This deity can present in numerous ways in vision, and that presentation very much depends on the land where you are. Once you have a formed idea from vision as to what presentation you are working with, then keep an awareness of the deity as you go about your life.

The deity is all around you in the trees, the rocks, the ground, the mountains, the plains: it is the root deity of the earth from which springs the more localised deities of land features.

Be aware of the earth deity in the form it presented to you in your work, and keep that awareness when you connect with the land.

Place your hand on the ground when you are outside and acknowledge the land as your parent, as your foundation. Thank the land power that gives you your body, your food, your shelter. Talk to that power while holding the image or sense of the root deity that presented to you. These actions create a slow but powerful connection to the deity.

Always talk to the land around you and especially when you travel: always connect to the land, place a hand upon the ground and introduce yourself, and say thank you. If you are eating outside—a rushed sandwich for example—give a bit to the land. Just simply break the first bit off and place it on the ground and say thank you.

As you gain more experience of the subtle feeling of the deities around you in the elements, you may find that the unique presentations that they showed you¹⁵ will slowly start showing up around you. These can presentations that are as silly as a toy, or an image you spot while out driving, or as dramatic as a root creature turning up at your door or presenting to you everywhere you

go.¹⁶ This is why it is important for magicians to pay attention to everything around them.

1.12 Summary

This round of work should take you a minimum of a couple of months. It is designed to plug you into these root deities without any cultural dressing or magical filters, as these can get in the way of a true and pure connection.

Never ever give more attention to one of these deities over the others. This is really important. You must keep the balance between all of the elemental deities at all times.

As you work your way around the directions with this work, always ‘see’ the deities you have already connected with in vision, standing at their thresholds as you work. Once you have finished this round of work, in the future always acknowledge these deities in the directions before you start any magical work in your working space, and acknowledge them all when you go outside.

All the deities that magicians work with have their roots in these core deities. So to truly understand and be able to work with any deity in a balanced and powerful way, you must first be on good working terms with these core deities.

This also takes your work right back to the dawn of magic, before it became too overlaid with dressings: you are going back to the source.

Through this work, you will also gradually come to understand that the powers of these deities, which are a dynamic aspect of our planet, are also dynamic aspects of your own body. Our bodies are octaves of the planet, and the deity powers that flow through nature also flow powerfully through us.

As you progress in your magical training, you will become more and more aware of this dynamic. It is something that cannot be intellectually understood in real terms; it has to be a direct experience and dawning.

¹⁴Deep in the Underworld, the stone, and the old woman in the cave.

¹⁵How they appeared at the threshold.

¹⁶I have a raven that turns up at key times and which is connected to the land deity here where I live.

Lesson 2

Angels

Angels appear quite a lot in Western magical and religious texts, as they are major world players in the acts of creation and destruction.

As I mentioned in the earlier lesson, some religious/magical systems give angels different names or approach them all as deities or spirits. This can cause a lot of confusion for a magical practitioner, as I am sure you have already discovered. But that is just a matter of semantics: these beings, for magicians, are best identified by how they present, how they operate, and what they do, as opposed to the dressing/identification given to them by systems.

To make it even more complicated, these beings work in tandem and in layers with other beings.¹ For example, one magical system may see a storm as an elemental consciousness, another may see it as a deity, and yet another may see it as an angelic or demonic force.

In truth, a storm often requires all three: the deity is like the internet connection, the angelic or demonic being is like the processor, and the elemental consciousness is the software program. Not all storms carry all three, but some do.

So for this lesson we will look at what we call angels: what they are, how they present, and what they do. Some information we can glean from magical and religious texts; some

we have to find from directly interfacing with these beings.

The problem with magical and religious texts is that although there is a lot of useful information to be found, there are also dogmatic man-made interfaces,² theories from writers who have never really connected with these beings, and religious manipulations. However, some of these texts also have deep and abiding mysteries outlined in them if the reader knows how to recognise and decipher them.

Once you have built up a strong working relationship with angel beings, which you will have by the time you get to adept-level training, you will easily spot the hidden texts and wisdoms that relate to them.

But before you get to that working relationship you need to be sure of what it is you are actually trying to build a relationship with. That is what this lesson is about.

The following is what I have discovered, both through training and practical experience, over the decades. It is not foolproof and I do not have all the answers, as these beings are in truth way beyond our feeble understanding, but everything written here is a result of direct contact and experience, not theory. And all of it will be

²Remember the subdivisions? Angels suffer them too.

¹Deities, elemental spirits, etc.

approached from a magical perspective, not a religious or cultural one.

2.1 What are angels?

Angelic beings permeate everything, as they are the 'pattern' through which Divine/Universal Power flows in order to manifest in all forms of creation.

Angelic beings that are closer to nature/humanity tend to appear in vision in forms that we can relate to.³ The further away they are from the details of manifest nature⁴ the weirder they start to look, and the more powerful they become from our perspective.

Besides working as energetic structures for power to flow through, angels are also bridges, guardians, fulcrums, communicators, and deliverers. Some angelic beings have an extremely focused function that they do not step out of, and often they do not see anything except that which they are tuned to.

Some angelic beings, particularly the ones who work more directly with humanity, tend to have a wider range of action, and they are able to work within a vocabulary that humans can understand and relate to.

Angels that work a lot in connection with the human world often 'dress up': they present themselves in a form that we recognise and they will be willing to work within that charade. But charade it often is, and such interfacing, if it is too complex or humanised, can limit the human ability to engage fully with, and gain understanding of, the angelic being's power.

2.2 Historical context

In today's world of magicians, angels abound with many names and are woven by their names into virtually every aspect of magic. This in turn has led to an obsession with names and images that began with post-exile Judaism.

³As humans, animals, etc.

⁴Animals, people, land, etc.

What we see today in the magical practices that involve angels didn't really come into being⁵ until Christian times, and it is yet another example of humanity's need to organise and control.

This pattern that developed within Christianity is a hang-over from the Roman Empire, the cultural structure that formed the religion of Christianity. The Romans loved boxing, controlling, subdividing, naming, giving attributes...and then harassing, begging, and pleading with deities/spirits/whatever in order to get what they wanted.

That degeneration is the foundation that Western magic sits upon in its method of action. It is really important to realise that, and not to see those early years as some great point in magical history, as the reality was the reverse: that time was the true dawning of the magical Dark Age.

Within that Dark Age, though, walked many magicians who were switched on at a profound level, and they hid their wisdom and knowledge in magical texts in a very clever way.

Remember, the key to learning magic is to pay attention. These magicians toiling away through the magical Dark Age understood that, and used it in order to preserve magical knowledge.

By the time you get to the fifteenth century AD in Europe the Roman inheritance was in full swing. Everything was about boxing/naming etc.; and the lure of potentially limitless power, as promised by magic, was a strong pull for anyone who could afford to hire a magician or buy the rare and precious texts.⁶

But hidden within some of those old texts were gems that whispered, pointing the way to those who paid attention. The clueless searchers would be transfixed by

⁵Or to be more precise, their man-made outer filter didn't come into being.

⁶Not unlike today with its glamorous magical books with fancy sigils and mysterious names, bound in goatskin and inked in blood. Bwahaha...how cartoon can you get?

the glamour of strange names, symbols, and difficult rituals. But those who paid attention could find those whispers, break through the glamour, and connect directly with the beings that operate through magic.

And often those whispers truly were whispers. A huge volume may have had only one paragraph that contained all of the magical wisdom that would act as a key to opening up magic for the seeker.

A good example of this is found in the *Arbatel of Magic*. On the surface the *Arbatel* is about connecting to the various levels of consciousness and beings in creation through ritual actions. The magician is told names, numbers, orders, hierarchies, sigils, spells: the recipe is one designed to capture the imagination—and the wish for control—of the magician.

Magicians work with the *Arbatel* for a number of reasons, some to gain contact with angelic beings, planetary powers, their Holy Guardian Angel, and to discover their own unique purpose and fate. The various magical workings are littered with complex and obscure names, rituals, and so forth.

But underneath that is hidden a profound whisper:

There are other names of the Olympick spirits delivered by others; but they onely are effectual, which are delivered to any one, by the Spirit the revealer, visible or invisible: and they are delivered to every one as they are predestinated: therefore they are called Constellations; and they seldome have any efficacie above 40 years.

Therefore it is most safe for the young practisers of Art, that they work by the offices of the Spirits alone, without their names; and if they are pre-ordained to attain the Art of Magick, the other parts of the Art will offer themselves unto them of their own accord. Pray therefore

for a constant faith, and God will bring to pass all things in due season.

—*Arbatel of Magic*, Septena Tertia 18

Read that clip a few times and think about it in relation to what you have already learned, and the way you are learning to work with various beings. The Olympic spirits are angelic beings: keep that in mind as you ponder. And also keep in mind that the closed door in magic is kept closed by the ego of the magician.

In this course you will learn to work with ‘undressed’ angels before you move on to work with known ones. This way, just as you did with deities, you will learn the signature feel of an angelic being. As you gain more experience this will allow you to differentiate between an angelic being and something that is not, but that is trying to get you to believe that it is—usually a parasite.

Before we move on, let’s just take a little closer look at some different types of angelic functions from a perspective of practical examples, so that you gain a bit more of an understanding before we dig deeper. We will start with the angels that interface more often with humans, and work out from there.

2.3 Angels close to humans

The angels closest to humans, and which operate around humans, tend to have these functions: they tell you things, show you things, ‘open doors’ or ‘close doors’ in your fate path, and facilitate the exteriorisation of power for your birth, death, judgement, health, or sickness: these are angelic beings that act as triggers for key aspects of your life.

As I am sure you are now beginning to understand, everything in the universe works as a series of octaves. Just as an angelic being acts as the filter of the threshold of the manifest world to bring the whole world in to being in an act of constant creation and destruction, so also an angelic being acts upon a threshold that enables *your* creation—your birth—and also your creative output.

From the smallest creation of a plant, an idea, or a fate path, to the creation of the universe itself, an angelic form is present and operating as a filter/bridge/enabler. Before as a magician you dip your toe into the mechanics of the universe, it is wise to understand what is right in front of you.

These angels around humanity are ever-present and usually there is no need for communication: they do their job, you do yours, and everyone is happy. But once a magician steps into magic and opens a conscious dialogue with everything around them the relationship shifts: the magician slowly learns to work alongside, with, and around these angelic beings.

This level of angelic being can present in a variety of ways. How they present to you depends very much on your own understanding and your *ability* to understand, and also on the function of the angel in question, what job they are trying to achieve.

Identifying the angel by function is very important indeed, as it sidesteps a lot of thorny issues for magicians.

A human-created name/image/function is an *interface that the human projects* in order to connect with an angelic being. But if it is overstructured then such a projection not only limits the interfacing with the human and becomes a major stumbling-block in the communication, but it can also sometimes create an *empty vessel*, a fake identity that a parasite can step into and operate. This happens a lot in magic, more than people realise.

In earlier cultures⁷ the angelic beings were classed simply as angels/spirits who had a particular Divine function and who worked as part of creation: they were known simply by their actions.

They can appear to us in human or semihuman form, often with wings,⁸

⁷Pre-exile Judaism, Ancient Egypt, etc.

⁸Showing their ability to flow from one world to another.

sometimes with many eyes,⁹ and with tools¹⁰ or elements.¹¹ This is them projecting images from a vocabulary that they know has relevance to us and that we understand.

Sometimes they will show us things from our own minds in order to convey what they do.¹² What they will not do is give you names or align themselves to planets, substances, times, dates, etc.: those are all man-made constructs. Behind that angelic vocabulary there is a being of elements, vibrations, sound, and patterns.

People who have taken hallucinogenic drugs have often been thrust before a strange-looking being of colour, sound, patterns, eyes, etc.: the drug has stripped away the human mind and exposed the person to the angelic being in its truer form.

Is taking such drugs a good idea? No, not really. Why? Because the mutual simple vocabulary¹³ not only provides a common ground for constructive communication but also a filter that protects the human from the impact of the angelic being. These beings carry immense amounts of power within them. Trying to communicate with them without any form of filter can seriously damage a human: think nuclear power.

The vocabulary they use in their presentation to us—not the human-constructed vocabulary—downs the power and filters it into structures of communication and avenues of power that we can cope with. Even so, a powerful angelic being can still impact a human, and this is recounted in magical and religious texts over and over again.

Here is a good example that most of you should already know about: An excerpt from Genesis 32—Jacob encounters an angel.

23 That same night he arose, and taking his two wives, his two maidservants, and his eleven children, he crossed the ford of the Jabbok.

⁹Sees everything.

¹⁰E.g. swords.

¹¹E.g. flames.

¹²E.g. a door, a car, a horse, a cup.

¹³As opposed to the overcomplicated, named one.

24 After taking them across the stream, he sent across all his possessions.

25 Jacob was left alone. And a man wrestled with him until the break of dawn.

26 When he saw that he had not prevailed against him, he wrenched Jacob's hip at its socket, so that the socket of his hip was strained as he wrestled with him.

27 Then he said, "Let me go, for dawn is breaking." But he answered, "I will not let you go, unless you bless me."

28 Said the other, "What is your name?" He replied, "Jacob."

29 Said he, "Your name shall no longer be Jacob, but Israel, for you have striven with beings divine and human, and have prevailed."

30 Jacob asked, "Pray tell me your name." But he said, "You must not ask my name!" And he took leave of him there.

31 So Jacob named the place Peniel, meaning, "I have seen a divine being face to face, yet my life has been preserved."

32 The sun rose upon him as he passed Peniel, limping on his hip.

—Genesis 32:23–33¹⁴

Notice in the text how the angel appears to him as a human male, and yet acts as the threshold between Divinity and Jacob. As any magician experienced in working in vision with angelic beings will tell you, communing in depth with an angel feels like you have spent the night wrestling: the physical impact can be quite considerable.

In the Genesis chapter, Jacob spends the whole night in some form of communion with an angelic being, and survives to tell the tale.

¹⁴This translation was taken from the JPS Tanakh. You can view an English/Hebrew version of this chapter here: www.mechon-mamre.org/p/pt/pt0132.htm

This changes him forever, which is shown by his change of name.

Not all angels have such an impact upon the human body, but many do, particularly those who are heralds and bridges. A magician spends a lot of time training slowly, building strength, inner vision, roots, and developing filters and tools, so that as they advance they can work and commune with angelic beings safely and without too much impact—unless they overstep the mark.

The modern New Age idea of angels¹⁵ is actually a big juicy parasite. The same goes for opposite extreme, found in the seedier side of magic.¹⁶ Also a parasite.

To sidestep this all-too-common problem with cross-dressing parasites, work with angelic beings by using their *function* as an identity, and allow them to present themselves to you as they wish, not how you think they should look.

Again, as you will have realised by now, it is important for the magician to be able to get out of the way and allow beings to present in their own chosen vocabulary, not one that the magician has plucked from a grimoire.

As you progress through the course, the angels that are close to humanity will be beings that you will work with quite a bit; hence it is important at the early stages to be able to get out of the way of your own mind and allow clear communication.

2.4 Threshold angels

Threshold angels are another type of angelic being that you will work with quite a lot in the latter stages of the Initiate and Adept training. Although you will not work with them as an apprentice it is very useful for your foundational knowledge to know what they are and

¹⁵You know, the pink-and-white-feathered, glow-in-the-dark crystal angel of Venus that appears to the 'angel channeller'... who is usually called something like Sharon Metatron Whitefeather.

¹⁶The dark gothic, heavy metal sex-angel from hell with big teeth and loads of tits. Awesome!

what they do, just in case one does turn up in your work—which can happen at any stage in a magician’s training.

Knowledge of them will also help you to understand various ancient texts and spot them in action in those texts regardless of how they are labelled.

For example, in Egyptian texts all beings are labelled as *deities* or *spirits*. This is not a problem so long as you understand what they *do* and what their *limitations* are. The Egyptians made no distinction between different types of beings, but they did approach the different types of ‘deities’ in different ways.

To us as modern magicians, labelling different beings with different functions as deities, angels, demons, etc. just makes it easier for us to understand how to approach them and work with them...so long as you do not overcomplicate it in your own mind.

Threshold angels tend not to turn up in the manifest world, but they can turn up quite a lot in magical vision work depending on what you are doing. They work on ‘the other side of the fence,’ so to speak, and are a layer removed from the angelic beings that work out in the world with humanity and other creatures.

So for example, where you find an angel who works with the dying, there is also a deeper angelic being in the inner worlds that works with human once they have died. That is a threshold angel. Beyond that threshold angel there is another deeper layer again, with an angel that works with the soul at a more profound level.

These threshold beings work in the Inner Desert, which is essentially the cooking-pot of creation. They combine their patterns to create energetic structures through which power flows from Divinity, forming it in preparation for physical manifestation.

These structural angelic beings were also used in the past by priest-magicians for the inner construction of temples and sacred buildings.¹⁷ Remnants of that knowledge survived in aspects of the construction of

¹⁷Reading up on the construction of Solomon’s temple

early Norman cathedrals, but only remnants. If you go to some ancient temples¹⁸ and you sit and go in vision to the inner substance of the temple, you will see the angelic structures embedded within the building.

These beings are involved in far too many aspects of creation to give you a wide overview in one lesson, but from these key details, as you progress, you will be able to spot them.

Another function of the threshold angels is to carry the consciousness of humans to the threshold of Divinity.

One aspect of this function has become very popular in magic and New Age circles, and that is the aspect known as the *Merkaba*. There is so much bullshit around the Merkaba that is it almost comical: everything from UFOs to light vehicles, to complex rituals and actions undertaken to step into some sort of light car and go speeding off to God...good luck with that one.

The reality of the Merkaba is not so flashy, but is far more profound: it consists of threshold angelic beings that provide an access route from the manifest realm to the Divine realm.

You cannot ritually induce it: there is nothing a human can do to force that contact and action. However, it is a natural stage that an adept comes to when they have been working in depth with angelic beings in vision for some time. The angelic beings uphold the human and bridge them across the threshold of the worlds when the time is right for that individual. This is something you will come to learn about in the adept section of the work.

The key to recognising threshold angels is in their presentation and action. They do not appear in the manifest world; they appear only in the inner worlds or at threshold events that involve groups, tribes, or nations: birth, death, destruction, creation, Judgement. At these threshold events a different octave of angelic being will present to the human, but

in the Bible will provide you with a good hidden example.

¹⁸Karnak is a really good example.

these deeper threshold beings will be working away, literally on the threshold between the worlds.

Visionaries spot them, as do magicians. They appear with many eyes, wings, and flames, with wind, light, darkness, animal heads, etc., and very rarely in any humanoid form that we would recognise. These are not beings to work with in learning—you would get fried—but simply to be aware of so that you can spot them in texts; which in turn will help you understand the hidden meanings in those texts.

2.5 Angels and the Inner Desert

These angelic beings only work deep in the inner worlds and do not work at all in the manifest world. Their patterns form power that is then passed on to the threshold angels, who in turn pass it on to the angels who work out in the manifest world.

These are the weirdest-looking of all the angels and tend to appear as complex patterns and platonic solids. They are the building blocks or 'code' of creation and destruction.

A good and well-known example of these beings that is passed down through magical texts is the *Metatron Cube*. Many modern magicians think that the Cube is some sort of code to be broken or a pattern that they can manipulate: that is a trap. This pattern is a representation of the angelic structures found at the edge of the Abyss: the first filter that the consciousness and impulse of Divinity passes through as it begins its journey into manifest creation.

This is a level of angelic contact that the magician simply observes, and through observation the magician gains insight. If the magician tries to decode this pattern, they get trapped in a loop of 'code-breaking' which shuts them down.

This is the level of contact where the job of the adept is simply to observe, and through that observation, enact their service as 'witnesses.' It is not something for an apprentice to be involved in. Not only would

it be fruitless at this stage, but it can also have a massive physical impact, as your body is not yet fully tuned to deal with that level of power. But over time, it is something that you will potentially step into.

2.6 Bound angels

Some angels that have singular, very powerful actions are often found bound up in a form of sleep until it is their time to release and do their job. These angels only become active at times of major change in the manifest world.

As an adept, as you work deeply in the inner worlds, you will potentially come across these bound angels. They are not beings that you would work with magically, but observing and recognising them allows you to spot when one of these powerful beings has been released out into the manifest world.

Usually their job is destruction. We in the West would often consider their actions to be 'demonic,' when in fact they are bringing destruction in order to create balance. Here is a good Biblical example:

13 And the sixth angel sounded, and I heard a voice from the four horns of the golden altar which is before God,

14 Saying to the sixth angel which had the trumpet, Loose the four angels which are bound in the great river Euphrates.

15 And the four angels were loosed, which were prepared for an hour, and a day, and a month, and a year, for to slay the third part of men.

—*Revelations 9:13*

As magicians we have no business with these beings. Our job is simply to observe and be *witnesses* to these angelic expressions without any personal judgement and without interfering in their processes. But recognising them and spotting them in action brings us a much better, longer-term understanding of what is happening in the manifest world.

If there is massive disaster/war/destruction and we have previously seen one of these

bound angels being released, we know that the destruction, however awful it may be, is a necessary function. That in turn tells us not to interfere or get involved unless fate pulls us directly into the firing line.

That can sometimes happen, and has happened to me in the past: you observe the releasing of a powerful angelic being from its bindings and shortly after chaos spills out into the world in some form. You are then suddenly transported right into the midst of the chaos to do a specific task, and then immediately taken back out of the situation.

That usually happens where there is a simple job that a human must do in order to assist with the process. Most of the time this is not a magical job, and sometimes it is simply a matter of being there briefly, as a magically switched-on human.

At this level of your training, just be aware of these beings and learn to recognise bound angels in magical and religious texts, as this will tell you a great deal about what was happening and why. This in turn will expand your magical understanding and education, without plunging you into a dangerous area of magic.

I have also come across bound angels that were bound in their actions by human magic. This magic was very old, complex, powerful...and pretty nasty. I do not fully understand the mechanisms by which these beings were bound using magic, but I certainly learned how to take that binding off.

There is a lot of nonsense in modern magical texts about binding angelic beings “to do your will.” The vast majority of that writing is total bullshit. Binding an angelic being is not impossible, as many would think, but it is a lot harder than most magicians understand it to be. If I had a dollar for every hapless wannabe magician who told me that they had bound the archangel Michael to their arm¹⁹ to do their will, I would be a rich woman. Not only is this

¹⁹With a flashy tattoo.

bullshit, it is *infantile* bullshit, which makes it all the more depressing.

Sometimes an overdeveloped human interface for an angel will appear as a magical binding when in fact it isn't: the human structure²⁰ simply limits the conversation between angel and human so much that it may as well be bound, as it cannot work through such a restricted filter.

The issues of bound angels and magicians will be more deeply explored in the adept stage of training. At the moment the theory and practice of working with such phenomena would not only be frustrating and confusing, but it could also get pretty unhealthy for all concerned.

2.7 Developing a working method

By now you will have noticed that the magician does not ‘call’ angels to himself or herself; rather the magician goes to a threshold level of being where the human and angel can interact in a mutually accessible space. At the apprentice level such a space is the threshold of the directions. Later you will learn to expand that work to deeper visionary work, inner temples, and also out in nature.

This is for a number of reasons, and although the adept will at times call/ask an angel into the manifest working space, most of the time all interactions are in vision. This enables the magician to sidestep all the false dressings and allow full and proper interaction with the angelic being as opposed to random snatches of contact.

This method takes longer in terms of learning and technique development, but it works along more natural paths²¹ which in turn allows for greater and safer communion. By the time you are an adept you will work in both methods.

²⁰Name, image, etc.

²¹Vision, dreams, inner senses.

2.8 *Task: Vision work*

In this exercise you are going to connect with an angelic being that works through the dynamic known as the Grindstone. You have worked with this influence through your ritual work and through your work with the sword (it is one of the angelic beings that flows with the magic of the sword). This will make it easier for you to make a visionary contact with this angelic being: you sort of already know each other.

Once you have met this being you will slowly start to understand the planetary influence that is connected with/in orbit with this angel. You will also slowly begin to recognise its influence in your life via tarot readings and ritual work. It is a being that works ceaselessly in the manifest world, and is a major component of your magical path.

You do not ask/tell/demand this being to do things for you; rather you learn simply to commune and recognise when it has been triggered in your life. By doing this, the power of the being becomes something that can not only help you understand a situation, but it can also teach you how as a magician to engage fully with its influence in order to achieve your greatest potential: once you know why something difficult is happening, it makes it easier to plough your way through that difficulty, knowing that there is a positive reason for such influence.

Once you have gotten to a stage in your magical training where you are fully capable of taking magical responsibility for yourself, you will then find that this angelic being, along with others, will be more forthcoming in communication with you, and will work more actively with you.

Preparation and work

To prepare for the vision set up the ritual space with the tools in each direction. Prop the sword, point down, against the north side of the east altar. And spread the cloth shield on the floor. Light the lights, open the gates, and

do the Anchor ritual. Then go sit down in front of the east altar; spend a short time in stillness meditation.

Once you are still, using your inner vision, see the east gate and the contacts on the thresholds. Ask the contact if you can observe, through the open gate, the power/angelic being of the Grindstone power. Sit quietly and observe in vision. This being can present in a number of ways, so do not try to preempt it in your mind.

When you get a sense of the being, ask if it would be willing to make itself known to you through your dreams, though augury in the outside world, and through any other signs that you could learn to spot. Do not try to limit how this being makes itself known to you, and do not demand anything. The contact is likely to be fleeting and difficult to understand in vision (though not for everybody), so don't expect Ezekiel-like visions; just let it be what it will be.

Your body needs to get used to these deeper powers, so don't push it. Do this vision connection only once, which will trigger further connection out in the manifest world—the safest form of connection at this stage.

Working this way, one step at a time, can be frustrating, but it slowly adjusts you so that eventually, as an adept, you will be able to work freely and deeply with these beings.

When you have finished the vision, close down the directions in your usual way, and put everything away.

Documenting your observations

Immediately write down your interaction, observations, insights, and descriptions in your journal. Later, type them up in your computer log.

2.9 *Task: Tarot readings*

Using the Landscape/Desert layout, look to see if this being is having a direct influence in

your life at present, and if so, what part of your life and how. Use other layouts if you need to in order to get the information you need.

Do not peer too deeply and do not obsess over it. Simply look, acknowledge, then think about how you may need to step up and fully engage with the situation this being is flowing through in your life.

2.10 *Task: Research and pondering*

Think back to what you learned about the magical sword and how it works out in the world, and also in your own life and magical work. Meditate upon the relationship between the sword and the Grindstone. Write down your observations and conclusions in your computer log.

Look back to the images from the Pyramid Texts and see if you can spot where beings are operating that are in fact what we call angelic beings.

Read the *Book of Revelation* in the New Testament. Think about the angelic influences that are depicted in the texts, and take notes (computer) as to what you think the underlying work/purpose of these angelic beings are and how you would describe them by function.

Read the *Book of Jubilees* chapter two, verses one to three. This tells you about the different angels involved in nature and creation. Spend some time rereading those short verses and thinking about them in light of what you know.

Lesson 3

Demons

In spite of the translations, there is no word in Hebrew equivalent to the English word “demon,” nor any word that communicates the same meaning that the term communicates in English as a malevolent being in the service of the devil out to destroy humans. That idea today has been shaped by the imagination of medieval writers and popularized in the modern church in terms of evil beings against which Christians need to wage “spiritual warfare.” The ancient Israelites lived in a world in which that view of “demons” was not part of their culture or way of thinking.

—www.crivoice.org/demonsot.html

This lesson is a tough one in that its main function is to dispel well-rooted but incorrect myths and instead take the student to a more balanced place of understanding. This is critical to a magician, as without a proper understanding of what a demon is and isn't, there is no proper understanding of how the inner and outer worlds operate from a magical perspective.

In this lesson, which is a read, digest, and research lesson, we can lay dogma to rest and start the process of understanding these

powerful beings who exert a direct influence on humanity.

This lesson will also lay good foundations of understanding for the rest of this module so that by the end of the module you should have a good basic knowledge of the various beings we come into contact with through magic.

The majority of Western magicians come from families and communities that are deeply rooted in the family of Abrahamic religions. This most commonly results in magicians who feel that they have divorced themselves from their religious roots, but who continue their religion's ignorance and misunderstanding on this subject into their magical paths without even realizing it.

A simple browse through magical books, magical forums and discussions will quickly highlight the baggage that magicians from any culture touched by Abrahamic religions carry around with them. It is time to drop this baggage, and understand what is actually in front of you.

Before we go on to look at the beings who are termed as ‘demons’ from a magical perspective, let's look at the source of the misunderstanding and how, when fuelled by dogma, it creates a strong barrier against magicians seeking a magical truth.

3.1 Biblical demons

The New Testament is the first place in which we find the concepts of possession and a world where God, angels, and ‘good stuff’ are at one end of the scales, and Satan, demons, and ‘bad stuff’ are at the other end.

Before that time, in various cultures¹, things were a bit more complicated and less polarised: we have mentions of *spirits*, *deities*, and *Divinity*. The spirits could be good or bad depending on their actions, and the same went for deities—which are *not* Divinity.

The key difference is that before the New Testament and the subsequent medieval scaremongering, all ancient texts referred to bad spirits as being part of Divine creation with a role to play in the manifest and inner worlds. Here is a clip from the Catholic Encyclopaedia that describes the change in use of the term *demon* over time—and which saves me from typing out my own version:

Demon: Scripture and in Catholic theology—this word has come to mean much the same as devil and denotes one of the evil spirits or fallen angels. And in fact in some places in the New Testament where the Vulgate, in agreement with the Greek, has *daemonium*, our vernacular versions read *devil*. The precise distinction between the two terms in ecclesiastical usage may be seen in the phrase used in the decree of the Fourth Lateran Council: “*Diabolus enim et alii daemones*” (The devil and the other demons), i.e. all are demons, and the chief of the demons is called the devil. This distinction is observed in the Vulgate New Testament, where *diabolus* represents the Greek *diabolos* and in almost every instance refers to Satan himself, while his subordinate angels are described, in accordance with the Greek, as *daemones* or *daemonia*.

¹Including Judaism, as can be seen in the Old Testament.

This must not be taken, however, to indicate a difference of nature; for Satan is clearly included among the *daemones* in *James* 2:19 and in *Luke* 11:15-18.

But though the word *demon* is now practically restricted to this sinister sense, it was otherwise with the earlier usage of the Greek writers. The word, which is apparently derived from *daio* “to divide” or “apportion”, originally meant a divine being; it was occasionally applied to the higher gods and goddesses, but was more generally used to denote spiritual beings of a lower order coming between gods and men. For the most part these were beneficent beings, and their office was somewhat analogous to that of the angels in Christian theology. Thus the adjective *eydaimon* “happy”, properly meant one who was guided and guarded by a good demon. Some of these Greek demons, however, were evil and malignant. Hence we have the counterpart to *eudamonia* “happiness”, in *kakodaimonia* which denoted misfortune, or in its more original meaning, being under the possession of an evil demon. In the Greek of the New Testament and in the language of the early Fathers, the word was already restricted to the sinister sense, which was natural enough, now that even the higher gods of the Greeks had come to be regarded as devils.

We have a curious instance of the confusion caused by the ambiguity and variations in the meaning of the word, in the case of the celebrated “Daemon” of Socrates. This has been understood in a bad sense by some Christian writers who have made it a matter of reproach that the great Greek philosopher was accompanied and prompted by a demon. But, as Cardinal Manning

clearly shows in his paper on the subject, the word here has a very different meaning. He points to the fact that both Plato and Xenophon use the form *daimonion*, which Cicero rightly renders as *divinum aliquid*, “something divine”. And after a close examination of the account of the matter given by Socrates himself in the reports transmitted by his disciples, he concludes that the promptings of the “Daemon” were the dictates of conscience, which is the voice of God.²

The idea of demons being servants of a chief demon called Satan and a gang constantly at war with God and humanity is rooted in the fertile soil of late antiquity Iranian Zoroastrianism and the birth of Christianity.

It is worth taking the time to look in detail at some Judaic texts, particularly early ones, and then to look at the youngest books of the Old Testament. Reading them alongside very early to medieval Christian writings, and also following the progression of Zoroastrianism, you start to see a theme developing; a theme that is not only interesting but critical in the understanding of where the degenerate dogma we have today comes from.

That understanding has to be viewed in light of human nature, and also in light of how humans build, expand, and then elaborate upon a subject when there is a void in understanding.

Here is a quick breakdown of that progression, as the understanding of this process is critical to the development of a magician.

First comes the experience, then comes understanding, and then that understanding solidifies and is worked with. This is the phase, for example, that we see in Old Kingdom Egypt and also in Sumeria, etc.: think 3000BC and before. Many different civilisations around the world had been building upon their own cultural understanding of

the powers around them and had learned to interact and work with them.

Between 3500BC and 1500BC in various cultures we see a shift in the religious/magical/cultural practices where the emphasis of power is moved from the deities to the kingships.³

By 600BC we are looking at huge shifts in the balance of power between neighbouring cultures, and we begin to see a shift in the human understanding of the nature of the world.

The ancient understanding of the world was as a place of order that needs to be maintained through personal and ritual action to avoid it sliding into chaos, for example the Egyptian laws of Ma’at. This understanding gave way to a simplified and more degenerate⁴ view that there is a constant battle between order and chaos.

This is a subtle shift but a critical one. The emphasis has moved from *maintaining the creative natural order* through the actions of the individual and the community, to *defending against evil* by one’s actions. Almost the same, but not!

Out of this grew Zoroastrianism, a revived prophet-based religion with ancient roots. Also around that time—we are now at about 500BC—shifts began to appear in Judaic thinking.

Slowly over the next four hundred years the many different spirits and beings that were previously all considered part and parcel of creation, and critical to maintaining balance in the manifest world, became divided into good and evil. Beings who were good for humanity were considered servants of the One God—we were seriously in the throws of monotheism at this point. Beings who were not good for humanity became evil spirits who were hostile to God.

By the time the Jewish sect that became Christianity arrived we were in full flight with

³This is all very general and sweeping, but it gives you somewhere to start in your research.

⁴But still workable.

²www.newadvent.org/cathen/04710a.htm

demons, angels, and god knows what else. The people who held power⁵ realised that this severe duality had many uses. Demons could be used to scare people into submission, and angels could be used to offer hope to the peasants, which would keep them happy in their miserable lives.

When medieval-flavoured Christianity had gained strength, these simple power tools were used and expanded upon to full effect, and served the feudal system in its various forms around the known Western world.

These ‘power tools’ were subsequently taken up by the occultists of the sixteenth century, and that is how we arrived at the occult idea of demons today.

“Demons!” is a dogma of control and fear that has proved very popular with and useful to religious and societal organisations. This dogma has infected just about all of Western magic, as well as leaving negative fragments in other religions and magical systems that have been affected by Western culture—in countries that were part of the British Empire, for example.

We see examples of this ‘infection’ of dogma in modern magic not only in the grimoires, but also in the magic of other cultures when it is used by Western magicians. Everything is reduced to ‘good’ or ‘demonic,’ which severely limits the magician and plays into the immature power fantasies that many young magicians get trapped in.

Toss all those hierarchies out of the window so that we can get to real study, understanding...and then magic.

3.2 Demons, destroying angels and parasites—what is what?

So what is a ‘demon’? The term we use in magic refers to a being that is *destructive* by its actions or by its nature: we will stick with the name ‘demon’ for now just for clarity. However, within that definition there are different types of beings that can present in

very similar ways. A destroying deity would fall under the heading of ‘demon,’ just as a destroying or destructive angelic being could be classified as one by nature of its actions.

It is also interesting to observe that in today’s world demons are seen as things that corrupt, control, or possess the individual. This is a massive swing from the early idea that ‘demons’ controlled nations, nature, etc. So also keep that shift in mind as we go along with the lesson: you basically have to shed everything you consider to be a ‘demon’ in the modern understanding of the word, and instead take a step back and rethink.

Powerful parasites, which we will cover in the next lesson, are also destructive beings. These are usually the ones that pester individual humans. What differentiates a parasite from any other type of destructive being is that a parasite behaves the way that it does in order to feed itself, whereas other destroying beings⁶ are destructive because that is what they do: their actions and functions are potentially destructive to us, but are not destructive *per se*.

In the next lesson we will look in depth at these parasitical beings and their actions when possessing an individual, which is their *modus operandi*. ‘Demons’—i.e. destroying beings—do not possess people; parasites do.

So we begin to understand that there are in fact a few different types of beings that fall under the modern heading of ‘demon,’ and each of these types of beings work in different ways to different ends.

Rather than get wrangled up in the different names and identities, many of which are contradictory or confusing, we will look at the outer manifestations of specific destructive, dangerous, or destroying beings in terms of their actions, their ‘signatures,’ and their levels of power. This level of being is something that is truly necessary for a magician to understand, for lots of different reasons, as you will come to appreciate through your studies and work.

⁵Kings, priests, people who spoke ‘with authority.’

⁶Deities, angels, spirits.

3.3 Ones that act on individuals

Truly destructive beings rarely focus their attention on individual creatures, humans included. In ordinary human life a person may be pestered by parasites, land spirits, Djinn, etc., but very rarely by truly destructive forces. So for clarity, most information about the directly negative effects of beings on humans will be handled in subsequent lessons in this module.

Here is a chapter from the Old Testament (Book of Samuel) that tells us about an ‘evil spirit’ sent by God (notice, not from any devil) to harass Saul:

www.mechon-mamre.org/p/pt/pt08a16.htm

Even though the evil spirit in this text is destructive, it is still within the natural order of life and is acknowledged as such within the text (as it is sent by God).

Once you step out of the ordinary human life and step into powerful magic it becomes more possible for a magician to be directly affected by a powerful destructive being. The deeper and more profound the actions of the magician, the more likely they are to be confronted by a destructive, powerful force. This is not because the magician is ‘bad’—such understanding is degenerate; rather it is more about visibility, challenge, and being in places that most humans never tread.

Look at it like a mountain climber. As a beginner the climber is challenged by practice walls, small outcrops, etc. where they can test their new-found, developing skills. If they fall it is likely that they will be heavily roped, will fall onto mats, or will not fall very far.

As the climber progresses and takes on harder and harder peaks, so the potential for disaster goes up. When they tackle a peak like K2 they are potentially faced with all sorts of dangers from the forces of nature: not just the peak itself, but the harsh, quickly changing weather and the low oxygen levels. So it is with magic.

The destructive beings an adept can potentially cross paths with are not often aiming

particularly at the magician. It is more a matter of a magician getting in the way of such a being—and the magician can be highly visible. If the adept is working on long-term projects in magic that involve nations, cultures etc., it is possible that they will either work alongside these destructive beings or they will come face to face with them in some way.

Very rarely, and I mean *really* rarely, one of these very destructive beings can be ‘sent after’ a magician to destroy them, not only physically, but also spiritually, i.e. locking the human out of the cycle of birth/death and also preventing them from passing deep into death—keeping the magician in stasis so that they cannot act at all.

Many people who dabble in the occult think that this happens a lot, that a ‘demon’ is sent after a human to destroy them (nope, it’s a parasite), and that if the dabbler learns lots of complex rituals they will be able to destroy all their enemies (how toddler-like). Such events are mainly restricted to the realm of movies and delicate egos flavoured by wishful thinking.

Truly powerful destructive magic powered by truly powerful destructive beings is a rare thing indeed, simply because very few Western magicians have the knowledge and power to do such a thing. But in rare cases it does happen: usually when the attacking magician is tied into a specific religious train of thought and feels divinely justified doing such an action. Usually by the time a magician gets to a level of skill where they *can* enact such a thing, they tend to be a bit more intelligent and realise how pointless it is. However, there is always one asshole somewhere...

But when such an event occurs, the magician on the receiving end is like the experienced K2 climber. Having a destroying power aimed straight at you is not automatically destructive. If the person on the receiving end is balanced in what they are doing and is knowledgeable then the destruction is dodged, sometimes engaged with and transformed, and the receiver works with the many different beings around them to restore balance.

In my decades of magic I have seen such a thing unleashed once—and it didn't work. The senders felt justified and were certainly skilled enough, but they were also unwise and unseeing: the power of Divinity works in many different ways, and it is not for us to Judge.

The majority of times when magicians fling 'demons' at each other, it is in fact parasites or land spirits working for an energetic fee. This we will look at in the next lesson, along with the issue of mental illness and possession. This lesson is more about the vast powers of destruction: such powers are way beyond the depressed, middle-aged magician in his mother's basement uttering jumbled Hebrew from an elfskin grimoire.

3.4 The Destroying Ones of Nature

The destructive forces that flow through natural events work in tandem with angelic beings and deities, and are sometimes identified as destroying deities. Some of these destroying deities in nature became reclassified over time into being 'demons.'

Of course wherever there is the word 'demon,' the young modern occultist sits up to attention and reclassifies it again as a 'deity'...but still within their modern fantasy form.

My favourite example of this is Lilith, who started out as Ninlil. We will briefly look at the successive reclassifications of this being as societies and religions cross-fertilised and changed; then we will look at what that power actually is, what it does, and how it works. That will give you a broader scope of understanding, and a better ability to spot these and other destroying powers embedded within ancient texts, when we come to the part of the lesson that looks at destructive powers.

3.5 Lilith—an example of a destroying power

Rather than just look at this from an archaeological and historical point of view, I thought

it better also to weave into that the magical understanding of this power, which will help you in your research into other destructive 'demonic' forces that pop up in magic.⁷

Over the millennia the power we know today as Lilith started out as a powerful creative/destructive deity...and ended up as a pseudo-blow-up doll for frustrated occultists and a fractured, unbalanced role model for female occultists.

Over the years everyone projected their own issues, agendas, and fantasies on this identity. As a result the true nature of this being is largely ignored—much to the detriment of magicians.

Remember Cybele from your earlier research? The Sumerians had their own version⁸ and as the culture developed, so the mythology grew. The great mother goddess became subdivided, and Ninlil emerged.

It is pertinent to note at this point that the names of the deities often changed, switched, bound together,⁹ and drifted along with the twists and turns of societal development. So when you come to do further research, keep this in mind.

Also keep in mind that some of the early translations and interpretations of the Sumer texts have been rewritten by lazy researchers who assume much by way of their own religious and cultural stances. So you have to dig deep and beyond general articles: you have to go back to university texts. I have provided some links to get you started. You will know when you spot the quality research... the bells will ring!

Ninlil was the partner of Enlil, the male southern wind, and in the cuneiform texts she is sometimes referred to as the north wind. She also gave birth to the war god of the north wind.

Ninlil was also written about as an instigator (north and east), and Enlil was also seen a god

⁷Set, Kali, etc.

⁸Mami...hahahahaha!

⁹Mami/Tiamet/Ninlil/Mullitu/Ishtar...

of the harvest (south and west). Your bells of directional magic should be starting to ring at this point.

But just to confuse you, one of the forms of Ninlil was also described as the mother of the four winds.

I warn you, there are major switches and turnarounds in the mythologies from the early Bronze Age, through the mid-Bronze Age, to the late Bronze Age. Different attributes and names were constantly switching, so you have to keep your wits about you.

In some versions of the mythos Ninlil was tricked into sex by the deity of the River of Death (the Boatman, who in some variants was Enlil disguised), and so gave birth to Underworld gods.

So here we have a root goddess, referred to in some texts as the Queen of the Heavens and Earth, and as the Mother of the Four Winds; one who guards the entrance to the Underworld, who is also the mother of the Underworld powers.¹⁰

So we have a female power who exerts influence over the winds,¹¹ the Underworld, the land, and the stars. As things get out of balance her influence brings destruction in the form of storms, disease, and death to sweep away imbalance.

Over time Ninlil morphed, and by around 600BC she had become a wind deity who heralded death and destruction: she became sidelined, viewed as something negative, something to be feared.

This happened to a lot of the early, powerful female deities in this region: they were either suppressed¹² or viewed as evil—the beginnings of *demonisation*.

The feared wind/destruction deity continued her descent in the eyes of man, until she was identified as Lilith or Lilit, a

¹⁰At the bottom of this lesson are some links for further reading around this topic if you are interested.

¹¹Both inner and outer—remember, there is a difference.

¹²For example Asherah.

night monster who ate babies and made men masturbate at night.¹³

This new ‘understanding’ is reflected in the Biblical text of Isaiah 34:10–15. It is from the time just preceding the Babylonian exile, when Isaiah prophesied about the coming disaster. In Isaiah, Lilith is referred to by way of a list of animals that signify her presence: ravens, jackals, wild dogs, owls, snakes, ostriches.¹⁴

But it didn’t stop there. By the time we get to the sixth century AD she appears as a female demon in magical inscriptions on demon bowls and amulets. Somewhere between 700AD and 1000AD we have another shift in the story of Lilith, as depicted in the *Alphabet of Ben Sirach*: she becomes the errant first wife of Adam.

The *Alphabet of Ben Sirach* was a satirical text that poked fun at the serious thinkers and rule-makers of the time. It is not a sacred or Rabbinical text; rather it is a text that should be seen in the context of the humour, satire, and vapidness of its time.

Something that was a bit of a joke, with other things hidden within it, has now become a ‘sacred text’ to be taken literally when it comes to Lilith. And yet if you read the whole of these writings, which were not written by one person but were a collation, you can see their jokes and their flavour.

Here is the clip of text about Lilith.¹⁵ Yet again, by referencing this text, Crowley was having a joke on his followers, just as he did with Rabelais’s writings.

The angels who are in charge of medicine: Snvi, Snsvi, and Smnglof.

After God created Adam, who was alone, He said, “It is not good for man to be alone” (Gen. 2:18). He then created a woman for Adam, from the earth, as He had created Adam himself, and called her Lilith.

¹³Hey, let’s blame it on a woman...

¹⁴Wait...ostriches?

¹⁵And at the bottom of the lesson are links connected to this text in a less occult presentation.

Adam and Lilith began to fight. She said, "I will not lie below," and he said, "I will not lie beneath you, but only on top. For you are fit only to be in the bottom position, while I am to be in the superior one."

Lilith responded, "We are equal to each other inasmuch as we were both created from the earth."

But they would not listen to one another. When Lilith saw this, she pronounced the Ineffable Name and flew away into the air.

Adam stood in prayer before his Creator: "Sovereign of the universe!" he said, "the woman you gave me has run away."

At once, the Holy One, blessed be He, sent these three angels to bring her back.

Poor whiny Adam, she wants to be on top...my heart bleeds.

So within a span of around two thousand years, our understanding of Lilith went from her being a powerful force of nature, a great goddess who spanned the heaven and the Underworld, to a disobedient wife with a whinging husband. But it did not stop even there.

In modern occultism Lilith has been bandied about in all directions as a goddess of lust, sexuality, childbirth, dark moons—you name it, people have pinned her attributes to make her fit their occult views in accordance with the society fashions of the time.

From the end of the Victorian era in Britain to the rise of the wild sixties, Lilith was pointed to as the goddess that flouted the norms of society...or became a nice cuddly mummy goddess who loved women and babies.

Thelema and witchcraft streams in particular have run with the whole sex propaganda. For example, here is a quote about Lilith from Doreen Valiente, a major witchcraft figure:

"[Lilith] is the personification of erotic dreams, the suppressed desire for delights."

It would be hilarious if it were not so sad. And what is truly sad is that the people interested in the occult and these ancient powers only looked as far back as the later Hebrew texts, and most certainly did not look in any depth from an inner magical perspective.

Through the actions of these people and their ideas, a massive parasite has built up over hundreds of years that today operates through this window of the occult 'Lilith,' a projection of the female sexual revolution of the 1960s grafted on top of a much earlier projection of a fear of female power, childbirth, disease, and death.¹⁶ To this day, that parasite continues to feed on the clueless projections thrown out by budding occultists.

Besides the archaeological and historical Ninlil deity, what lurks beneath that image that magicians can learn about, recognise, and work with? Let's have a look.

And you can use the same research method and understanding as we did with Lilith to look at the other powerful and destructive forces that we will discuss in the rest of this lesson. That way, I do not have to outline every step of history for each power that we look at; you can do that for yourself.

3.6 Talking to the Wind—The magical power of Lilith

The root of these deities/demons/whatever lies in the power of the elements, and human relationships with those elements.

When we look magically at these powers we see more or less three layers: the *angelic structure* that allows the element to express in the manifest world, the *sheer power and action* of the element itself, and then the *deity* that is the human interface and filter for communion between humans and the raw power.

¹⁶It's always the woman's fault, didn't you know...?

Some magicians work only with the deity and keep very much within the orbit of human action. However that is very limiting, and the relationship quickly becomes a religious and not a magical one. Other magicians work with both the raw power and the deity. Look upon the deity as the *interpreter* and also the *conscious voice* of the element.

The early human settlers in the areas we now call Iraq and Syria quickly learned that a relationship with the elemental powers of the region meant a better chance at survival. The nature of this relationship would likely have been akin to what we see in present day Stone Age tribes around the world. If a storm, flood, earthquake, etc. was coming then the consciousness of that power, by way of its regular interactions with the people, would herald what was to come: Ninlil would whisper, and the people would run for cover.

At the beginning of the Holocene period the elements were very dynamic, with huge shifts in water levels, temperatures, weather fronts, etc.—even the shifting of landmasses from the melting ice further to the north.

Today we think of this sort of thing as happening only in isolated places (and further north from Iraq) but in truth, such dynamic action of the elements would have affected everything around these areas, both from an inner and an outer perspective.

People quickly learned to read, listen, and communicate with the elements around them in order to survive. As those skills progressed, people began to communicate formally with the powers around them, to come together as a group voice and communicate with the inner powers of the wind, the land, the creatures, the death and Underworld powers, and the stars above them. We see in this the early forming of temple communication with these raw powers.

A good example of this is probably what we are looking at with Göbekli Tepe, near Şanlıurfa, Turkey, an eleven thousand year old temple construct. There was no city, no settlement around it; rather it was a sacred place where people gathered and then left.

The discovery of this vast temple complex pointed the archaeologists towards something that magicians have known for a long time: that these early temples were not born from agriculture or city states; rather they were born from the communion between humans and the powers of nature around them.

As that level of communication developed and deities were formed to enable people to communicate indirectly—on more human terms—with the elements, so the ‘magic’ that we know today was born.

So how would this have translated in terms of Ninlil/Lilith and the human interaction?

People would have worked with Ninlil for danger warnings: “there is a great storm coming that will bring death,” “the wind will cease to blow” (in summer that in itself could bring death), “the southern wind will bring dust and heat that will kill.”

Also disease is carried along on the wind, so the wind can also bring death. . . you start to get the idea.

People would work with the deity Ninlil who would give an advanced warning to those who cared for and respected her, so that they could act accordingly and in time. She would have brought prophecy¹⁷ and also the great gifts of rain, gentle wind, and protection from early death or disease.

A lot of this interaction could work as a magical dynamic only because the people were mainly nomadic: it is easy to get out of the path of an oncoming storm if you just have to move the tent and goats.

Once city states started to form, getting out of the way of terrible storms and tides of disease-carrying winds, as well as winds that brought anger or triggered hotspots of violence, became almost impossible for all but the lowliest of those societies. So magic developed to try and bully or appease the dangerous deity in question, or to bring in other deities who would do battle with them: here we see the beginning of the

¹⁷Very much a feature of Underworld goddesses.

need for control. It was a slow descent for Ninlil, but we can see it happen through the Mesopotamian history.

Eventually that power became feared and hated. It was described as being evil and later as being demonic, and so people no longer interacted with her as the interface for the terrible, powerful, and beautiful forces of the elements around them.

Is Ninlil still there? Yes, she is. The elements never go away, and their deity interfaces seem to stay around for a very long time. But nobody works with them any more.

Every landmass has their own version of a deity like Ninlil. In some places the power has a predominantly male polarity to it,¹⁸ while in others it is a female polarity. Most land tends to have both polarities present, but one will be stronger than the other, or they will express differently. The polarity and directional power¹⁹ is not about the external land itself; rather it is an inner directional attribute.

So as a magician who has worked with inner directional powers you will learn to spot the loss of magical knowledge in a culture just by how the directional attribute is attached to a deity. You will see instances where a deity is initially given a magical directional attribute, but this switches, over time, to reflect the actual land/weather directional attribute that flows around the people living in the area.

In the earliest texts, for example, Ninlil is referred to in places as the North Wind (and the partner of Enlil, the South Wind). Magically the north wind is fate, death, and the Underworld²⁰ and the south wind is the future, kingship, and prosperity.

But in Iraq the north wind (from a weather perspective) is cooling and brings health, and the southern wind brings heat, disease, and death: the exact reverse of the inner powers that flow from the four winds. This is why outer texts are only helpful up to a point: you

also have to have the inner knowledge so that you can see properly what is happening in the texts.

Back to Ninlil and magic. A relationship built with deities like Ninlil is not just a passive one of dodging bad weather. Through the relationship built up between deity and human, the human learns how to mediate the power of the deity through themselves, and also how to *call the winds*. This is not about controlling the power, but about working with the power and asking the power to work with you.

For example, a magician working on the land of Iraq with Ninlil can raise dust storms, fierce winds, winds that carry disease, and can call the wind of death upon the land. They also have the complimentary skill of being able to deflect or modify—but not stop—those naturally occurring events.

True power indeed—and much more useful than a magician standing with grimoire in hand calling upon Lilith to bend the neighbour's daughter to their sexual will (yawn). That is how far some areas of magic have devolved.

And that is why these powers are considered demonic: because they can kill *en masse*, they can reshape the land, destroy a culture, or wipe out a city. And yet it is all part of the natural order and part of the planet's immune system.

These deeper root 'demonic' deities tend to work across the land and not directly on humanity: the humans just tend to get in the way. The magician's job is to be able to talk to these powers and act as an early warning system, or trigger them in to action.

This triggering is something that is only done when absolutely necessary, as it can cause extreme fallout. It is worked by the adept using breath, touch upon the land,²¹ or through using minute catalysts with water.

This type of action is usually only ever called upon by adepts when terrible imbalance has been caused across the land by human intervention: it is rebalancing an imbalance that

¹⁸Set, for example.

¹⁹East wind, north wind, etc.

²⁰Like the Sisters at the Back of the North Wind, for example.

²¹Like a cranial osteopathic movement of the land.

was caused by man. What we break, we have to fix.

You have been working with these techniques in previous lessons in their kindergarten forms. As you develop a deeper understanding of the land and the elements around you, so you will learn as an adept when to take action and when not to. These magical actions and interactions with ‘demonic’ deities can be very powerful indeed; hence as an apprentice you need to learn a deep understanding of the powers and elements, their actions and reactions, before as an adept you begin to act magically.

To assist in your learning and research there are links below, at the end of this lesson, that outline the early agriculture of Iraq, along with a link to the temple at Göbekli Tepe. If you read them bearing in mind what you know about magic and the shifts of these elemental demonic deities then you will start to see the actions and needs of the people at the time, and why they began to interact more closely with these powers.

3.7 The Destroying Ones of Humanity

Just as the powerful root deities act on the land in a constant breathing in and out of creation and destruction, so too do powerful root beings act directly on the species of this planet. Seeing as we are the most destructive and an ever-growing species that is doing the most damage, we tend to be the species on the current receiving end of these destroying ones.

The two-way conversation we started with the elements and root deities brought us into an orbit that consists of deities who work directly with humans for both good and bad. That deity interface obviously developed over millennia as a result of persistent attempts at communion between the forces of nature and the group inner consciousness of humanity; societies, and the individual human.

We recognise this today as the pantheon of gods and goddesses that societies work

with. Within that pantheon are deities who are ‘fronts’ for forces of nature that limit and destroy species that get out of control. These beings, and their deity ‘fronts,’ are what are often today classed as demons who bring down cultures.

They flow through humanity, nudging group behaviours and feeding power into destructive situations that will bring about some collapse, usually that of the social structure. This type of being often flows through mass epidemics, and also acts as a catalyst in huge and extreme shifts of thinking within populations.

Societies shift and change all the time. Politics flow according to the mindset of the people of the time, and that is often fed by changes in education, sanitation, economics, etc. Those shifts are often confined to single societies or groups of societies that orbit each other either culturally or economically.

But beyond that there are more dangerous shifts that happen on a global or nearly-global level. Such shifts, where seemingly unrelated cultures at around the same time all step into destructive behaviours, are usually the result of these powerful destroying beings in action.

In our world today virtually every society is undergoing massive change as a result of extreme, polarised thought. Religious and political fundamentalism, from the fascist far right to the communist extreme left, is on a spectacular rise once again. This is nothing new in our world, but this particular tide shift carries a great deal of destruction behind it.

When I first noticed this shift—and it is a global one, not just within the Abrahamic religions and first world nations—I presumed it was the usual swing that happens when societies pitch and fall. But more and more I started to see huge inner build-ups, powerful and very destructive beings backing up in the inner worlds and forming, ready to spill into the outer world.

If you have any sense as a magician, when you see something so powerful happening, the

first thing you do is to question what you saw and question your interpretation of it.

For quite some time I did not connect the inner build-ups with the outer events that I saw manifesting around the world. I guess I did not want to become a paranoid conspiracy nut. But as I spoke with other adepts around the world and held discussions with them about their own similar experiences, I slowly realised that what I had been seeing was indeed a huge 'demonic' build up of destruction that was soon to be unleashed upon the world.

Now that description is very dramatic and conjures up movie images of Armageddon and the 'end times.' The image of everything coming to an end after a brief struggle between good and bad, an image perpetuated by Hollywood and Bible thumpers, is almost cartoon-like in its simplicity: the terrible thing comes, but is defeated and survived by the 'good' people who then go on to repopulate the world.

If only it were that simple. The reality is far more complex, and often does not have a happy short-term ending.

When these waves of destruction express themselves out in the world they flow through humanity as destructive behaviours or destructive diseases.²²

This process is like a slow boil. It happens over decades, and humanity seems not quite to notice as the society around them is slowly dismantled and destroyed. The fall of Rome is a good example of this.

This destructive action is not done by something 'out there' like aliens, asteroids, reptilians, etc. It is done by the worst possible common denominator of human nature in all its ugly glory: human evil rising to the surface and finding expression. 'Demonic deities' are not evil; humans are. These beings trigger responses in humanity that either bring out the worst of what it means to be human... or the best.

²²Such diseases themselves often trigger destructive behaviours.

In ancient societies like the Egyptians²³ this was handled by the rules of Ma'at, whereby everything was a constant job of keeping balance between order and chaos. That job was primarily undertaken by the king—a topic we have already looked at in previous lessons—but also by the priesthoods, the laws, the temple practice, and everyday life. Every part of society played its role in the upkeep of order, through their own actions and through direct interactions with the forces of nature as expressed through the deities.

Once that system fell apart²⁴ and monotheism rose with all its restrictions, devolving of responsibility, and lack of spiritual interactions with the elements, then societies began to be ruled by swings of destruction, restriction, invasion, corruption, and extremism.

The destroying demonic deities lean into that dynamic to bring out either the worst or the best in the individual and the society. But the beings do not cause the destruction; rather they *give power to the fulcrum*. Which way we swing on the scale between good and evil is totally up to us.

Just like well-managed epidemics bring immunity and a fitter, smaller society, so too these beings can potentially bring about a healthier society. But if their actions are neither recognised nor worked with, and humans respond with the lowest, most destructive aspects of themselves, then these beings can bring total destruction. They are not a 'punishment from God,' as we see them through the monotheistic lens; rather they are the deliverers of change—and that can be good, bad, or indifferent, depending on our human responses to them.

Either the evil within a human is brought to the fore, or the human meets the challenge by evolving. Usually the human response is to allow their suppressed evil to surface while justifying it.²⁵ We can see this throughout

²³We will stay with an example with which you are by now familiar.

²⁴And it had ups and downs before the real collapse.

²⁵Read Dostoevsky's novel *Demons* for a good portrayal of this.

history when horrific atrocities are dispensed, usually in the name of good—it gets no more evil than that.

This brings our thinking from ‘demons sent to punish us,’ or ‘demons battling with us,’ back to a way of thinking more in common with that of ancient humanity.

A deep inner tide of change flows out into the world in a constant act of creation/destruction. We as humans have a responsibility to work with it, to learn from it, and to grow with it, regardless of how hard it is to do this. For an everyday person this is hard thing to accept; but for a magician, an adept who has the ability to look into the distant future, it is something that is accepted, worked with, and learned from.

When a destroying demonic force aims directly at a society and works through its leaders, through nature, and through the collective human consciousness to bring degeneration and destruction this usually results in the collapse of that society.²⁶

We see such destructive forces as demonic. But what if that society is destructive towards every other living being around it, like modern day societies? What if that society is violent, destructive, gobbles resources, and does nothing to contribute towards the manifestation of nature? Which is more demonic, the society or the being that destroys it in order to create balance?

Which takes us to the question of *what is actually evil?* This is a deeply important question for magicians to think about, and their answers will affect how they act, why they act, and when they act.

Now you begin to see how complex the issues are surrounding these powerful and deadly beings; and why any magical action or work with them should be careful, intelligent, and forward thinking, with the intention to bring about balance for all beings in the long term.

²⁶But occasionally such a force is the salvation of that nation: it all depends on the reactions of the nation’s people to the power.

Accomplishing this is not easy by any stretch of the imagination and will involve painful choices. Whichever way the magician chooses to go, the choice has to be made from gnosis. That gnosis comes from knowing all the parameters involved. The magician must be aware of those parameters both in a magical sense, and also in an outward, manifest sense.

This is why apprentices spend so long learning outer and inner dynamics from the ground up. You cannot be effective as a magician if you do not know what it is you are working with, or why.

We have covered the two biggest forces that the modern world sees as demonic. Now let’s look at some of the lesser forces that are sometimes described in modern parlance as ‘demons’: the composters and choppers.

3.8 Composters

Composters are beings that gather when something is breaking down. Their influence speeds up the process—a bit like bacteria feeding on a dead corpse. These beings tend not to interact with human consciousness, unlike parasites that can also act in this way.

This is a major difference for magicians to take note of. If parasites have gathered to feed on a dying person or situation, they can be removed by a magician. But true composters are a bigger part of the natural process and cannot be gotten rid of.

Knowledge of these beings is only useful for magicians in that recognising them in action is important: their appearance tells magicians that a process is in its final stages and should not be interfered with, and most certainly cannot be stopped once it gets to that phase.

Composters are generally spotted by magicians when the magician looks at an individual or at a society/group/structure that is undergoing destruction.

Do you remember when you first worked on your web of fate in vision and saw angelic beings working on and maintaining the weave? Composters are the polar opposite of

this. They work quietly and diligently, taking something apart and digesting it. They appear only when the inner pattern of something is destroyed to the point that it can no longer survive. The composters take the broken bits apart and absorb them so that the void within whatever is being destroyed can expand: they leave nothing, so that a space is left for something else to fill.

To a magician composters can appear in many different forms, from animal-like to just plain weird. The way to differentiate them from parasites is that a parasite will defend its 'food' and will engage with you if you try to move it: parasites can be communicated with. A magician can either pull them off or bribe them to go away.

A composter however will not even be aware of you; and if you try to pull them off you will find that they have become part of whatever you are trying to save. They cannot be communicated with, nor can they be distracted or bribed: they are autopilot beings that just get on with their job.

By the time you get to the latter part of your initiate training you will be placed in situations where you will potentially spot composters. When you do see these beings on a person, place, or society you must realize that no matter how much emotional investment you have in their target, there is nothing you can do to save the situation. You have to learn to step back and simply hold a neutral space for the process to continue.

That can be a very hard thing to do, but it is a necessary thing to learn: there are times, no matter what the situation, where you cannot and should not interfere. Learning to accept destruction as a part of the universe you live in is a major step for a magician's maturity. The ultimate test of that maturity comes at the end of the adept training, where you will trigger a power of destruction and face it.

3.9 Choppers

Choppers are another interesting order of beings who are often called 'demonic,' and

there is a superb example of them in action in the Ancient Egyptian *Book of Caverns*, a relatively late funeral wall text. Figure 3.1 shows an image of one of them from an Egyptian tomb.



Figure 3.1: Chopper

The choppers are essentially Underworld powers who operate in the death process. They guard the deeper aspects of the realm of death and the Underworld, and attack souls who are degenerate and unbalanced. Remember your work on death and the Underworld, and also your work with the scales? Well, those areas are where these beings can be found.

They hack at the souls they can see clearly, breaking up the human (or animal) pattern of that soul. If the soul weighed upon the scales of Ma'at has been found to be 'dense' or 'heavy' then it becomes visible to these beings. They respond by hacking away anything that defines that soul in the incarnation it has just come from. In other words that person's image/personality/identity is torn to pieces.

They can also be observed guarding areas deep in the Underworld and in the Abyss, and they will hack away at anything that breeches

those places when it should not be there. In these deep places they have the same function: to prevent some souls from connecting with powers they should not be attempting to connect with.

Say for example that a newly dead soul has somehow managed to get into areas of the death realm where they should not be. They will be abruptly stopped by these beings and potentially have their human pattern destroyed. If an unbalanced but powerful human had used magic to dodge the Scales in the early stages of their death, the choppers would catch that human soul and dismantle it.

This is not about punishment but ensuring that unbalanced souls do not reach deep into the inner realms where they could wreak havoc either upon their own eternal souls or the eternal souls of others. They are like the Underworld version of the Sword of Damocles: they are *limiters*.

Similarly, if a living magician tried to gain deep access into the Abyss in search of destroying powers to use for their own ends, the choppers will trigger to prevent them from reaching a deep, powerful, and destructive being. If the living magician is attacked by these choppers it is likely that they will die soon after. There are examples of this in the history of magicians, particularly in the last hundred years, if you look closely.

The choppers are not like the composters in that they are very aware of human consciousness and can be communicated with (if you are dumb enough to try). They often have aspects of different deities within them, and may be an extension of deity powers or beings that work with and for deities.

They are not angelic in that *they do not dispense patterns*²⁷ and *they are not instigators*; rather they are the reverse. They block, stop, or limit access to deep areas of the Underworld and death.

But they are beings that we can communicate with if we are careful and wise in our

actions. As adepts it is sometimes helpful to stand before one of these beings in vision and ask about what it is they are guarding, why they are guarding it, and why it is so dangerous.

If you are a clear and balanced living magician in vision, and your only intent is to learn so that you can serve, then they will either ignore you or they will answer you and teach you what you need to know. If you are an unbalanced magician and you are seeking power, or access to deep power that they are guarding, then they will toast you before you can finish your question.

Hence it is recommended that you only connect with these beings when you are an experienced adept and you have a very good, solid, and balanced reason for asking them a question or communing with them.

Sometimes it does not matter how balanced you are. As a living magician, if you stretch too far down into the Abyss or the Deep Underworld, the choppers will lash out automatically to guard their space. They will not warn, nor will they ask. In some areas they can be trigger-happy, terrifying, vicious beings with very sharp knives and a short temper.

I found myself lashed once during my thirties when I got a bit too curious and adventurous. I learned my lesson very quickly and did not repeat that mistake twice. And I got off lucky: they essentially fired a ‘warning shot.’

So you can see how in modern terms these beings can be thought of as ‘demonic’—all they do is destroy, and they cannot be bargained with, placated, or dodged. If you look carefully at different, very ancient texts and wall carvings, you will spot the different cultural references to these beings as ancient magician-priests spotted them in their visionary experiences. This in turn will give you a lot of real clues as to what the images or text are actually referring to.

²⁷Be they good or bad patterns.

3.10 Guardians of sacred places and temples

Different ancient cultures used what, these days, we consider to be demons as guardians of temple spaces. These beings often appear in many different presentations, but what they have in common are animal features, lots of teeth, staring eyes, big ears, sharp claws, and a powerful body.

Such beings are not created by the temple culture.²⁸ Rather they are powerful spirit beings from the land or the near-to-the-surface Underworld who will work with the inner structure of the temple. When a sacred place is built, first the inner structure is created and inner beings are asked, bargained with, or forced/bound into service to guard the space through time.

The forcing or binding of these beings is a degeneration of the original practice, and you can often date a temple's inner construct by seeing how these beings present.

If it is an early temple construction, with possibly newer some construction overlaying it, then these beings will appear in their true, terrifying form, with nothing appearing to limit or bind them. If the inner construct²⁹ has guardians who are leashed, chained, collared, or who have some sacred text or a priest figure limiting them, then you know that you have found a later construction and that its guardians are bound into service.

Often these inner guardians have outer manifestations carved or painted onto the temple or tomb's walls, or there may be statues of them at its entrances. If the inner being is bound into service this will be reflected in their outer form also: they will be depicted as having a leash or collar, a 'handler' or deity overseeing them, or they will have sacred text written on, above, or beneath them stating that the being/creature is in service to whoever is served by the temple.

These beings were employed by temples around the world. In some cases the guardian will appear in a form of a deity, and the only difference between the guardian depicted as a deity and the deity of the temple proper is that the temple will not have a shrine dedicated to the guardian.

Bes is a good example of this from ancient Egypt. Bes did not have his own temple, but he is often depicted in the doorways and thresholds of various levels of the temple complex.

Bes is an ancient being indeed, and a powerful land being who was drafted into service in ancient Egypt. He predates human occupation of that land, and is often seen as the protector of women in childbirth. He is also a protector of magicians and magic, and he will guard a temple from magical interference or magical attack.

He is not a warrior, even though many modern people think that these guardians were put there to stop invaders, desecrators, etc. In the latter stages of polytheistic temples it was hoped that these guardians would protect them from such an attack.

But the belief in an overarching guardian is a degeneration of thinking. These guardians protect against inner attack, inner desecration, and inner interference, acts that were considered far more dangerous than any human atrocity. Even when a society or civilisation falls, its temples for the most part keep functioning and doing their thing.

The guardian spirits ensure that the temple's inner integrity—the inner construct of the temple—stays intact, as that is where the temple's true power lies. The inner longevity of temples ensures that deities, land spirits, and souls of kings, queens, and priesthoods can continue their work upon and within the land, regardless of what happens on the surface. Outer events only trigger temple guardians into action when those events potentially threaten the temple's inner structure.

For example, the Karnak Temple Complex in

²⁸Thought forms, servitors, or Tulpas.

²⁹Which, remember, comes before the outer construction.

Upper Egypt marches through time regardless of what humans do around it. Its power stays intact,³⁰ its guardians are still in place, and it is still doing its thing in a very powerful way. The land there still serves the deities, and the spirits of the land still abound freely and without restriction.

The idea that deities vanish when humans turn away from them is total nonsense. One only has to go as a magician to a place like Karnak and call the wind: the deity reply is still as powerful, beautiful, and responsive as it ever was.

When a true adept walks into one of these places all the alarm bells immediately go off. Why? Because you are an unknown quantity and you have the potential to do a lot of damage if you wanted to. So the guardians will trigger—and they will challenge you aggressively.

This happened to me a couple of times in Egypt, and each time I responded by going very still and quiet. Then I opened up to allow the guardians to look at every aspect of me, which deities I worked with, what service I did, and what my intentions were. The first time I did this, the guardians simply backed off.

The second time, at a different sacred space, they backed down and agreed to give me safe passage if in return I did a job for them—which I immediately agreed to.³¹ Luckily the job was within my ability to accomplish, and also within my ethical structure. So I did the job for them, and in return I got free and open access to all of the sites, both inner and outer.³²

Remember, these beings are not evil demons, though having one roaring at you with bared teeth and claws can certainly be a terrifying experience. Some magicians get the full visual display. Others do not see that, but get very clear voices warning them to watch out, and

the magician's body will go into full adrenal mode.

Once again, you have inner beings who can be very dangerous and destructive, but they are not evil, and they are not 'demonic' in the modern sense of the word.

If you look at pictures of³³ ancient temple sites around the world you will spot these guardians depicted at the entrances to shrines, temples, inner sanctums, and tombs. Wherever you see an outer depiction there is likely to be an inner guardian—unless it is a relatively 'modern' building in terms of ancient culture.

Eventually the inner practice fell apart and the relevant skills were forgotten, but the architects continued to construct the outer images, as that was what a temple was supposed to *look like*, to their understanding.

Sometimes you get later temples—Roman ones, for example—where guardians are depicted but there are in fact no real inner guardians. Other times you see outer depictions that bear no resemblance to the inner guardian who is actually there. When you come across this you can almost always guarantee that there is the remains of a much older temple underneath the one you are standing in, and the original guardian is still there.

These beings can still be worked with to this day when one is building the inner construct of a temple space, but they are only used by magicians when the space is meant to last through time into the far future. It is pointless doing this sort of work for a temple in a building (and with a magical group) that will most likely not still be there in a hundred years time. The adept learns how to connect with these powerful beings, and respectfully request them to guard a space.

These beings are not used to guard residences or outer orders; rather they are guardians of inner temple constructions that are intended to last for millennia. As you

³⁰Really, this place is like a nuclear generator.

³¹I have a habit of saying yes to a being before asking what it actually wants—which is not always wise!

³²After that I was also given access by officials to sites normally closed to the public, which was a great boon!

³³Or even go visit...

progress in your magical studies and are exposed to different ancient cultures, their temples, and their magic, you will learn to spot them. Then, if you do visit these sacred places, you will instantly recognise a guardian and know to be open, truthful, and respectful to them, and also to what they guard.

Guardians do not only appear in temple cultures, or what we define as temple cultures. I have come across—and been challenged by—guardians of Stone Age sites who were guarding something very old, very powerful, and very necessary.

If you have done some visionary work, which by now you will have started, and you go on holiday and visit a site, then if you find yourself challenged by a spirit like this, do not be defensive, and do not start trying to do banishing.³⁴ This being is simply doing his or her job. Be respectful, slow down or stop, and become very still. Then, be open with them. Tell them who you are, where you come from, what your intentions are, and that you are willing to abide by the rules of their sacred space.

3.11 Exterminators

We looked earlier at ‘demons’ that flow into societies and affect humans directly *en masse*. Those powers bring to society an overarching power of disease and destruction, but within their orbit are beings who will aim at individuals directly. These are ‘classic demons’ in that they will directly influence an individual—without possessing them—in order to bring about the destruction that the larger destroying deities are triggering.

We see this very clearly in Sumerian texts, and by the first millennium bc they appear as fully fledged ‘demons.’ However, these beings are not what modern Christians would consider demons, as they do not possess or harass a human; they simply destroy them.

Once more, the little detail of *no possession* tells us that the being in question is not a

parasite, but a destroying being simply doing it’s job.

A couple of good examples of these exterminators—for that is what they are—can be found in Sumerian texts. One is called Lamashtu, who is the probable source of the Lilith baby-eater idea, and who is also known as Dimme. The other is the well-known Pazuzu.

These beings are not autopilot destroyers like the composters; rather they are deities in their own right, and they have the power to protect as well as destroy. One will often offset the other in an interesting display of polarity.

The destroying deity Lamashtu is described in translations of Sumerian texts as a ‘demoness of the four winds.’³⁵ The job of Lamashtu, along with the other destroying deities found in Assyrian texts, is to limit species. Lamashtu’s power is aimed at vulnerable humans—babies, pregnant women, etc.—and also at the resources needed for life: she poisons rivers and water sources.

Her presence triggered nightmares in the groups of humans she aimed her power at, and although the modern interpretations of the texts state that she disturbed sleep and caused nightmares, the subtlety of the language used in the translations tells us how far we have fallen in our understanding of these beings—and therefore our ability to survive their activities.

A being ‘sending you nightmares’ implies that it is directly attacking your dreams or your deeper spirit, which is not correct in the case of these destroying deities. The simple presence of these beings will *trigger* nightmares in an individual and in groups of people.

These sorts of nightmares happen when your inner immune system’s alarm triggers: they tell you that destruction is coming or is already around you and it is up to you to do something about it. This is different from

³⁴Toddler magic...

³⁵Note how much flows from the ‘winds’ and think about this in terms of what you know of the magical direction of air, the sword, and the underlying limiting power of the sword.

a being directly giving you nightmares on purpose—something a parasite would do, but not a destroying deity.

Think back to earlier in the lesson where I discussed the devolution of Ninlil. Humans shifted their relationship with this being from one of understanding that destruction was coming and they needed to get out of the way, to one in which the human became a ‘victim of a demon.’

The presence of Lamashtu would trigger when populations were expanding. That deity power would *limit* the population by taking out the weak, the infirm, newborns, or by cutting off or damaging the water supply. Those people who knew the signs would get out of the way or call upon an opposing power to protect them, such as other deities.

This dynamic is very important to magicians today: the subtle shifts in how these beings were dealt with, both successfully and unsuccessfully, still apply today, as these beings still flow through and across the land in their various cultural forms.

When Lamashtu triggered, a mother who was on the ball would call upon Pazuzu to protect her newborn child, or she would turn to one of the deities within her culture to nurture and protect her baby, while also taking the child to a different area for a while.³⁶ A mother who was not on the ball, if these types of beings were flowing across the land, would potentially lose her baby.

Pazuzu is also a destroying deity, but like most deities he has two sides to him. Pazuzu flowed through the south-west wind. This wind would often bring drought, which resulted in famines, insect infestations, etc. But Pazuzu’s ‘good side’ is that he would often offer protection against terrible sicknesses, and he was the *antidote* to Lamashtu—a bit like catching cowpox so that you do not get smallpox.³⁷

³⁶Like Mary and Jesus fleeing to Egypt...

³⁷Bad analogy I know, but the best I could think of this morning.

Note that Pazuzu’s main (but not only) action is through the land, which in turn affects the humans. Why would Pazuzu trigger in this way? Because he is a deity who protects the land, not the people.

Agriculture at the time had good irrigation which enabled bumper crops, but there was poor drainage, which in turn slowly destroyed the land.³⁸ Essentially the humans who lived in Mesopotamia at that time created the desert we now see in that region, along with a bit of help from weather changes—think about bad land management and subsequent deities triggering to protect the land.

If you go on Google Earth and look at the area from Algeria all the way across to India, you can see the remains of human desertification where all the ancient civilisations were...they really destroyed huge swathes of land.

So let’s move sideways and look at this from a nonhuman perspective.

A species settles in an area and begins to affect the land to suit their own need for sustenance. The land becomes the victim of *irrigation salinity*, which essentially destroys everything. At the bottom of the lesson there is a link (yes, more links) to a basic outline of the dynamic of desertification/land salinity arising from imbalanced crop irrigation. This damage to the land, and the subsequent damage to all the other species living on it, will trigger these beings into action. First come the ‘big guys’ who set the stage for destruction, and then these smaller demonic deities are awoken to action.

They bring in powers of limitation—remember the sword/air? In order to attempt a restoration of balance and to stop the unbalanced destruction they will limit the breeding and life capabilities of the offending species.

In vertebrates this will often trigger as mass suicides of a species: animals will often, as a group, start to behave in a way that will kill them. This is nature’s self-limiting process, and when we observe it from an inner

³⁸Look up irrigation with no drainage, and the effect it has upon the land.

perspective we see these destroying deities in action.

We also see this in humans (though not the suicides). When there is a major overpopulation in humanity and there will likely be a need to limit the population in relation to available resources, female foetuses abort more often. The more you limit the female population, the more you limit population growth.

In the reverse, during times of natural disaster when the population is almost wiped out, the male babies abort: it takes many females and very few males to regrow a population.

It makes me wonder if this is the root of the ancient custom of offering the first born to the deity in order to ensure the population at large continued. In a sick sort of way,³⁹ this would have worked, as it would indeed have limited the population. And it would also have engaged the humans in the limiting process: by the humans taking action themselves, the deities would not need to.

These days we can use the pill: a more humane way of keeping the population under control...

So we begin to see that in fact what was considered demonic in the most evil sense of the word was—and is—a *balancing force*. We just don't like it. These beings harm us, so we call them evil. But their intention is not evil; it is actually good: they are nature's pest control workers.

Those people in Sumer who learned how to dodge these beings through common sense, moving, magic, and bargaining would survive. So it becomes not a matter of survival of the fittest, but survival of the *smartest*. Those smart ones would continue living lives in which they interacted with these deities in a respectful relationship, and so they had a better chance of reaching old age.

And this brings us to the dynamic that is so important for magicians: bullet dodging.

3.12 Bullet dodging

Bullet dodging is where a magician is smart enough to spot an incoming destructive power, and either counteracts it, deflects it, or gets out of its way.

In magic this process is speeded up, and it acts as a natural selector for magicians. The smart ones learn how to survive, how to interact with all sorts of deities, and learn as adepts how to take their place in the vast community of natural forces. Their lifespan will be safeguarded⁴⁰ and they will have a much better chance of living their full potential lifespan—though this is not guaranteed—which in turn enables them to get done whatever it is they need to do in that life.

Within that preserved life they will live alongside the community of deities and will act in service to the deities and the land. In ancient texts this was seen as giving daily gifts to the deity.

In the work I have done with destroying and creative deities it has been made very clear to me that the deities do not want a constant stream of things we think they may like; rather they want a worker who will use their human abilities in conjunction with the deities' abilities.

The humans provide the window (statue) and the elemental threshold (a flame, water, a stone, etc.) so that the deity in question can inform the humans of what needs to be done in order to maintain or restore balance. The humans do what needs to be done using a human manifest body, and the deities do the jobs which need energetic powers.

The deeper and more powerful the work that the magician engages with, the more powerful the destroying tides will be that flow into the magician's orbit. The adept who successfully dodges those bullets will be one who is of real use to the deities. Smart magicians are useful; dumb magicians are not. And there are varying levels of smart and dumb.

³⁹To our modern eyes.

⁴⁰Though not prolonged...remember Decima?

At some point, some adept magicians get swept off their feet by a strong tide. However if a magician is simply a dabbler then this dynamic will not kick in, as they are most likely going to be ignored by the deity powers and will end up being playthings of the parasites instead.

In our modern world these powers still flow through the world, both through human populations and through individuals. Each culture has their own names for them, unless its ancient knowledge or texts have been destroyed.

Calling upon the name of a Sumerian destroying deity will not help you if you do not live in that region. You will possibly gain some connection to an aspect of that Sumerian deity—or a parasite who has inhabited an image—but you are essentially talking to the governor or limiter of Iraqi lands, not your own. They are not without power when off their own lands, but they are not the most efficient of workers when abroad, either.

But if you know the power of that deity and understand that there is also a version of it on your own land, then you can use the very ancient method of connecting with them by their nature, their power, or their descriptive name.

Where I live is fairly exposed to the elements, so all sorts of tides sweep through. I do not go out and chant Sumerian demon names: I talk to the wind and listen to what the wind has to say. Then I act accordingly: Stone Age magic.

3.13 Having Pazuzu round for tea

It is very fashionable in occult circles to have images of demonic deities around your house. If you know what these beings are in real magical terms, are used to working with that power, and have the intention of working on projects with that power, then all is well.

However, many occultists buy statues of destroying demonic deities just because they wish to appear edgy, and they will more or

less treat them like special ornaments. They will set them up on altars, reenact rituals that are inappropriate or unconnected in real terms to that deity...and then wonder why their life goes to shit.

When you bring an ornament into the house that is a faithful reproduction of an ancient image or statue, then it will most certainly not be just an ornament: being a magician creates an environment around you that will switch things on.

If it has just been made and not used before, and you work with it directly in relation to its true power, then you will have a working window. However, often these destroying powers are very difficult to have around the house, and are best put in hibernation until they are needed.

I have an image of an ancient deity who brings rain. Now that I live in Britain—rain central—she spends most of her time sleeping in her box in the cupboard.

If a drought happened I would not just bring her out; first I would talk to the wind, the land, and the trees, and ask if the drought needed help to rebalance. Sometimes a drought is necessary, in which case you do not interfere. But if the land indicated that it did indeed need help then I would bring out the rain deity, wake her up, give her what she asks for, and let her get on with her rebalancing work.

Have I worked with her before? Yup, she came out during a drought in the area where I lived in the USA. Within a month a seven year drought was ended.

Then the flooding started. Oops. Back in her box she went.

This simple dynamic is a mixture of nature and magic. We as humans deeply affect the land in bad ways, and our religions also have both a negative and positive effect on everything around us. When one of these influences triggers a problem, we can bring in counter powers to help find balance.⁴¹

⁴¹Balance. Not a cure for something we do not like.

So if humans cause a problem, human magic can solve it, if the human knows what they are doing. But sometimes the droughts, storms, and floods are a necessary part of the everyday health of the planet, in which case, you either move or put up with it.

Other times people buy these images and interact with them in the modern fantasy occult way:

“Ooh, a Sumerian demon...give me a bigger dick and smite my enemies for me!”

This tends to attract the parasites who would accompany the work of the destroying deity. For example if a figurine of Lamashtu were brought into the house of some idiotic, immature occultist who started feeding the image and demanding it smite, attack, or whatever; or even tried to have imaginary sex with the ‘demon,’ then besides having their energy drained off (food source) it is likely that things will get messy and destructive pretty quickly.

Each of the destroying deities attracts parasites when they are actively doing their job. When something is destroyed it rots and composts. So the composters are triggered, along with parasites who feed off the emotive/energetic process.

Having a destroying demonic deity in the house without knowing what you are doing, and treating it inappropriately, is likely to trigger a very unhealthy situation.

If the image brought into the house has been ‘dressed’ with more than its original filter image⁴² then it is an unstable vessel that, when triggered magically, can become a vessel for any passing energetic Tom, Dick, or Baphomet. And then you are in a *true* parasite problem. But we will discuss that in another lesson...

⁴²Added tits, teeth, more eyes, different animals etc.

3.14 Other ‘Demonic’ presentations

This is just a short paragraph (pew, long lesson!) to say there is also a huge collection of beings who appear in animal forms—scorpions, lions, etc.—who are often described as demons but are in fact angelic beings who work with and through deities. These beings, unlike the types we have been discussing in this lesson, are not destroying beings. They do have the ability to be very dangerous, but also very good, and all the variants in between: they are no more demonic than you or I... unless we get on the wrong side of them.

3.15 The Abyss

Essentially the Abyss is like a large storage unit for destroying beings once they are no longer necessary or appropriate for the living world. Think dinosaurs: they no longer have a presence in our world, and their deeper consciousness resides in the Abyss in deep storage.

You will learn a lot more about the Abyss in later lessons, as I think this lesson is already too long! The whole subject of destructive beings is vast and complex, so breaking it up into different lessons will give you a chance to get your breath and do some thinking and research of your own.

Most of the lessons in this module cover beings that modern occultists and Christians think of as demons. By separating out the different types of these destructive beings into different lessons, it gives you a chance to look a bit more deeply at them, and so hopefully gain a better idea of what it is we are looking at.

3.16 Task: Researching Set

Look up the origins and progressions of Set, the Egyptian deity. Like Lilith⁴³ he has devolved from being a root, powerful, destroying deity with a major role in

⁴³Interestingly they are both wind powers; different land expressions of the same root power.

maintaining balance to a caricatured, red-penised, bad boy demon.

Start with the *Theology of Memphis*, of which you can find PDFs online, which is an Old Kingdom text outlining the creation of order.

There is also a good site which will give you background on the progression and changes of understanding of Set:

www.ancientegyptonline.co.uk/set.html

3.17 *Task: Researching a 'demon' of your choice*

Choose a 'demon' from an ancient culture. Find the earliest historical reference to them in texts or wall carvings; then look for how the cultural understanding of them changes over millennia. Look at changes in the culture in relation to changes of how the being is perceived over time.

Then look at any appearances of the being in modern occultism and compare the original, early historical understanding of them with the popular occult/religious presentation. If there is a massive difference, think about why the being is presented in modern occultism in that way and what effect this would have on magic and magicians.

Also reflect on whether a version of this being exists in your own culture and upon your own land.

Write up your findings and reflections on what you think is happening on computer. Quote your references, embed any images, etc.

3.18 **Links:**

About Ninlil:⁴⁴

<http://oracc.museum.upenn.edu/amgg/listofdeities/ninlil/index.html>

<http://etcsl.orinst.ox.ac.uk/cgi-bin/etcsl.cgi?text=t.1.2.1#>

Oxford University text translations of Sumerian texts. This link is Enlil and Ninlil:

<http://etcsl.orinst.ox.ac.uk/section4/tr4051.htm>

Basic background info on Ekur. The temple of Enlil and Ninlil:

<http://en.wikipedia.org/wiki/Ekur>

Background information about the Alphabet of Ben Sirah:

www.jewishvirtuallibrary.org/jsource/judaica/ejud_0002_0003_0_02541.html

The section of the Alphabet of Ben Sirah that refers the satirical story of Lilith:

<http://jwa.org/media/alphabet-of-ben-sira-78-lilith>

Pazazu's origins:

www.academia.edu/503964/The_Four_Winds_and_the_Origins_of_Pazuzu

Early agriculture in Iraq:

www.cemml.colostate.edu/cultural/09476/iraq02-02en1.html

Göbekli Tepe:

www.smithsonianmag.com/history/gobekli-tepe-the-worlds-first-temple-83613665/?no-ist

Irrigation salinity and the creation of deserts:

www.environment.nsw.gov.au/salinity/solutions/irrigation.htm

⁴⁴Also a good reference site for Akkadian/Sumerian deities.

Lesson 4

Parasites

Following on from the last lesson, which hopefully gave you some idea of what destroying powers are like and how they work, this lesson will cover the class of beings that modern people tend to think of as demons, but are actually parasites.

Why is it important to make this differentiation? Because the way to deal with a parasite, and the way to deal with a destroying being, are two very different approaches.

When we watch movies about possession or hear about dramatic Catholic exorcisms, what we are dealing with is parasites—and no amount of religious ranting will get rid of a parasite, any more than it will get rid of fleas, ticks, and worms.

But fleas, ticks, and worms are harmless, I hear you say. Not, I answer, if the fleas carry bubonic plague, or the tick carries Lyme's disease, or the worm has penetrated into your brain. Then they will potentially kill you.

Parasites are inner beings, i.e. they have no manifest physical body, and they feed off the energy created by emotions or other energetic outputs. They are often very intelligent, can operate through your mind and body, and can change how your mind and body operates. They can mimic other beings, trick your mind, and push you to do things you would not normally contemplate. They do this by manipulating the parts of your brain and person-

ality that normally give you control over your impulses.

These beings, like physical parasites, are a part of creation and are not supernatural scary demons sent from Satan to eat your eyeballs. However most of the time they are not good for us, particularly if they get out of control, which usually happens when there is a major physical, mental, or energetic imbalance in the potential host.

By the time someone reaches the age of twenty-one their system will have had to deal with parasites in one form or another. Most people develop an inner immune response to these beings which affords a certain amount of protection from the heavier, more destructive parasites.

When a child catches chickenpox, colds, and other childhood diseases, their immature immune system kicks in and learns how to tackle various viruses. As a result the immune system matures, which gives the adult far greater protection against pathogens that could potentially be fatal.

However some children have underlying weaknesses and the immune system does not quite do its job, which in turn leaves that person more vulnerable to disease as they grow up. Essentially, this is a species-limiting process, and also a process of evolution.

The same pattern applies with these inner parasites. As children we are exposed to these

beings in our everyday life, and as we mature into adulthood most people develop an inner immune system against them. But some people may have underlying weaknesses or conditions that stop such a maturing of their immune system: these people are particularly vulnerable to serious parasite infestation. Such an infestation is what presents as ‘possessed by demons.’

Magicians are also more vulnerable to parasites simply because they cast their consciousness into areas that most humans do not. Some systems of magic—particularly pre-Christian ones—have dynamics in place that will first protect a magician from parasites, and then slowly help them to develop a good radar and immune system against these beings. But most modern magical systems do not have that inbuilt dynamic of protection-developing-to-immunity, and some even have actions and behaviour within them that attract such beings while weakening the magician. Because of this dynamic, it is wise for apprentices to know what sort of magical actions attract such beings, and which repel them while also strengthening the magician.

We have looked at this briefly in previous lessons, so you will already have a basic idea of magic/parasites by now. But the more in-depth detail in this lesson will not only give you a much deeper understanding of how these beings operate, it will also function as primary school for those magicians who will eventually specialise in exorcism.

Every magician should have an elementary understanding of these beings so that they can adjust their work accordingly when necessary—and also so that they do not buy into the very demon hysteria that puts them in the firing line with these beings. These beings are not demonic or evil, but make no mistake about how dangerous and destructive they can be.

There does seem to be a mentality in some cultures that if it is not evil, then it is not harmful. This is a stupid and dangerous assumption for a magician to make. Ebola

is not evil, but it is deadly and nasty. And the medical analogy is one that can be very useful for magicians: treat these beings like dangerous diseases. They infect, weaken, and then destroy a person—or at least severely disable them.

And there is another crossover, in that these parasites can trigger latent diseases within a person, or their predations can run concurrently with a physical or mental illness. Parasites can make recovery from serious illness almost impossible, or they can prolong a serious illness while devastating the inner and outer energies of a person.

These beings also sometimes present as hive beings: when they infest a group or a building, they are often many who are also one. Remember the being I talked about in a previous lesson who lay at the bottom of the lake and sent out its ‘children’ to feed on the local humans? That is an old, well-established parasite.

The range and action of this class of being is wide and deep, and knowledge of how to spot them and get rid of them, or at least limit them in your own body, is the first step towards learning how to deal with them out in the world as a magician and exorcist.

4.1 Parasites and brains

When an energetic, powerful parasite infects a human, it seems to the outside world that they are ‘possessed by a demon.’ The symptoms displayed can vary from mild ones which can go unnoticed for years to the highly dramatic. Just like pathogens, the parasites who can feed quietly without causing too much fuss in the host are the ones who have evolved enough to know the importance of keeping its food supply stable and unthreatened.

A parasite who is not quite so clever as that is a bit like a very young, poisonous spider or scorpion: they will cause far more damage because they cannot fully control their ‘venom.’ A not-quite-so-evolved parasite will trigger energies and behaviours in their host that result in extremes of behaviour that are

often dangerous to the host: the host either dies or their infection becomes so obvious that they are 'treated' for it. This in turn limits the food source and lifespan of the parasite.

What does this tell us? It tells us that when we are confronted with a spectacular show of 'possession' with all the bells and whistles, we are dealing with a feral, immature parasite. And even though they are dangerous, they will be easier to get rid of, as they have not as yet developed the skills to hide and cling on.

The more dangerous parasites are the ones who have evolved a system of infection that lets them feed off their host without destroying them or drawing too much attention. These sort are the more common ones present in our societies, and are the most dangerous of all. They will push their host to behaviours that allow a release of energy, while also manoeuvring this behaviour so that the host evades detection: the parasite teaches the host to be clever.

If the host does not have a self-destructive personality or a serious imbalance in their brain's reward system, then the relationship between host and parasite can go on indefinitely. But if the host does have a propensity for self-destructive behaviour or a serious imbalance in their brain's reward system, then the parasite can nudge the host to the point of suicide or extremes of self-destructive behaviour. So you begin to see just how dangerous these beings can be.

One word of caution. The presentations of parasite infestation and mental illness are often very similar, to the point that it can be difficult to tell the difference—and there *is* a difference. Sometimes—many times—the two come together, and it is very important for a magician to be able to differentiate between which is which, and why. Someone who is mentally ill and not infested needs to be treated medically. Someone who is infested needs magical treatment. Sometimes, both treatments are needed concurrently.

But as apprentices you are not yet adequately equipped to deal with such a

situation. Your job for now is to learn the various presentations, consequences, and magical details. This will help you spot infestations in historical figures, and also identify magical actions or systems that would potentially precipitate such an infestation. In your practical work you will learn a method of inner observation, and this will be your first step in learning how to deal with this type of being.

So let's look in detail at how these infestations occur in individuals, what they do, why, and how. The most common infestations occur via the brain and/or the endocrine system.

When a parasite comes into the orbit of a potential human host, it looks for a weakness that gives it an 'in.' That weakness can be physical, emotional, or psychic.

Once infected, the host either has an inner immune trigger response that kicks out the parasite (this can be almost immediate or can take a long while), or they succumb to long-term infestation.

It is worth taking the time to identify the various weakened doorways into our systems that these parasites can take, as it can give magicians clues about not only what caused an infection, but also how to get rid of it or protect against it.

4.2 Physical doorways

The physical doorways that present an opportunity for these beings tend for the most part to involve brain function, endocrine function, or both.

The smooth functioning of the human system relies in part on maintaining the balance of substances known as neurotransmitters. Without getting bogged down in biology, these endogenous chemicals form part of a trigger, transport, and communication system that upholds the balance of the body. Neurotransmitters act as triggers on switches: they switch a neuron on or off, or excite or inhibit it. These very simple actions have a profound effect on the body. Think of it in terms of keys and locks.

The on-off actions of these chemicals govern, among many other things, emotions, impulse control, and executive controls, and they have a profound effect on hormone regulation. This translates in everyday terms to emotions, actions, reactions, sexual activity, physical movement, and the actions of the autonomic nervous system like breathing, sweating, etc. So you begin to see how important these chemicals are to our health and survival.

When an energetic parasite infects a person, their action often aims directly at these on/off switches. Once they have figured out how to work them, they can effectively govern a person's body, mind, and emotions. In most cases the period of acute infection (the initial stages) is short, and the parasite is kicked out by the human's inner and outer immune system. This often goes unnoticed in most people: only shamanic-type healers and magicians would spot it.

The infected person may develop the physical symptoms of a mild virus, while having nightmares or dreams of bugs invading them, and they would experience a short-term problem with mood or impulse control. As their immune system kicks in, the symptoms fade, the parasite is kicked out, and the person's deeper inner system will now be primed, ready and waiting to defend against the next attempt to infest.

Most problematic situations happen when the infected person has a weakness that the parasite can identify and lean on. This makes it harder for the immune system to trigger. Examples of such weaknesses are mild-to-moderate dysfunction of the basal ganglia in the brain, and hormone imbalances (too much or too little testosterone, estrogen, etc.).

If the basal ganglia—one of the favourite sections of the brain for parasites to infest—is targeted by one of these beings, the presentation can be a classic 'demonic possession,' due to the parasite triggering this area of the brain to create an imbalance in neurotransmitter action. Because of that imbalance the human in question can find themselves getting

into situations that trigger a food supply for the parasite.

If you look up the basal ganglia and read about the wide-ranging effects it has on the body and mind, you will start to see why this area of the brain is such a great place for a parasite to set up its command and control centre. Often we see parasite possession heavily intertwined with a pre-existing mental illness, or we see a latent mental illness triggered into action by the parasite's presence.

As I said earlier, most often when a human is infected by a parasite the human's own defence mechanism kicks in and slowly expels it. In the Initiate section of the course you will learn how to spot the more subtle presentations of parasite infestation, and also learn how to get rid of them in people. But before you get to that stage it is easier to learn the more impressive—through rarer—presentations, so that you can spot them in your own community.

This phase of your training is about recognition and basic understanding, and from there learning how to keep yourself balanced *before* you attempt to help others. It is also important to learn while you are an apprentice just how complicated these issues are. Grasping that complexity will take you closer to a deeper understanding of how the universe operates around you.

So let's take a look at a stereotypically aggressive and dangerous parasite infestation. This example is based on cases I have worked with, and shows the basics of unravelling the indicators of possession and mental illness so that the exorcist can see which is which.

4.3 Example

We will call our victim Frank. Frank is an occultist in his mid-thirties with a quick mind and a deep interest in anything ancient. He is of general good health, he has a bit of a nervous tic that has continued from childhood, is pretty psychic, and he had mild

bouts of bipolar disorder in his early twenties. He works in an office and has a girlfriend. He likes to take occasional recreational drugs, but nothing heavy, and he has no habit.

Frank started to delve deep into the inner worlds in his magical work. Rather than work with any particular system he flitted around from style to style, mixed his own brand of mythos from his gaming interest into his visionary work, and decided to see if he could connect with 'aliens' in the inner worlds.

He felt he had some success in this, and was conversing with beings he felt were aliens. Every time he talked with them in vision he came out feeling amazing, powerful, and full of joy.¹ This feeling stayed with him for days. He felt invincible, tall, and his sex drive started to climb.² Because he felt so good after talking to these 'aliens' he started to work in vision almost every day with them.

His workmates noticed that Frank had developed some annoying habits that were starting to get on everyone's nerves. He would constantly tap on his desk, mutter to himself, was unable to focus in his work, and had stopped interacting casually with the office staff. He had stopped eating lunch, was losing weight, and his childhood tic had gotten a lot worse.

A couple of weeks down the line his partner began to resent Frank constantly badgering her for sex every morning and night. She also noticed that he had started to make pill-rolling hand movements when watching movies—a tremor often associated with the onset of motor-neurone diseases. Frank started experiencing quite bad mood swings and would become angry at the slightest thing. He began to obsess over his magical work and started treating his partner with deep suspicion.

At work he took to spending many minutes at a time staring at individuals in the office, pill-rolling with his fingers and muttering to himself. He became paranoid, thought

everyone was talking about him, and started breaking out in rashes, sweating a lot, and sneezing constantly. He had also started sexually harassing the women in the office where he worked.

He began hearing voices telling him things about the people around him, and his visionary work had become increasingly more bizarre. He started cutting himself, developed strong leg and arm jerks, had bouts of impulsive swearing and diarrhoea, and on occasion declared that he was a demon or god from another planet who was going to destroy everyone. But he did not display violent behaviour.

The house where he lived became difficult energetically. It began to take on the feel of a house that was mildly haunted, with doors slamming, lights going on and off, weird sounds, and a distinct uncomfortable feeling to it. It also felt dirty—no matter how much Frank's girlfriend cleaned the place, she always felt it was dirty. She also found herself waking up at the same time each night and could not get back to sleep.³

Frank had taken to spending hours lecturing people about magic and different orders of beings—beings that Frank organised into strict hierarchies, with names, numbers, and codes. He became obsessed with numbers, and would spend all night writing numbers out in patterns. He would pace, jerk, shout, scream, and mutter all night.

As you can see, if Frank (or his girlfriend) went to priest, the priest would likely suspect possession. A psychiatric worker would be thinking a psychotic episode linked to his history of bipolar disorder. They would both be right.

So let us step back and look at this picture, and try to tease out what is what.

4.4 Breakdown of the picture

Frank has a baseline sensitivity that potentially makes him vulnerable, as he has not learned

¹First potential magical symptom—parasites often give back an emotional release in order to encourage the host into behaviour to its liking.

²Second magical symptom.

³Inner defence mechanism going off.

how to work with his own mind and body type; nor has he learned how to work magically within a system that affords natural protection. He has a double-edged gift, being a natural psychic but with a physical vulnerability—this is where the basal ganglia hypothesis comes in—he has had bouts of bipolar disorder and has a nervous tic.

This tells us that he has a slight vulnerability towards imbalance in his dopamine/serotonin/GABA levels in relation to the receptors.⁴ This problem can be aggravated by taking any drug that causes the inhibition or release of those neurotransmitters. Frank liked an occasional bit of amphetamine on the weekends, which was slowly weakening his system—amphetamine directly triggers a dopamine response.

Frank went in vision in search of aliens. He had a fixed idea in his head of what he wanted to reach. Frank had also taken amphetamine in order to stay sharp and alert so he could work through the night. As he reached out in vision for the aliens he stepped into a level of the inner worlds that is very much about the imagination of humans: it is like a low-level version of the Inner Library—it is the realm of people's group fantasies.

Why did he end up there? Because his focused attention was fixed on something straight out of his imagination, a filter built from a childhood of movies and alien toys. He walked straight into a realm of parasites who feed off the energy output from people's fantasy worlds.

These parasites dressed themselves to look how he wanted them to look. They drew nearer to him and saw that areas of his brain were slightly imbalanced and weak, and they would be able to 'get in' in order to feed. Frank's body tried to accommodate their extra presence but could not, which in turn triggered a physical immune reaction.

The parasites find that they can trigger areas of his brain that process dopamine and

serotonin (among other things). This in turn makes him think and act in ways that produce energy for them to feed off of.

They encourage him to work more and more in the inner worlds with them, interactions which allow them to bypass Franks immune system—he essentially 'invited them in.' His body starts to react first with an immune reaction (sneezing and flu-like symptoms), and he begins to show the signs of neurotransmitter imbalance as the parasites interfere with the delicate chemical balance in Frank's brain. This begins to cause the pill-rolling, the leg and arm jerks, the paranoia/psychosis, the increased sex drive, etc: they essentially trigger his bipolar tendency into a full psychotic breakdown.

As the parasites become well-fed and more turn up for dinner, they gain enough energy to trigger physical actions in the house (lights, noises, etc.) which in turn triggers fear in Frank's girlfriend, an emotion which the parasites then feed off as well. They cannot get into her, as she has a good, balanced inner immune system, but they can trigger fear in her by actions around her, and then feed off the energy of that fear.

Essentially the invading parasites in Frank intentionally triggered his bipolar disorder and fuelled it because his psychosis produced energy that they could then feed from.

Frank would need both medical treatment and magical treatment to stabilise his brain and strip out the parasite. The parasite would need to go first; then after twenty-four hours Frank would be assessed to see what was left behind, which would indicate how much medical treatment was needed.

So a magician (working alongside a psychiatrist who was also a magician) stripped Frank of the parasite and temporarily sealed him to prevent it immediately returning, as Frank's inner system would be vulnerable for a while after. The day after, Frank was assessed.

Since the removal of the parasite, Frank had slept for twenty hours. It was the first time he had managed to sleep longer than three

⁴Too many 'locks' for the normal amount of 'keys,' for example.

hours since the whole thing started. He felt groggy, blank, depressed, not tall, and full of neither power nor sex drive. His hand tremored badly and he felt mentally very slow. This was the *dopamine crash*, as his brain no longer had a parasite constantly triggering a chemical response.

His girlfriend took him to a cabin in the country for a few days, armed with emergency phone numbers, and she ensured that there were no drugs or alcohol anywhere. Frank wanted to smoke tobacco—a craving that came totally out of the blue (it was his need for serotonin). The magician caring for him offered him tobacco, and also herbs that would trigger a gentle serotonin response.

This three-day time-out allows the inner aspect to settle, which then allows any underlying physical and/or mental condition to surface so that it can be properly treated.

After a couple of days away from his home (which was magically stripped and cleaned while he was away), Frank came back feeling very battered and slightly depressed. He was a bit anxious, and was having strange dreams and trouble focusing. But his psychotic behaviour had gone with the parasite, indicating that what had occurred was not a full-on psychotic episode but the result of the parasite's work. If the psychotic behaviour had continued, then Frank would have needed aggressive medical treatment to bring it under control. He was taken to a doctor and prescribed medication which he took for three months, after which he started to recover.

For a few years after this episode, at the same time each year, Frank had an echo of the same situation: it was deeply imprinted on his fate pattern, and it took time to fade.

The swift change in Frank after the parasite's removal told the magician which symptoms were caused by the parasite and which were the result of Frank's illness. The parasite's removal allowed his body to begin the recovery process, and the doctor was able to properly treat him.

If there had been no difference at all after the magical work, this does not mean that the work was weak or wrong; it would have indicated that Frank was not having trouble with the parasite but with his bipolar disorder and was having a psychotic breakdown. Sometimes the parasite invasion can trigger a breakdown, but is not actively causing it: it's like triggering a trip switch.

This is really important to think about. Some exorcists think that when a proper magical or religious working has not worked, then they must be facing a 'really tough, powerful demon.' No; it's a mental illness that has triggered, and the parasite in the victim's body is a side-issue.⁵ Never assume that just because someone has a being living within them (we are *made up* of beings) that it is causing a problem. Sometimes magic can trigger a mental illness and the being was just hanging out.

And remember, no amount of religious prayers or chanting will get rid of a parasite: it is not a 'religious' being, it is just hungry.

Everything in creation works in octaves, like Russian dolls: everything works from the same pattern. The same 'infection' mechanism is in play, whether it is a viral infection or an inner parasite infection.

Shamanic magicians (tribal ones, not New Age Western ones) treat a sick person by stripping out the inner aspect of the disease, be it a parasite or some other type of consciousness accompanying the physical illness. This gives the body's own immune system access to its proper energy resources, so it can fight the outer illness. The shaman will then give medicines to clear up the outer infection. Both sides, inner and outer, are dealt with.

4.5 Identifying the triggers of infestation

Certain things attract parasites. But keep in mind that these beings are part and parcel of

⁵Parasites do not always cause illness, which we will talk about later in this lesson.

our lives, just like catching colds, flu, worms, and fungal infections. You cannot strip the body totally of these beings, as that would become unhealthy. Remember, the body has to learn to cope with these infections as naturally as possible. We will look a bit later in the lesson at symbiotic relationships with these beings, as that is also a natural process.

The main triggers (where there is no magic involved) tend to be activities and emotions that provide energetic food. If the host is pretty stable, the parasite will dig into their brain in order to unbalance the person and thus provide food.

Triggers include: sexual orgasm (huge output of yummy energy), pain, happiness/'bliss,' obsessive and/or compulsive behaviour, anger, feelings of power and control, aggressive behaviour, and fear.

These are all normal emotions and activities for a human. What the parasite does is draw near to someone who may be vulnerable, test the waters, and if they can dig in, they will trigger any chemical action in the body they can in order to *enhance* the natural emotion until it becomes unnaturally strong. This sets up a *feedback loop* of triggering stronger and stronger reactions, allowing the parasite to feed off the energy of those reactions.

This is why magicians spend so much time and energy being still and working without emotion. Not only is that the most efficient and stable way to work, it is also the safest.

When magic enters the picture, parasites will be attracted by all of the above, plus they will be attracted by the magician stretching their consciousness in vision into unstable or unbalanced areas, or stretching out their energy in unbalanced or badly constructed rituals that rely heavily on emotive energy, ego, and control. Such working methods leave the magician vulnerable to weak spots in the work, and that will allow a parasite who is intelligent to weave its way into the work unnoticed. They will often dress up out of the

consciousness of the magician and reflect back what the magician wishes to see or experience.

Banishing rituals⁶ have no real effect on these beings at all, as such rituals are easy to get around. Magicians who work within systems that include deity, angelic, land being, and ancestral powers will usually be protected by them unless they step off-piste without knowing what they are doing.

In such circumstances, if the magician is well trained, they will recognise what is happening and act to get rid of the parasite while also tightening up their working practice. This sort of thing is usually no big deal unless the magician is an egomaniac idiot, in which case he will simply become a long-term yummy meal.

Using the health/disease analogy, a parasite can be seen as anything from the equivalent of a mild cold right the way through to a smallpox infection—which as an aside is a disease that the destroying deities used to flow through. So the situation I outlined above is just one small example in a vast and complicated scenario.

You will learn how to exorcise such beings when you are an initiate, as by then you will have more inner experience, you will be stronger, and you will know more; therefore you will be able to spot and deal with such situations with more skill and confidence. In the meantime there are a variety of things built into the course that will keep you safe from the nastier parasites, and you are slowly learning magical hygiene.

Now let's look at another parasite issue: buildings being infested. This is becoming a major problem as a result of societal changes.

4.6 Parasites and buildings

Just as parasites can trot around trying to munch humans (and also animals), they can also congregate in buildings where there is lots of good food to eat. This often means schools, meditation centres, shopping malls, psychiatric units, hospices, etc. Some hospitals also

⁶LBRP.

get targeted, though for some reason many hospitals seem to manage to keep their levels of parasites down.

Certain city centres can also get clogged up depending on the people, what happens there, and also the land—rivers that run through cities tend to keep them relatively clean, unless their flow is slowed right down or blocked. Older temples, churches, etc. can also help keep a place clean if they are properly balanced and kept running with regular, ritualised prayer—Catholic, Orthodox, or High Anglican, for example.

The problems occur where there is sluggish land energy⁷ or where there are a lot of people gathered who are producing energies that are enticing to these beings.

High schools are a good example, as they contain lots of teenagers who are all in various stages of hormonal flux from puberty; as are psychiatric units, with lots of people in various stages of mental illness.

The other favourite place for these parasites are New Age centres that do courses on 'dumping and clearing' sessions for people's issues or illnesses: practices that centre on personal psychological issues, the shedding of one's problems, or life games, are particularly attractive to these parasites.

Not all these places are vulnerable, and a lot depends on where they are located and how they are run. But when the conditions are right and a building attracts the attention of parasites, it can quickly turn into a major feeding station that affects all of its occupants to lesser or greater degrees (though some people have a strong natural immunity to such beings).

If the parasites have set up a recent feeding station they will defend it—often quite vigorously. If, however, it is well-established, they can become complacent...which makes it easier to break them up and send them packing.

Sometimes an experience can teach you more than thousands of words can, so in the

practical work of this lesson, we will observe these phenomena in action. Before we get to the practical work we will look at some other aspects of this subject matter.

4.7 Egregores

In modern magic egregores are thought of as a group mind or group consciousness connected to a group, religion, magical system, etc. It is assumed that they develop naturally through the actions of the participants of the lodge, system, or religion. While that is correct, it is only a fragment of the whole story. Ancient temple priesthoods and various magical groups also *constructed* egregores rather than letting them develop naturally.

So what actually is an egregore that it can be constructed?

An egregore is an energetic vessel that contains the patterns/structure of energy, knowledge, emotion, and inner action created by a group of people.

When egregores develop naturally, without construct or intervention, they become an echo of a group mind: the energy, magic, emotion, and knowledge developed by a group will be collected and shaped into what is termed a 'group mind' or an egregore. Energy created through magical actions also begins to build up a store of energetic resources that can be drawn upon in the future by the next generation of magicians.

When an egregore is not deliberately constructed its balance and integrity depends very much on the actions and maturity of the group. Such a natural egregore is only as good as its current group members who are interacting with it.

If a lodge has a poor crop of magicians with ego problems, little knowledge, or who are energetically and psychically immature, the egregore will start to degrade. When such an egregore starts to degrade, the knowledge, energy, and wisdom stored in it becomes harder to access. The group energy in the degrading egregore becomes more easily

⁷Blocked or contained springs, rivers, etc.

accessible to parasites, which invade, feed off of, and then start to control the egregore.

Once the infestation has gotten to the level where it is controlling the egregore, the parasites, if they are intelligent, can start to affect and essentially steer the magical group into actions that will facilitate more feeding opportunities.

Some magical groups and many ancient temple cultures constructed their egregores intentionally, creating a vessel for the group pattern, guarding it, and giving it shape so that it operates in a similar way to the Inner Library. The only difference is that the knowledge, experience, energy, and group mind that can be accessed through a constructed egregore is specific to that particular group. The Inner Library, on the other hand, is a vast vessel of human consciousness. In a way, a properly constructed egregore is like a much smaller octave (or smaller version) of the Inner Library.

A properly constructed egregore is well guarded against any intrusion and will also be invisible to parasites. This invisibility comes as a result of the energetic frequency of the construct. Think of it like radio signals: the egregore has to be on a regular human mind's frequency for the parasites to see it. If it is tuned properly the parasites cannot pick up on the frequency, so it remains invisible—not only to parasites, but also to magicians or other humans casually wandering through the inner worlds.

The main issue for you as an apprentice magician is to know that the majority (but not all) of modern magical groups have what are essentially *feral egregores* that are potentially parasited. If someone joins such a group it will not take long before the parasite tries to plug into the individual and have a feed. This will trigger mild-to-medium obsessive behaviour, compulsions, strong emotions, and a loss of impulse control. Sometimes we see this play out in magical wars between groups.

Sometimes these 'magical wars' are simply the product of immature, defensive magicians trying to battle over magical 'scraps.' But

often the war is driven by parasites who will repeatedly push the humans into conflict in order to keep the aggression going, which in turn provides a food source. When this is the case and the war is well-established, the groups in conflict will often be arguing over some small, insignificant detail, usually connected to "identity" (ego) and "authenticity" (control). The psychological, emotional, and magical engagement is often vastly out of proportion to the actual issue.

When challenged politely and intelligently, the involved magicians will often become aggressive (the parasite defending its feeding station). Often they will not be able to tell you what the conflict is actually about: they will simply keep repeating a perceived grievance and will not be able to look at the situation logically.

The parasites essentially disengage the magicians from their own balance and perspective; then they trigger the brain chemistry of the magicians into overdrive, which in turn allows the parasites to flow through the group undetected and unchallenged.

It can be very difficult for individuals to leave heavily parasited groups. Often threats are involved, along with the parasite triggering a cascade of fear in the person who wants to leave. It can get very messy.

I know of at least two major magical systems that have this serious issue and neither of them address it in any way. This is why it is so important for apprentices to learn about such things before they get to the stage of actually working with them in any depth: being forewarned alerts the apprentice to be attentive and to watch out for such issues as they try to navigate their way through the magical world. By paying attention and using what you know, as you browse through or engage with different magical systems, you will be able to ascertain which systems are healthy and which are not.

Suffice to say, Quareia has an extremely well constructed, well hidden, and well guarded egregore!

4.8 Symbiotic relationships

Not all parasite infestations are bad. The physical body has many different beings who make up the whole person. Without various viruses, bacteria, etc. we would not survive or exist. Like everything else in creation parasites can be good or bad depending on where they are and what they are doing.

Some parasites set up shop in a human and trigger a necessary response in the body of the human which benefits the human and also allows the parasite to feed. If the relationship is advantageous to both parties, then all is good. Just as bacteria in our gut allow us to digest food and extract nutrients, parasites can sometimes be helpful in balancing damaged energy systems in the body: they provide the missing or damaged impulse that allows the person to carry on living.

So it is important to not think that every parasite found in a human must be torn out and destroyed or composted. The exorcist or magician must take their time and be very clear as to what is causing the symptoms and what is not. One should never assume anything without objective clarification.

Parasites, for example, can provide bridges for brain impulses, can trigger neurons, and can bridge between veils on behalf of the human in return for a home and a meal. Sometimes that meal is simple and does not harm the human in any way. That is a truly symbiotic relationship between two beings: one of mutual benefit.

A good physical example is the intentional infection of a human with intestinal worms in order to treat autoimmune diseases. There have been some interesting results in various research projects where the infestation of the human by a physical parasite—i.e. intestinal worms—has been shown to limit the flares of inflammation, in inflammatory bowel diseases, for example. The worm gets a home and a meal, and the human gets their inflammatory disease brought under control with few or no side-effects. This could be a major boon in the treatment of autoimmune diseases, as conventional treatment sometimes

requires steroids or even chemotherapy in more serious cases.

4.9 Task: Vision work

In this practical work you will go and observe a parasite in action over a building. It is important that you stick to the anonymity of this work: you must not try to look at a building that you know. Working this way helps you learn about these beings in action: you can observe them, note their operational methods, see if you can spot their weaknesses, etc.

If you try and look at a building that you know then you are very likely to get pulled into the orbit of the parasite living there, and you will end up making the situation worse rather than helping or learning. These beings are clever and will do anything they can to protect their food source. You are of no help to anyone if you get tagged and then pulled into one of these beings, and that is precisely what can happen if you approach them or become visible to them and you do not know exactly what you are doing.

In this vision you will go through the Inner Library, which will afford you protection and will enable you to observe a situation without being seen. You will be placed in an observing position where you watch from a safe distance, and also, as you return through the Library, you will be able to pick up 'learning' from the Library which will lie dormant within you until the time is right for you to begin direct work on these beings.

Simply knowing about parasites will trigger processes of inner learning that will mature as you continue to study. It will also help you protect yourself against these beings should you have to spend time in an infested building: *knowing* is a first step of your inner immune system gearing up to trigger protection. It is a bit like vaccination: your immune system gets to see and recognise the parasite, but in a safe way, which in turn triggers a response in your immunity.

Prepare your work space as normal and prop your sword, point down, to the left of your east altar. Do the Anchor ritual and then sit in front of the east altar and still yourself with meditation.

When you are ready, working in vision, pass through the east altar and into the Inner Library as you have already learned to do. Go to the central podium and ask the librarian there if you can be guided to a viewing platform where you can safely observe a parasite infestation over a building.

The librarian will guide you to a long, dark corridor that runs off of the central library area, and together you will walk down it until you come to two big bronze doors. Place your hands upon the door. You feel that it is alive: it is a guardian that stops things from the outer world flowing into the Library unchecked. When the guardian is satisfied that you are no threat, the bronze door will swing open and reveal a ledge that looks out over a city.

The librarian will hand you a cloak with a hood that you will put on. Pull the hood up and fasten the cloak up properly. When you are ready the librarian will pull a bronze chain that hangs on the door and fasten it to the back of your cloak. They will then step back to allow you to step onto the viewing ledge.

As you stand there, take a minute to get your bearings and look at each building in the city. You will notice that one or more of the buildings seems to have mist around it, obscuring it from view. Choose one of them and look closely at it with intent: you wish to see what is hidden from view.

As you focus the mist will begin to clear and you will see that the building is covered by a large being: they are often partially shapeless, a bit like marshmallows, and either there will be one big one with loads of tentacles, or a large one that has smaller versions of itself that extend out and seem to attach themselves either around the building or to the tops of the heads of the people in or around the building.

Take a very close and considered look. Have no emotional reaction to what you see. This

is really important: you must feel no emotion whatsoever when you observe these beings. Any hint of anger, fear, loathing, compassion for the people, anything like that will alert the being to your presence and will potentially put you in its orbit. Imagine you are looking at a broken or damaged bit of machinery: you are simply looking to see what the situation is.

Look at the being's back, its top... you are searching for its core or its weak spot. Is it very protected with smaller beings guarding it? Does it have spines or armour? Or is it a longstanding being that has no fear of anything interfering with it? If it has lots of smaller beings breaking off or extending from it and feeding off people, your attention should not be on them: these beings are like a hive being or little clones of the main one.

To destroy parasites you look for their core and learn what and where their weak or exposed spot is: a spot without armour, scales, without smaller clones, a spot that goes directly to the heart of them as opposed to a limb.

Resist any urge to take action: you are there to learn, nothing more. Some parasites will put out a signal that almost invites humans to attack it: those who do not know how to deal with these beings will be pulled into their orbit and will become dinner. In time you will learn how to dispatch these beings and you will be put to work, but first comes learning and strengthening.

Take your time with your observations and see if you can ascertain what sort of food source is in the building which attracted it.

Is it hormone output (teens)? Is it pain and suffering (hospital)? Is it lots of people who have no impulse control (psychiatric unit)? Is it people shedding their baggage and looking for an easy solution, and therefore opening themselves up (meditation group)? Is it greed and adrenaline (stock market traders)?

These are all obvious examples, but there are many different food sources that are attractive to parasites. Identifying what the food is can be helpful, but don't worry if you cannot see

the trigger, as getting too close in observation will potentially expose you.

Once you have seen all that you need to see, withdraw back through the doors and wait while the librarian takes the chain off and the cloak from you. Touch the door, say thank you to the guardian, and shut the doors.

Walk back to the centre of the Library. Ask the librarian to guide you to a shelf of books that cover this subject matter so that you can learn more. When you get to the shelf, run your fingers along the books until you find one that feels brighter or stronger than the others.

Pick up that book and hand it to the librarian, who will push the book into you so that you can absorb its knowledge. When that is done, thank the librarian and bow to them in respect. Then return to your work space.

When you have finished the vision immediately write down everything in your journal that you can remember from the observation, but do not draw a picture of the being: to do so will draw it into your space.⁸

Once you have finished your write-up in your journal close down the work space, but leave the sword where it is for a while.

Go and wash your hands and face with soap and a handful of salt. Leave the sword where it is overnight, and in the morning put it back in its resting place, wrapped up in its scabbard.

4.10 *Task: Preparing a report*

Using your notes from your journal, write up a summary of your observations in your computer log. Write down how you think these beings might affect the groups of people in the spaces that get infected, and how in turn that might affect society in general. These beings encourage unbalanced behaviour in order to feed, so what are the wider implications for society when groups of people are manipulated in such a way?

Also look back at old news reports of teens committing multiple murders in schools. Don't just look at the teen who went on the

rampage; look on Google Maps at the school's position in relation to the land around it. Is it in a mountainous area? Parasites that encourage mass murder tend to come out of mountainous areas.

Once you have looked at a school situation, step back from the human perspective and see if you think there are any wider reasons that such a thing may have been triggered. Have there been people living in that area for hundreds of years, or is it a fairly new settlement?⁹ Is it near or on ancient burial grounds? Is it an area that was settled by native/aboriginal tribes, or was it shunned/avoided by them? Are there any folk legends in that area about dangerous beings?

These are all methods where you can start to step back and get a bigger picture of what is happening and why. Sometimes you can identify a specific trigger or collection of triggers. Other times it seems to be simply a matter of a lot of yummy food in one convenient place.

Write up your findings on computer.

4.11 *Task: Parasite research*

Look up the life cycle of a body parasite, like tape worms, thread worms, etc. Look closely at how they operate. How do they avoid killing their hosts? What cycles do they go through, and when are they at their most vulnerable?

The pattern of behaviour in physical parasites will tell you a lot about inner parasites, as they essentially use the same pattern of behaviour. The only real difference is that the physical parasite looks for physical food and an inner parasite looks for emotive energy.

Think about what types of emotive energies would attract parasites and how changes in a society's thinking can make it more vulnerable or more resistant to these beings. Then look at societal inhibitions, rules, and morals. Is it possible, do you think, that some morals and rules of society developed because of

⁸Images can be windows.

⁹Less than two hundred years old.

the dangers of these beings, and the understanding was lost? Or do they possibly make a society more vulnerable?

See if you can spot where societies have developed their own religious or cultural patterns in order to repel or defend against such beings, and how those patterns may have changed human behaviour. Do such developments tip the scales the other way and become repressive, or are they balanced and protective?

This task is purely for your own learning. It is up to you if you write it up or not, but doing some research and taking the time to think about the complexity of these issues will help you gain a deeper understanding of why societies form themselves in certain ways, how dogmas start, and how wisdoms get lost. It will also teach you the roots of some of the rules within a society, which in turn will help you tease out the wisdom from the dogma so that you can live your own life in a safe, healthy way without succumbing to dogmas, fears, or irrelevant ways of thinking.

Lesson 5

Titans/Primordial Deities and Vast Land Beings

The understanding of Titans and vast land beings is an important aspect of learning about our planet, our past, and the huge land powers that underpin our world. The term *land being* can cover anything from the consciousness of a rock, to a river or sea, to mountains and continents. It also covers the larger consciousness that operates behind these planetary beings: the Titans.

5.1 Titans

Many assume, because the Greeks had the Titans within their mythology, that the Titans were Greek. Not so. What has survived in Greek mythology¹ is remnants of their version of understanding regarding these vast and ancient beings.

Titans are/were all over the planet. They are also the deity expressions of the planet itself. What came down to us in terms of knowledge were highly constructed stories that outline some of the powers of these beings.

The Titans are very ancient deities from before the dawn of humanity. They are essentially the original, pre-root deities that formed as the planet shifted, changed, and eventually

became populated by various species. These pre-root deities are the consciousness of creation: they are the progenitors of the deities we know about from the last five thousand years of human history.

The Old Kingdom Egyptians also had knowledge of these powers: they were depicted as the *Ogdoad*, or the eight root deities who allowed the world to exist. These eight deities sprang from four powers, and each deity had a male and female side to them (undivided powers). They were:

Nu	and	Naunet
Amun	and	Amaunet
Kuk	and	Kauket
Huh	and	Hauhet

These vast powers set the stage for creation and out of that came the root deities such as Atum, who in turn gave birth to Shu, Tefnut, etc.

So let's back up a bit and have a closer look at this, as it will give you a much better idea of the formation of deity powers, as well as the understanding the ancients had regarding the formation of our world.

The first stumbling block you will come up against is one of semantics. The names

¹Our sources are mainly Hesiod; his are the only direct writings about the Titans that have survived.

and words used in the translation of texts can easily cause misunderstandings from a magical perspective. This is seen, for instance, in the understanding of the primordial waters, Nu and Naunet.

“The primordial waters” essentially refers to the great oceans that life crawled out of: we were born from the sea. This, in various ancient mythologies, is sometimes translated into English as “the watery abyss,” which then leads some inexperienced magicians to think that the Abyss and the primordial waters are the same thing, which they are not. So tread carefully in your reading and understanding.

All these deities have the full positive/negative polarity which is expressed as male and female pairings. These are not separate deities; rather they are the two sides of each coin. Here is a brief run-down of them.

1. **Nu and Naunet** A power that was the soup (oceans) from which all life crawled out of onto the earth. Nu was/is the roots of the genetics of all species, and this power set the stage ready for various lifeforms to evolve over time. It was also the power that helped create the driving force and catalysts for weather systems, ecosystems, climates, etc. (but not the weather elements themselves).
2. **Amun and Amaunet** The atmosphere, the ‘nothing’ between the stars and the earth. The powers of the weather, or air, moisture, sun, etc. play out in the arena which is Amun/Amaunet.
3. **Kuk and Kauket** The darkness before the light, the stillness before the action of creation, the chaos out of which order was formed. In this joint male/female form this power is not only the darkness from which sprang the light, but also the light to which the darkness returns: the cauldrons of creation and dissolution.
4. **Huh and Hauhet** Infinity, Divine existence before time, the Void from which all creation flows.

In the early creation myth of ancient Egypt there was a massive release of energy that caused a landmass to rise, and that land mass brought Atum to the world. Atum is (and means) “the complete one”: everything was contained within him, and from him came the other deities.

Straight away we start to see the knowledge that the ancient Egyptians had of the dynamics of early life on the planet—pretty impressive. Their imagery shows reptiles:² very old life forms whose age tells us just how old these deities are in the order of species they connect with.

From Atum flowed the deities Shu (wind/life) and Tefnut (moisture/order). From these names you can look up the rest of the creation myths and deities for yourself.

To make sense of all this from the perspective of the magician we will choose one pre-root deity and look at the progression of that power as it steps down enough so that humans can work/interact with it. We will look at the power of air to illustrate how the flow of root deities works.

5.2 Air

We start with Amun and Amaunet, the undivided power of the air regardless of the chemical make-up that air has. Though today we think of air as being a mix that we can breathe,³ it has not always been that way on this planet, and the undivided power we know as Amun/Amaunet is the root of *all* the various mixes that our atmosphere has had over time.⁴

From Amun/Amaunet we step down one notch to Shu: the emptiness that divides the sky and the earth—his two children. Shu is a

²Frogs, snakes, etc.

³Nitrogen, oxygen, water vapour, argon, and carbon dioxide.

⁴As an aside, here is a misstep that ancient Egyptians made: they later focused on Amun as a divided male deity of the air, thus creating an imbalance in the power exchange. Also, reaching for Amun, a deity who was an eternal root power, rather than working with the powers that sprung from him and Amaunet, was not such a great idea.

step closer to our experience of air. He resides in the power of Amun in that Shu is the root consciousness of the air *that moves around us*: the air that we can breathe, as opposed to the total atmosphere that surrounds the planet. He is the power that carries the weather (but not the weather itself) and is the power that enables life to exist.

From his children, the earth and the sky, sprang the deities we are more familiar with in Egyptian mythology: Isis, Osiris, Set, and Nephthys.

A couple of other key players appear on the scene early on who are essentially bridges between the Ogdoad and the deities closer to our world and our humanity. They are Djehuty and Ma'at.

Djehuty is the balance of utterance, the root of communication, magic, knowledge, and the "accountant of souls," he who records the results of life. Ma'at, his female counterpart, is the power of balance that flows through everything, order from chaos, and the scales themselves.

In Western magic, Djehuty is the sword/utterance/word, and Ma'at is the scales.

It is at this level that magicians work with the deities in magical forms, as these deities form a structure that humans can interact with. Trying to work with Amun/Amaunet in deity form is too overarching: you would be plugging into the power of our planet's atmosphere, a vast consciousness that could potentially fry a human mind. It is also too big, too formless, and too expansive for direct, successful communication.

Similarly, working directly with Shu is likely to trigger all sorts of weather issues, as he is a deity who flows across continents and rises directly out of the power of the oceans. Shu is not a deity who has a form that magicians can work with. He is the overarching power of air in nature, and is not stepped down enough for us to communicate with him properly—we simply acknowledge and respect his power.

As humans we like to dabble, and we think we know what we are doing, but magically engaging such a deity directly is biting off a bit more than humans can chew. These powerful forces are acknowledged, respected, and recognised...but not directly plugged into.

It's a bit like going round to a friend's house where their grandmother and great grandmother also live. You interact with your friend easily, as they are so similar in age and understanding to you; but you are very polite to their grandmother and great grandmother, and you don't try to sit down and play video games with them.

These powerful root creation deities flow in fragments through other deities that are closer to our understanding. These other deities, who are stepped-down filters of the overarching powers, are the ones we would connect with magically.

One of these deities is Djehuty. Of the two deities of balance and order, Djehuty is the one that magicians work with directly. Ma'at—who is a power of balance who underpins everything—is recognised, respected, and her laws are adhered to, but a magician would not usually try to communicate directly with her. Instead, the magician would veer towards Djehuty. Why?

Djehuty is a pivotal deity for priests and magicians in that he filters the vast powers of air into a form that is compatible with our existence: the Word.

In their magical training the priest-magician first learns the powers of magical utterance, limitation that brings balance, and all the powers of magical east/air. At the same time, they learn to connect with the element of air out in nature—not as a deity, but as a 'being-to-being' contact, something you have been doing in your lessons by talking to nature.

As a result of that work, the priest-magician begins to understand the deeper underlying powers that flow through these deities, and slowly inches their way towards the knowledge and understanding of the power of the utterance of creation, and the power of the

magical breath upon the wind: the closest we can come to communion with the powerful creation deities that are the consciousness of the air, the weather, and communication.

So where do the Titans come into all this? The Ogdoad are the Titans as understood by the Egyptians, who had a better handle on it than anyone else we know of. Though the Titans are not worked with directly by magicians, they are known of, recognised, honoured, and respected. This keeps their action within your orbit of understanding, and enables you fully to understand the powers that flow around you and through the deities.

There are, however, deities like Djehuty who span both the first primordial deities and the language, culture, and magic of humanity. They are a direct filter to these vast powers, and because of their closeness to humanity they can step down or step up the power of their interaction depending on which human stands before them—they can filter their power according to the maturity and capability of the human.

This does not mean that the magician necessarily works with the deity Djehuty unless they are operating within the Egyptian pattern: the bridge power of Djehuty is inherent within all cultures, with all different groups of humans. Djehuty is simply its Egyptian expression.

When you work with an image and description of the Egyptian deity, you also get all of the dressing that comes with that filter. Magicians make this mistake repeatedly, and often mimic the ancient priesthoods by having statues that they give offerings to, recite prayers to, etc. But this can be an unbalanced way to work with these powers. If you are an adept working on a specific line of work that is in particular orbit to the Egyptian pantheon, then all is well and good.

But that is working with these deities as contacts and tools; it is not a foundation of magical understanding and experience. First the magician must learn to connect with, recognise, and work with those powers without a cultural dressing so that they can

find the expressions that flow naturally within the landmass that the magician lives upon. This will also help the magician to recognise those same powers in different cultures around the world.

And you have been doing this in small steps. In the first lesson of this module you connected with a deity of the east, of the wind. You were not given a name, a deity form, or an image; rather you were directed to work with the power itself and how it naturally presented itself to you.

When you work in the Library and connect with the beings there, you are connecting with the power of Djehuty, the recorder of all things, the keeper of knowledge, the conversion of the wind into utterance and the Word. The power of the Library is a filter whose overarching power is a deity the Egyptians named Djehuty.

So you are already taking the first steps towards working with these powers and understanding them. By doing it this way, not only do you learn the real power without the dogmatic dressing that built up in various cultures over millennia, but you also sidestep the first trap that catches magicians: dogmatic adherence to a decaying understanding. There is no statue to go out and buy, no altar or deity to dress and take pictures of and then show off on social media, no title of priesthood, no special outfit—these are traps laid to catch the unwise.

And yet, once you have come truly to understand the undressed power, you can work with the dressed cultural expression of that power (a named deity) without falling prey to such traps, as you will be able to understand the true function of the deity filter without putting a human-style dressing on it. Then and only then will you be able, as an adept, really to tap into the powers of these deities and work with them properly.

When you worked with your magical tools out in nature you took a first step towards the dynamic of direct contact when you connected with the deity of the river. Behind this deity is a deeper, more powerful force of

water/moisture, and behind this is the power of the ocean and the atmosphere—the two dynamics that form water we can drink.

As the magician progresses towards adeptship within their training, when they connect with the river, they would also keep a magical focus on the vast powers *behind* that river.

It is like a series of gates: you open the one before you, but you are aware of the other gates behind it, which in turn gives you an understanding of what lies *beyond* the gates.

And here comes the full circle of action: an experienced adept, who is aware of these vast powers beyond the river and may have lightly connected with them magically, will return their focus to the first gate, and approach the river in the same way as an apprentice.

The difference is that the adept has a full, in-depth magical understanding of those vast powers, so that when they do a simple act of acknowledging the power of the river, the river responds with the full powers of the root deities behind the river.

This dynamic comes into play in all the work an experienced adept does. They have no need to do complex rituals or deep visions; the power in its full depth is immediate wherever they turn their focus.

For you as apprentice magicians, all this translates to first learning the base power of the east, which you have been doing through your ritual and visionary work. As you step into initiate training, the work begins to focus on the deities and powers who translate the power of the east into knowledge of the power of utterance, both in ritual and in nature—the foundations of which you have, again, already started. As you progress, you step into the orbit of deity powers who bridge magical knowledge, structure, and method.

As you step into the work of an adept, you learn to reach through those ‘front’ powers to recognise and begin to understand, in full magical terms, the forces that lie behind the deities. From there, the adept brings all these vast powers of creation back down to ground level and returns to simplicity. But it is a

simplicity full of gnosis: the fool who has traversed the universe and returned to the beginning.⁵

5.3 Land beings

In previous lessons and practical work you have been introduced to local land beings around you in a tentative, slow way. As an apprentice your connection to and work with these beings is rudimentary, as such connections need to be taken a step at a time.

This is because these types of beings do not think or act in the same way as humans, and it is easy to get in a mess by making a misstep with these beings, so the connection is worked with a step at a time. This way, both you and the land beings around you normalise to one another. When you come to work in more depth with them, you will both know each other’s working methods, intentions, and you as a magician will have learned not to humanise them.

The major mistake that many magicians make when working and connecting with land beings is approaching and interacting with them as if they were a type of human. They are not. We expect them to act in human ways and have human emotions, human sensibilities, and human boundaries of behaviour. Nothing could be further from the truth. And by approaching land beings in such a way, the magician can trigger a destructive response without meaning to.

Beyond the local land beings are vast beings of land consciousness that are all around us. Often they are not aware of us as individuals. Within the orbit of these vast beings are many other different layers of being and consciousness that magicians connect to and work with.

To get to this stage of fluency you need first to know about these large continental beings, what they do, and how they operate. From there you will be able to connect with the

⁵Old tarot decks sometimes had the Fool as the first major card...and also the last.

beings that bridge between the huge powers and the local species, humans included.

This is akin to the relationship between the Ogdoad and Djehuty: within the vast sphere of land consciousness are beings who can be connected with and worked with as adepts. In some cultures they are viewed as deities and in other cultures they are considered as the consciousness that resides in a mountain, or a chain of mountains, or in the ocean.

As magicians, we approach these various bridges of consciousness in a variety of ways, which helps us to recognise these beings depicted in various magical and ancient texts.

Let us first look at some examples of the massive land beings who are so often unaware of humans—just as we are often unaware of insects that live around us. From there you will be able to understand the wide variety of these beings in the landscape.

5.4 Mountains

We often think of mountains as individual beings of nature, which they are—but they are also deeply connected with all other mountains. The individual mountain is also connected deeply to the range to which it belongs, and the range itself can be approached as an individual land being.

But over the years, various magicians have learned that mountain ranges at seemingly vast distances from each other are deeply connected. They can be worked with as a ‘family’ of ranges: what happens to one range can affect mountains thousands of miles away.

From a magical perspective mountains are very active energy-wise. They are often home to many different layers of beings: smaller land beings, deities, ancient sleepers, etc. The energy of a mountain is often volatile—in fact I have yet to come across a mountain or range that is peaceful. If the mountain or range has been worked with for a long time they become *friendly volatile* as opposed to *hostile volatile*. But either way, mountains are rarely—if ever—passive in their energy.

As magicians it is almost impossible to commune directly with the power of a mountain or range, and most of the lesser land beings who inhabit mountains are often hostile or difficult for human contact. Sometimes the difficulty is not about hostility but strangeness, and the presence of a lot of powerful energy that our bodies do not know what to do with. To make more sense out of this for you as an apprentice, we will now look at mountain power in its different octaves and presentations, which hopefully will clarify things a little.

5.5 Peeling the layers off the mountain

We will start with the smaller beings and work up/down from there. From a psychic energy perspective some mountains are more active than others. So we will look at the dynamic of an ‘active’ mountain perspective.

An active mountain is often populated by a wide variety of land beings who present in a vast array of guises.

The most immediate contacts tend to be nature beings—**faery beings**. These present as part animal, part human; or as a small or very tall human, or as humanoid beings who incorporate twigs, horns, fur, rock, etc. into their presentation.

They are not cute; they are not twinkly with wings and glitter. These are powerful nature beings in their own right, and they will defend their territory quite aggressively if they need to.

It is this layer of being that gives humans nightmares or attacks them in their sleep if they feel the human is threatening their territory in any way. Think in terms of folk legends of trolls, Bigfoot, monsters, Krampus, etc.

They can become physically violent: they can throw things, hit people and injure them, or torment the minds of their victims until the humans withdraw from their land. They can also be responsible for the

disappearance of humans, and can cause all manner of confusion and disorientation in humans—being “pixie-led,” for example.

They reside on the surface of the mountain and can also be found deep in the caves of mountain ranges.

At the end of the lesson you will find links and book recommendations from which you can learn more about these beings, should you wish to.

One step up from these beings, we find beings who can act as *bridges* between the vast consciousness of the mountain/range and humans (or other species). Similar to Djehuty, these **bridge beings** are a part of the larger, powerful force of the land, but are also a consciousness that humans can connect with.

These often crop up in mountain cultures as deities who ‘come from’ or reside in a mountain range. Though they can communicate with humans, they are land beings and as such often do not have human emotions or sensibilities. They are themselves, and it is folly to try and form a relationship with them with the idea that they think emotively, in the same way you do.

Often the deities of these mountains appear attended by large predatory animals; or they appear as part-human, part-predatory animal or large-toothed creature (e.g. lion, bear). These deities are essentially the doorkeepers for the deeper powers that reside in the mountains.

Now we get to the vast land being itself: the **mountain consciousness**. Once you get to this level of being you have to switch how you think. The more surface types of beings appear as animals, birds, reptiles, and humans: they mirror the species they have had contact with or are part of. Mountains and ranges do not. They are a totally different form of consciousness and are more closely related to the elements than they are to any species.

A curious thing about these powerful mountains—one which many magicians have found when working with them—is that their complimentary element is *air*. I do not

mean the air around the mountain, but the air *within* the mountain. This is not a physical manifestation of the element, but an energetic and inner one: air and mountains go together, and are found together magically. We work with that dynamic in a much smaller sense with the sword and the stone.

This strange⁶ union of the elements shows up when the magician goes deep into the mountain or ranges in vision in a particular way.

It also shows in various ancient magical imagery: Moses goes to the top of the mountain to gain the Utterance of God—and the utterance is carved in stone.

In the Western culture’s death vision, beyond the river is a mountain range that must be climbed, a mountain of whispers and utterances. As the spirit climbs the mountain, they hear the many dogmas in life that weighed them down or in some way limited them.

The link between words/air and mountains varies from an incidental connection (the Essenes hiding their scrolls in caves), to a deeply mystical one (the Cave of the Four Winds).

For your practical work you will go into the depths of the mountain to find the junction place that joins up mountain ranges, and where the four winds of the Underworld flow together, deep in the heart of land.

Before we get to that, and before we move on, let me outline some practical, simple ways you can begin a gentle, outer connection with these vast mountain powers should you live on them, near them, or go visit them.

Mountains are vast beings who are often not directly aware of us, and we cannot get into direct contact with the large being itself. But we can use our inherent bridge power to gently tap into their consciousness.

We tend not to get a direct answer from the mountain itself in the form of direct magical communication, though

⁶To me, anyhow.

sometimes—rarely—that can happen; but we do sometimes get favourable responses from the lesser beings or nature around the mountain, or a rumble of communion from the mountain itself.

The bridging power inherent within humans is the ability to make sound/vibration in a specific way with our voices: it is the quality of ‘Djehuty’ within humans that allows this trigger to happen.

This is done in a very simple way, a way you have already been learning: through the use of your voice in song. Mountains react to human song, and if there is a steady, non-confrontational energy in the song it is usually favourably received.

It is akin to our reactions to insects. Most humans do not like earwigs, beetles, woodlice, etc. But we smile when we see a beautiful butterfly. The human voice raised in song elicits a similar reaction from land powers: they pick up on it as something beautiful. We cannot talk directly to the butterfly and hold a conversation with it, but we can admire it; and that admiration often translates to humans planting flowers to give the butterflies food and shelter. And so it is between humans and mountains, if the connection is done properly.

Do bear in mind, though, that if a mountain has been attacked by humans⁷ then it is far less likely that you will be welcome. In such cases connecting with a mountain will trigger a need for balance, and you will be expected to work magically to redress the balance, which can be a lifetime’s work of hard and difficult magic. So tread wisely.

The place to sing to the mountain is in its caves so that the sound is within the mountain, not on top of it. Sometimes you sing and there is no response. That doesn’t matter: you can continue to sing to the mountain until it notices you, if you are close enough to visit often. Occasionally you can get a huge, or at least interesting, response.

When I was a young person I used to do a lot of caving and potholing. When I was deep in a cave system I would often stop for a while and sing to the caves, to the mountain, and to the rocks. At first I got no response at all. And then slowly, after a while, I started to feel a shift in the caves as I went through them.

A couple of years later I was caving a long system in Yorkshire that opened out into a huge cavern, and I stood in the centre of the cavern and sang to the hill. I did not get a physical response, but I got a sudden ‘opening up’—which is the only way I can describe it—of the energy of the cave system: it was like all the energetic lights went on and I was surrounded by a vast consciousness that heard a faint sound. It woke up and was listening.

But the energetic output of that brief, simple contact was too much for me at that age, and it overwhelmed me. It was like seeing, from an energetic point of view, the whole range of mountains in the country in one brief flash. I was too young—eighteen years old—to process the experience, and I admit it scared me a little.

Many years later I had a more immediate answer from a mountain. This time I was strong and experienced enough for the contact to be better formed. I went to visit a cave with a group of magicians, a cave within a very powerful and magical mountain. I sat and sang old folk songs from my childhood, and held no intent in my mind other than to sing to the mountain in the same way I would sing to my children at bedtime.

As we crawled out of the cave and set off walking back down the mountain, I felt a distinct rumble under my feet. I stopped and listened, and yes, it was like a small earthquake: the mountain was singing back. I am very sensitive to land activity and can often feel very faint earthquakes that others cannot. I asked the others if they felt the quake and everyone said no, and one person pointed out that the mountain range had no active fault lines that they knew of.

When I got home I got on to a university website that records all earthquake action, no

⁷Underground bomb testing, mining, blasting, etc.

matter how small. When I was standing on the mountain and felt the rumbling, there was indeed a small earthquake recorded. This was the mountain communicating back at a very low frequency: a rumble. We cannot understand each other, song and rumble; but we acknowledge each other and are aware of each other, and that is enough. Sometimes the teeny tiny action triggers a reaction.

If you go to mountains, find the caves and see if you can safely access one. Sit down and sing songs that trigger either childhood feelings of safety—lullabies—or old folk songs of love, for example.

We use these gentle songs because the rhythm and cadence of the song tends to be slightly diffuse and does not hold harsh, regular beats. The harsher and more regular the song's beat, the more aggressive a response it will trigger. The different responses that humans get from nature in relation to the pitch and beat of a song can vary wildly, and this is something you will learn to work with more directly in your training.

As you leave the cave, spend a little time on the hillside listening, watching, and meditating. If you should suddenly be overwhelmed by an unexpected wave of fear or adrenaline, then get off the mountain immediately: the response is aggressive.

If you get a strong compulsion to go back into the cave and sleep there, also get off the mountain immediately: the beings within the mountain want you to leave humanity and go live with them. Going to sleep in such a situation can end up with you dying in your sleep and having your spirit stuck in the mountain as a play companion for the land beings.

I am not joking about this, and I have known it to happen before, so be warned. These vast beings and all the other land beings around them are beautiful but also dangerous at times. Their allure can be overwhelming, particularly to sensitive people, so keep your wits about you. The same holds true for any connection with any of these huge land powers: do not be romantic about this as you are dealing with

powers that can entwine you and blot you out in a second.

If you do not get such an extreme reaction, but are allowed just to be on the hillside with no major pull either way, enjoy the nature around you and keep a close eye on the birds, the wind, and the weather reactions. If all is good, go back a few times and sing in the caves, but don't overdo it. Spending a lot of your apprenticeship just making friends but not necessarily doing anything pays massive dividends in the future...as you will discover in your own time.

5.6 Oceans

Oceans, like mountain ranges, are vast beings that hold whole magical inner ecosystems within them as well as their outer ecosystems. The whole body of planetary seawater is one very large being, and the areas where it settles into particular oceans are offshoots of the main consciousness of water on the planet.

Each ocean has its own personality and a job that it does, and within that are many beings and contacts. Some of them work with humanity and others do not, or are not even aware of humanity.

For us as magicians these ocean consciousnesses are too diffuse and too far removed from humanity for us to interact directly with. But within the oceans are powers that present to us as deities, inner beings, inner priesthoods, and contacts whom we can work with if we need to.

Whereas mountains have a strong connection with air and all that air brings to us magically,⁸ the ocean brings and takes waves of humanity, and gives us knowledge of life and death, of blood lines, races: it is directly connected with the vessel⁹ from which life flows and to which life returns.

Magically the oceans also connect strongly with the magical element of fire,¹⁰ and you will find that many older cultures that live by the sea had numerous fire rituals where fire was gifted to the sea.

⁸Word, sword, etc.

⁹But not the scales.

¹⁰South, future, genetics.

Within each ocean is an **undivided deity** form which is still far beyond our ability to reach. These ocean deities are similar in scope and power to the Egyptian Ogdoad, and are treated as such by magicians.

One step down from that level of power are more localised powers that we can connect with should we need to. These present as **partially divided deities**¹¹ who can be connected with where the land meets the sea: at the threshold. Adepts work with these beings as part of work that is connected to the ebb and flow of humanity and the evolution of our species. These beings are not involved or worked with for more mundane magical purposes as their power structure is very specific.

One step down from these threshold deities are beings who present to us as a **priesthood**, male and female, sometimes humanoid, sometimes not, who mediate death and life with the tides of the ocean. It is not individual death; rather it is death connected to species and races. When these contacts appear in magical visions it tells us that we are at a time of major change in our populations, cultures, and even species.

Time, and our concept of time, is very different from the concept of time that these large beings have. What can be immediate for them can be hundreds of years for us. This needs to be kept in mind should a magician have any contact from the ocean.

The ocean, as a magical being, is far removed from us: we may live as humans by the sea, but it is not our living environment and as such it is not usually part of the 'family' of beings with whom magicians work.

However, some magicians who live by the sea do become deeply linked to the ocean and the being that bridges between the shore and the ocean. For these magicians, work with the ocean often becomes the only work they do, as they align their magical system to become compatible with the sea as opposed to the powers of the land.

And that brings me to an important point for you to remember. Working deep magic upon or with an element you live in or around is generally stable magic and compatible with life. But working deep magic with something like the ocean, something you could not possibly live in,¹² can quickly become dangerous in many different ways. Our bodies and our magic have developed to live and work on dry land. To plunge magically into the ocean with the intent of long-term projects is at odds with our survival as individuals.

This can manifest in various ways, from slowly finding it hard to function on dry land, to being swept into the ocean as the being tries to bring you deep into their realm.

This almost happened to a magical sister of mine who works deeply with the oceans. One day, while visiting the sea in Ireland, she was suddenly pulled by a freak wave and sucked down off the rocks. She survived, but with a badly broken ankle. The sea recognised her, loved her, and wanted her to join it.

With all these large powers the word 'caution' should be tattooed across your forehead so that you look at it every day in the mirror!

But if, as an adept, you are called to work with ocean beings, it is likely that you would work on the threshold, where you would be bridging races or species from the ocean to the land, and from the land to the ocean. This sets up an inner pattern that eventually manifests itself physically.

Hopefully we will not need that work in this century, but knowing about it will inform you should you see it in action, or have contact with the ocean in vision or dreams.

5.7 Other land features

The other vast land powers that express in our world are volcanoes, plains, fault lines, and large ice sheets. Smaller powers are expressed in certain valleys, areas of hot springs, etc.

¹¹They have a specific gender, but undivided power.

¹²We need air to breathe.

Every one of these has the same kind of structure as mountains and oceans: a vast consciousness with a prime deity expression, a smaller deity form that bridges to humanity, beings who are divided expressions or aspects of the larger consciousness, and then beings who live within that environment.

Each land feature will have a central place that acts as a **pivot** between the inner and outer power. Finding that central place allows the magician to understand how the inner powers, outer powers, beings, and contacts all come together. This is where the visionary magician makes contact, and then works out from.

We will work with a pivotal place in vision in the practical work so that you get an idea of how it all fits together. Later, as an adept, you will work with some of the more volatile, large land beings who manifest through volcanoes, fault lines, etc. But first, by working with the mountains and the vast land being beneath your feet, you will start on the road to acquiring a technique that will enable you to connect with the various land expressions in their more powerful forms.

5.8 The land beneath you

In your previous lessons you have worked step by step with various forms of beings and also with nature around you. This in turn has slowly introduced the nearby land powers to you in their lesser forms. It has also introduced you to them.

It is important to do this before you attempt to connect with the larger consciousness of the landmass on which you live. Get to know and respect the small guys and make friends before you climb up the corporate ladder!

By connecting with the Garden around you, the rivers, the hills, the Underworld, and all in small steps, you have allowed your body and mind to normalise to the land powers, and for the land powers to become aware of you.

You have also learned to work with the power of the stone in various ways. This, too, has prepared you for deeper connection to the land being on the continent where you

live. Each landmass, regardless of regional boundaries, holds a huge consciousness that is the being of that landmass. We are less than fleas on the surface of that land, but slowly, step by step, we can make connections with that landmass through the various bridge beings who present upon a land.

The bigger the landmass, the further away from our consciousness the land becomes: it becomes too big and we become too small to make overall contact, so usually magicians work with regional expressions upon a landmass. And that is, for the most part, how you will work.

However it is vital to understand the larger power that resides behind the regional presentation, and to start a faint connection to this consciousness, via bridges, if you are to work in any real magical depth as an adept. You at least become vaguely aware of each other, which in turn becomes protective both for you and the land.

If you live on an island, as I now do, it is easier: the landmass is smaller and more contained by the ocean, so the power is more focused, which makes it more accessible. It is harder to make that connection if you live on a large continent (as I have also done), but it is still necessary to attempt that connection in a simple way. Connecting with the overall landmass brings a different layer of meaning and understanding to your relationship with the land, above and beyond the area you usually connect to.

Think of it like the politics of a country. There are city and county councils, regional administrations, and a national government. Although the majority of a population do not have a direct role in the running of central government, by casting a vote in a democracy everyone plays a small part, and you, by casting a vote, affect the nation in a tiny way.

So it is with connections with land beings. You work most intensively with the beings directly around you, and you have occasional connections with larger land features like rivers, mountains, etc. You would not usually

work directly with the whole consciousness of your continent, but your single voice connecting to the continent does bring about change. Your voice acts as a tiny catalyst that then filters down to the region, the area, and finally your own patch.

It is a bit like a chain of command, but not very organised in the way we understand organisation. Slowly you inch your way up the pecking order, say your hello to the being at the top of the power ladder, and then wait for the answer to filter back through the underlings at the bottom.

The way to do this is by intention and focus. You have slowly been expanding your consciousness outwards as you work magically, first through your garden, the wind, and then through regional land features. You would not work in vision or ritual directly with the power of the continent, but by keeping a focused awareness of its presence and the fact that you are its guest, more lights begin to turn on for you magically.

The method for doing this is included in the practical work and is something you should incorporate into your magical work from now on.

5.9 About the practical work

We will do this work in two stages. The first stage weaves in the start of connection with the continent, and the second stage is the technique for going deep into the pivotal place that connects mountain ranges.

Before you start your practical work, there are some things that need saying at this point in your training. Though they may not seem particularly important at this stage, they are the most powerful things in magic you will ever learn. So remember these points: learning them now puts them in your consciousness, and they will unfold in your understanding as you develop as a magician.

What needs saying is this. There are three root powers within a human that are the powers of magic: *observation, resonance, and*

connectedness. On the surface these can seem simple things, psychological things, things we already know. But that would be missing the true power behind those three words.

When you *observe*, you trigger change.

When you *resonate* at the same frequency as something else, you learn and acquire the skills inherent in whatever you are resonating with.

When you are *connected*, you can change/rebuild/destroy vast patterns with your own small actions.

All magic springs from these three dynamics. But the understanding of these dynamics, in a true sense, comes from direct experience. Remember these three words whenever you do any magic, and you will spot one of these dynamics in action.

5.10 Task: Vision of the Pivot of the Mountains

Stage I

As you prepare to do the ritual to prepare the space for the vision (Anchor Ritual), instead of putting your cloth on the floor drape it round your shoulders.

Put out the ritual tools in their place and then stand facing the central altar, facing south.

Be aware that in all four directions and below you is the continent that you stand upon. Be aware of it as a conscious being that you live and work upon, and as you keep that awareness remember the drops of blood you have placed on the land in the past, the songs/poems you have sung to the river, and all the land beings you have connected to in various ways.

Hold out your arms and declare, using your voice, that you are a child of that land.

Close your eyes. Be aware that each direction stretches out across that land until it reaches the sea. However large the continent is where you are, allow your mind to reach in all four directions, one at a time, starting in the east. Be aware of how far that land

stretches. Roll your consciousness out in the direction until it reaches the sea, pause briefly in that place, and then slowly bring your consciousness back over the land, back to your workspace and then body.

The way to do this is through stillness, then expanding your mind/imagination beyond your body in a direction and visualising key elements that are between you and the sea.¹³ As you expand your imagination outwards you also keep a sharp awareness of your body and the room you are working in. As you pull your consciousness back, do it slowly, backtracking the same way you rolled out.

When you have finished kneel down and place your forehead on the floor. Feel your head and your mind touching the land beneath the building where you are.

Acknowledge the land as your parent, as the thing that upholds you, as the land that contains every being, element, and society that makes you who you are. Thank the land in your mind for allowing you to live upon it, and imagine that your mind and the land blend thresholds, so that your mind can flow into the land and the land can flow into your mind.

The land becomes your body and your body is the land: what you do to your body is mirrored in the land, and what happens to the land is processed through your body.

Stand in that understanding for a while and just be with it.

When you are ready stand up and begin the Anchor ritual. Keep the vast land being in your mind as you work. Everything that you acknowledge in the directions stands upon the continent; you are all its children, so keep that in the front of your thoughts as you work.

Once you have finished the ritual sit down. Choose for yourself where you should sit. Use your energies to feel each direction in turn and decide where you need to be. Now it is time to do stage two of this work, the vision of going to the pivot of the mountains.

Stage II

In vision see an opening in the floor before you. Remember your acknowledgement of the land and ask the land for safe passage into it. Place your hand on the floor and declare that you will treat the land with honour, both in this vision and in your life.¹⁴

As you look at the opening you see it is a vast, deep, black hole that seems to vanish into the depths of the earth.

You are intending to go to the root place from which the breath of the mountains flows. State that intention in your mind, stand up in vision, and look down the black hole. You have to trust the vast land being to take you where you need to go without suffering any harm.

Take a step forward and allow yourself to fall down the hole. Stay still in your mind as you fall through the earth with the intention of going to the pivotal place from where the breath of the mountains flows.

You will fall down and down in the darkness, you will see nothing in the darkness, no reference point, nothing; just blackness as you fall and fall. You will seem to fall for quite some time until you land on a pile of sand.

Get up. You will find yourself in a small, shallow cave. Before you is a short tunnel with a faint light glowing at the end of it. Follow that light until it brings you into a vast cavern that is circular with four main tunnels, one in each direction, leading off from the centre.

In the centre of the circular cavern is a large white crystalline stone that emits a light that shines around the cavern. It also seems to emit sound and vibration. This is the source of the breath of the mountains, and the heart of the vast land beings that we know as mountains.

As you move closer to the stone its sound becomes more like a pressure that you can almost hear but that you can definitely feel. Stand before the stone, kneel down, and place your forehead to the stone. You can feel it pulsing, contracting, as though it was

¹³Cities, mountain ranges, vast plains, etc.

¹⁴And live up to that...no littering, dumping, etc.

breathing, and with each contraction you can hear a very low vibration like a rumble.

Be still. Allow your mind to pulse with the stone. This stone is the beating heart at the root of all mountains. It is the beating heart of the vast consciousness of the mountains, of the land being that your consciousness is currently within.

This is one of the elements that you came from, that all of your bloodline and species came from. Though your distant ancestors were birthed from the sea, this stone was the womb that emitted the first spark of life, the first vibration, which then flowed into the ocean before being born.

Place your hands on the stone and let your body tune itself to the rhythm of the stone's pulse. Your heart and the heart of the mountains beat together, and for a moment you can feel the body, power, and consciousness of the vast mountain ranges around the world. You can feel the timelessness, the power, and the stillness of these beings.

And the beings can feel you: your tiny consciousness encased in a small body, too small for them to register, but your consciousness can expand beyond your body.

Allow your mind to flow outwards. Feel yourself filling the cavern. You have no shape, no body; you are pure consciousness and energy.

Feel yourself merge lightly with the rock before you and with the rock walls all around you. The consciousness of the rock feels you, and the vibration emitting from the crystal rock changes and shifts as it becomes fully aware of you. When you feel that shift, slowly bring your consciousness back to your visionary body but retain that stillness and feeling of expansion.

Now get up. Wander around the cave and look at the walls. You will notice tiny holes in the walls that seem to be minute tunnels reaching up to the surface world.

Put your hand up to one. You will feel a slight wind on the back of your hand: placing

your hand there has interrupted a faint flow of 'air' that is emitting out of the central stone and travelling up these thin tunnels to the surface.

Wander around the cave and look at these holes/tunnels in the rock. One will draw you in particular.

Put your finger in one of the holes and be still. After a moment you will feel the length of this tunnel, but using your inner senses you will also feel that this reaches up to a mountain or mountain range. An image will flash into your mind of the mountain on the other side of this tunnel where it hits the surface world. You may recognise the mountain or you may not.

As you hold your finger there, in your mind, say hello to the mountain. Then remove your finger so that the breath of the rock can continue its journey unhindered to the surface.

Step back from the wall and wander round the cave again. This time cast your mind to the four tunnels leading off in the four directions. Now is not the time for you to explore these tunnels, but in the future you will. These lead to various beings and consciousnesses who are in long-term service to the land and the mountains.

As you edge nearer to one of the tunnels, you will notice that its entrance is covered with a fine spider's web with a spider guarding the centre. Do not disturb her as she will attack: she is guarding the contacts and beings who are deep in the tunnels, constantly working to keep the breath of the central stone healthy and strong.

Go back to the central stone and once more place your hands on it. Every time you touch a stone in the future, either in vision or in physical life, remember this central stone. Every time you place your foot upon the stone which is your shield in your magical work, remember that it is connected to the stone floor before the Great Goddess in the Underworld, which in turn is connected to this stone at the centre of all things.

Your focus of thought will renew the connection between them and will strengthen

your communication and connectedness with this place. Just stay in silence and stillness with the central stone for a while, and when you are ready, step back.

Stand and look at the stone for a while. Watch it gently pulse and notice colours that reflect within the stone, veins of different types of rock and metals that you had not noticed before, as they create a weave pattern over the stone.

Before you leave there is something you can give to the stone. The stone constantly breathes and contracts to keep a flow of energy, vibration, and wind flowing into the mountains. You can do the same for the stone.

Breathe in and out and let your breath flow over the stone: give back a little of the air that it constantly gives out. As you do this, think of the times you have sung for the land, and you will realise that although you were singing to the small land beings and land features, you were also, in a small way, giving back the breath, vibration, and sound to this rock at the centre of all things.

This is the rock that birthed mountains, ranges, outcrops, and tiny stones. Its breathing keeps the consciousness of all rock alive and healthy. When you sing to the land you are also singing to this stone, and this stone will always respond: you have breathed together, and you are now connected.

A strong light starts to emit from the stone. It shoots upwards, reaching through a hole in the ceiling you had not noticed. You lean forward to look and you see that the light shoots far up through the rock and will emerge in the surface world: the light of the land.

You are drawn to the light, which is purer and brighter than any light you can remember seeing. As you step closer you find yourself stepping into the light. The stone allows you to pass into it and then flow with its light upwards.

The light is like a beam of power that fills you with energy and pulls you upwards, through the ceiling of the cave, through the rock, up and up, until you emerge through the floor of your

work space. The light fills your work space and continues to rise through your ceiling and out to the stars.

This is the light of the earth, the true energy and essence of the land, which is always in constant union with the stars.

Sit a while and bathe in this light. Slowly its brightness will subside.

When you are ready open your eyes and sit quietly for a while. Remember what you saw, and remember what happened.

Go and place your hands on your stone shield. Remember the stone at the centre of the deep cave, remember its breathing, its vibration, and how it is connected to this stone.

Lift your hands from your stone and place your fingertips very lightly on it so that you are still in contact but hardly touching. Remember the stone in the centre of the cave, how it breathed and vibrated. Feel through your fingertips into the stone, feel it moving, shifting: a feeling that translates more in your mind than in your sense of touch. Spend a little time in communion with the stone.

When you are ready write your experience down in your journal before you put out the lights and close the gates. Copy the notes from your journal into your computer log when you have time.

Whenever you pick up a stone or visit a hill or mountain, remember that deep cave and the white crystalline stone, and spend a few moments in meditation, recovering the feeling of being in that place. It will connect you more deeply with the mountains, hills, and stones around you.

5.11 *Task: Researching the Ogdoad*

Look up the Ogdoad and read about them. Read the creation myth that involves them. Then read the creation myth in Genesis. Keep in mind that the Egyptian writings predate Genesis by a long way.

5.12 **Task: Faeries resear**ch

Get a copy of the book *The Secret Commonwealth of Elves Fauns and Faeries* by the Rev Robert Kirk. There are cheap and free PDFs all over the net if you do not want to buy a paperback. Don't try and read it from cover to cover; rather let your intuition guide you through the pages.

This book contains the experiences, observations, and tales of the local folk written down by a seventeenth century Scottish Minister and scholar who worked among them. His book outlines the villagers' experiences of faery beings. It is the best book to read for information on these smaller land beings.

5.13 **Task: Research on connecting with faeries**

Read *Magic of the North Gate*, chapter five: Faeries and Shrines. This will give you some basic background as to how to connect with the smaller land beings around you in a semistructured way, should you wish to.

5.14 **Optional task: Researching the bright light**

Should you wish to research the bright light that emits from the stone in the deep cave, it is connected to female deities/powers in various cultures.

In Britain it was Brigh, the Bright One, a goddess who was/is the light of the land. She was eventually dumbed down into Bridget the midwife. But if you dig deeply, you will find much more about her connection with the mountain/cave, and bright light (the word 'bright' comes from her name).

She is also connected with weaponry, being the forger of swords; with white springs; and with thresholds. Her undivided form is the Cailleach, a goddess of life and death, who is the British version of Cybele. She is Brigh in summer and the old hag in winter.

Lesson 6

Spirits of the body

The spirits that reside within the organs of the body are largely ignored by Western magicians unless they have an interest in acupuncture or Daoism. And yet they are a crucial aspect of our magical power, foundation, and stability: without a good working system in the body/spirit the magician is virtually powerless.

When we are young and full of vital force we tend to ignore our body and inflict all sorts of abuses upon it. Then once we hit middle age and things start to go wrong, we end up paying a bit more attention. But if you can attend, commune, and listen to the spirits of your organs before they get to a state of collapse, you will have an army of workers to tend your home fires while you work.

Besides the obvious benefit of looking after your body, there are deeper and more mystical aspects to communing with your body's spirits, something we will look at later in the lesson. But let's start at the beginning.

6.1 Spirits of the organs

I came across the spirits of the organs through necessity: my body was struggling and I decided to give my various organs a bit of a pep talk in vision. To my shock they talked back. This led me to discover that I had not invented the wheel, but that the Far Eastern

cultures¹ were well aware of this phenomenon and had been for a very long time. I am always the last to the table!

So I started to read about the Five Spirits of the organs. This is a system within Chinese medicine—link at the bottom for those interested to get your research started. I realised that some of what I read correlated with what I had experienced, and some of it did not. In this lesson we will only cover what I have found and worked with for myself. From there, you can branch out and study further if you wish. I will say that making this discovery² has not only altered how I tend to my body, but it has also vastly altered how I do magic.

The basic outline is this: the organs of the body have their own consciousness and personality. Think of the body as a solar system, not a planet: the organs, the vital force, and the body structure all work together to uphold a physical being who is essentially made up of lots of smaller beings. By consciously working with the beings/spirits of your organs you engage with the various members of your choir to ensure that everyone is singing the right note at the right time. This is vital in powerful magic: if your body is in any kind of serious disharmony the magic

¹Daoism, for example.

²I guess it is akin to suddenly realising you have a hand...duh.

will widen the cracks and push the imbalance further.

If the magician has had to undertake a magical project that draws heavily on the strength and reserve of their body—which most powerful magic does—then preparing the organ spirits for such hard work, and tending to their needs afterwards, ensures that their body survives any knocks well and recovers quickly.

Taking this a step further, an experienced magician can work with an organ spirit as a co-worker in magic, drawing upon the knowledge of the spirit, its wisdom, and its range of action in order to achieve something.

So let's have a look at the *who*, *why*, and *how* of work with the organ spirits. Bear in mind I am relaying what I have personally worked with, not an already-formed system. So I am sure to have gaps in my understanding that you may be able to fill from further study and direct experience.

6.2 Who are the organ spirits?

From what I have found working in vision, the organ spirits seem to be a part of us and yet also independent of us: if the organ is transplanted into someone else, the unique character of the organ's spirit stays with the organ, not with our eternal spirits.

To try and make working sense of this I treat each organ spirit as a unique being in its own right, a being who works with me in order for me to function as a living, breathing being. They work for me, and in turn I care for them.

If you work within Chinese medicine, you may take a different and more complex approach; but like everything else in magic I work from the standpoint of direct experience and then study from there, as opposed to the other way around. This ensures that you gain real, direct experience without taking on board dogmas that other people have built up.

If you look at texts regarding the spirits of the organs you will see that attributes, numbers, planetary alignments, and various other connections have been made over a large

span of time in relation to the spirit organs. Some of these will be correct, and some will be the inspired or dogmatic intellectual developments that people have added over the years.

This is a perennial issue in magic: to truly find powerful ways of working we must pay attention to the findings of others, but not follow them in an unthinking way.

The organs I have worked with in vision and had a great deal of success with are the **heart, lungs, liver, kidneys, colon, brain,**³ **endocrine glands, and stomach.** Some of these are worked with in Chinese medicine and some are not. Some were worked with in ancient Egypt and some were not.

Let's have a look at some of these organ spirits, how they are worked with, and why.

6.3 Heart

The one thing I do seem to have found that agrees with both the Chinese system and the Egyptian system is the importance of the heart spirit. The heart spirit appears as a king who sits in an inner sanctum and is surrounded by channels of fluids (blood flow). I found that working in vision with the heart spirit—ensuring he had enough light, that his channels were unblocked, that he was clean, bright, and responsive—had a massive effect on my health and magic.

He is like a ruler of the organs and if he is not happy, nothing else is happy. He ensures that you have the vital force available for your work and that all the nutrients, information, and strength that you need is accessible to you. If the king is tired, dusty, clogged up, or presents in vision as sleeping or wounded, then he needs your immediate attention.

He is also a voice that speaks on your behalf in the inner worlds, retelling your life without hesitation or avoidance; he is your recorder who tells the keeper of the scales of your deeds throughout your life.

³I didn't find a spirit in the brain, but did find the inner landscape.

The ancient Egyptians knew this. As their magical culture began to degrade they developed spells to silence the heart spirit or to force it to lie on their behalf when they stood on the threshold of Judgement. It is much better to listen to the wise counsel of the heart spirit and learn/mature in life rather than try to lie your way through death.

We in the West have retained some of that knowledge in our folklore and in the concept of “listening to your heart”: rather than being driven by emotions, learning to listen to the quiet wisdom of the heart when it speaks is a valuable guide to any magician. In the practical work we will go in vision to talk to the heart spirit, which will in turn give you techniques that you can use to explore, meet, and introduce yourself properly to the other quiet members of your team.

But for now, let us look at some of the other organ spirits. Instead of going through all of them, I will pick some who are not usually connected with in the Chinese or Egyptian systems; the rest you can figure out for yourself.

6.4 Intestines

The intestines are interesting. We think of them simply as processing our food and extracting nutrients. But the digestive system in general, and the intestines specifically, do much more than this: they affect our mood and our immune system.

The enteric nervous system is a complex mystery that scientists are only now starting to look at and unravel. At the end of the lesson you will find a link to a science article that gives a little more background from a lay person’s perspective on this issue.

From a magical perspective the intestines appear as something akin to a council of elders who advise the rest of the body and spirit in order to maintain balance and health.

When I first came across this ‘council’ while exploring my body in vision I found it easy to communicate with them, and the advice I

was given led me to change a lot about how I maintained my body. And the advice was spot on. It gave the term “gut feeling” a whole new meaning.

It also affected how I did magic. I listened more and more to this group of advisors as I delved into deep exploratory magic. Not only did their advice help in protecting my body, but I also found their group voice joining in with my conversations with inner world beings. It was an interesting experience and really began to change how I interacted with other beings.

6.5 Brain

The brain is another organ that is not paid attention to by the ancients or the Chinese in terms of spirit. I too have never found an overarching spirit in the brain, but I did find a door into my own inner landscape *via* the brain.

I found this very early on in my magical experiments, and spent a few years exploring this inner landscape of the body, learning what to do and what not to do by observing the results triggered by the visionary work.

Essentially I went in vision into my brain with the intention of cleaning it. The cleaning of the inner organs in vision is something I learned in my early days of magic, and has very definite physical results. I would go into my brain in vision armed with a vacuum cleaner and would clean off any build-up I found on its ‘wires,’ the inside surface of the skull, and the chambers within the brain. One day I came across a door deep in the centre of the brain, and like the curious cat I am I went through the door and found myself in a natural landscape.

Over time I learned not to interfere with the landscape but simply to be there, observe, and acknowledge. There was a deep mystery in this inner landscape. I could feel it, but I was as yet too young, and had not enough experience of magic, to understand fully what I was looking at. I could not understand why it was a natural landscape composed of trees, grass, hills, river, sky...and without a human or a spirit in sight.

We will look a bit deeper into this phenomenon soon, but first we need to look at the reasons why you would work with your organs in vision, and how important it is to give these beings the same level of attention that we give to beings in the inner worlds.

6.6 Why we work with the organ spirits

Besides the obvious health benefits of tending to every aspect of our bodies, there are deeper resonances involving these organ spirits that are of great importance to the magician. The organ spirits do not just work to keep our bodies functioning well; they are also part of our wider consciousness and play an important role in how we communicate with other beings in the inner world and how we interact with the land.

When we work in vision we do not ‘leave’ our bodies; it is more a matter of stretching and expanding beyond our bodies. When we work in vision we perceive this action as stepping out of ourselves. This visionary technique informs our conscious mind that we are going somewhere, which we are. But we never actually leave our bodies—we don’t have to. We have the ability to be in many places at once, to expand beyond our physical boundaries and allow our conscious mind and deeper spirit to flow anywhere.

The visionary act of seeing yourself leaving your body is a *training method*. It is a very necessary step that is used for a prolonged period of time, often years, as it helps the physical body—and the organ spirits—to adjust to what is happening. Spreading out too far, too fast, can have a very damaging effect on the physical body. So the magician works in simple steps: these steps train the mind in travelling, and also give the body’s spirits and substance warning of what is happening.

Eventually the adept casts their focused mind in a direction and the spirit follows immediately, without the need for visionary

steps. In the last lesson you began to take steps towards this expansion of the consciousness, while also working with the visionary sense of ‘going somewhere.’ Eventually as an adept, the visionary technique will be used far less in your work and the expansive technique used far more.

To get to that point takes years of work that cannot be bypassed safely. When the magician takes the visionary action of stepping out of their body, a series of processes kick into action that serve to protect the integrity of their body and to prepare the spirits within the body for the experience. The organ spirits can act a bit like your filing manager, your anchors, and also the manager of your vital force/energy while you work.

When you go in vision into the inner worlds and you meet a powerful being, the first thing the being needs to know is if you are generally balanced. If you are seriously unbalanced you may be a danger to the inner being, so the very first thing that happens upon inner contact is the being casts its mind to your organ spirits.

Your heart speaks of your deeds, of who you are, and the spirits of the liver and kidneys speak to the integrity of the physical and inner body and its ability to cope with contact. It is a bit like sitting down in front of a healer who before speaking to you looks at the state of your skin, your eyes, your demeanour, and then makes a first assessment of the state of your health from their observations.

This is how many inner beings work, and it is not your body they look at, it is your organ spirits. If the being can see from your organ spirits that you are ill, about to get ill, or are low in energy or seriously unbalanced, they will immediately break the contact. This is experienced by the magician as being booted out of vision. It is not that you have failed or are being rejected—it is that the contact has seen that communication and work in vision would put you at risk.

Until now, when you have worked in vision you have been unaware of these spirits who are part of the hive which is you. But as you slowly

learn to work with them, tend them, and be aware of them, they will communicate to you more as you work and warn you of coming illness.

For example when you catch a cold or the flu, it can take a few days from infection to actual illness. During that incubation period doing any deep magical work will weaken you and can make the actual active infection far worse and longer-lasting than it could have been.⁴

But if you are used to working with your organ spirits and have built up a relationship with them, the communion between you creates channels through which they can issue you a warning sign. We talk to them as separate beings, and this method creates a pathway for clear communication to flow back and forth.

Each person is different, and you and your organ spirits will find a way to signal/communicate back and forth that works for you both. For example my heart spirit talks to me in dreams, through tarot, and through simply making me aware of him: I will be working and suddenly he will come into my mind. When I focus on him he can then communicate what he needs or wants to say.

My kidney spirits (two very different ones) will 'poke' me with a sudden brief sharp pain. When this first started to happen I thought something was going wrong with my kidneys. But they were fine; it was the spirits trying to get my attention. Once they had done that I learned other ways of allowing them to get my attention without stabbing me!

But these experiences are more or less unique to the individual: you will slowly develop your own pathways of communication with these spirits.

Just remember that these spirits are housed in organs and not bodies. They do not have eyes and ears, so regular communication with their human can be tricky: you need to find the vocabulary of the organ spirit that also works for you. It can be anything. It could be a shift in

your awareness during meditation—by being still and silent the faint voice can be heard.

Your attention will be drawn to an organ if it is trying to communicate with you. It can manifest through dreams, through bodily reactions such as pain, soreness, rashes, or simply by suddenly becoming aware of a part of your body. The better your lines of communication become, the less dramatic the spirits have to be to get your attention.

Sometimes they will get your attention because their organ is sick or weak or under threat; sometimes they are telling you that your vital force is low and needs attending to; or they can warn you of magical attacks that directly threaten your organs. They can also alert you to inner contacts/beings who are trying to get your attention: the organ spirit communes with the being, then tries to tell you that you are missing something. This translates into a feeling that you *really are missing something*—this feeling is generated by an organ spirit to get your attention.

As you become more experienced as a magician, and after you have worked/communed with these body spirits for a while, you will find that they also make very good advisors. They will reflect to you their opinion about an issue from their own standpoint as to how it would directly affect them.

So for example if an adept was to undertake a major magical project, they would first consult with key organ spirits to see how they would be directly affected, and whether or not they would be able to cope with the impact of the work.

Sometimes this serves to warn the organs of heavy work ahead so that they can gear up for it and be ready. Sometimes the spirits will inform the magician that their organ does not have the strength to sustain such work without damage; or they will advise the magician that they can do the work but that certain organs will need specific support through food, herbs, or other means.

It is about learning to work as a team and realising that you are not alone in your body.

⁴Been there, done that...

Nor are you an individual unit upon the land... which takes me to the next part of this lesson.

6.7 Our bodies and the land

The work with your individual organs is something that you can begin to work with and experiment with straight away. There is also a deeper, more profound aspect of you, your body, and the spirits that reside within you; an aspect of mystical magic that takes a life time to unfold, and this is that you and the land around you are truly one and the same being.

This is not something you can switch on and start working with easily, but now is the stage where you simply become aware of it through observation. A lot of your work so far has been edging you to this awareness slowly, and now is the stage where you will really start to look. It will take decades of work to truly just begin to understand it at a deep level: this profound aspect of yourself cannot be grasped by intellect or meditation; rather it comes very slowly in increments that are the results of a series of experiences over time.

The first stage of this is to be aware of it. Then the observations unfold over time until you are in no doubt as to the reality of this dynamic. From there, the adept works within the dynamic to affect themselves and everything around them, within them, and above them to bring and maintain balance as a holism.

All different cultural variants of mystical thought express this deep truth, and we can read them and nod wisely—yet we still don't really get it until it is a real body experience. Everything in magic works this way: direct experience brings it home to us in ways that leave no doubt; all we need to do from these experiences is to learn quietly—without needing to become evangelistic about it, which is a trap.

Your path, your learning, your experience, your development are all about you as a living and eternal being, and your experience is

going to be different from another person's. Each person is a universe, and they must come to this understanding alone. You can leave pointers, you can guide when asked, you can teach; but in truth, a person walks to this threshold alone and on their own terms.

So let's get back to this connection between the land, you, and your body spirits. For those living in a fast-paced city, spotting the slow connection that develops between land and magician is a tough one—but don't forget that the weather is also part of the land. As you progress in magic and work more and more with land and spirits you will gradually come to notice that your body is affected by the weather in subtle ways. How this manifests is individual to the magician, as we are all very different; but slowly, over the years, you will start to see the connections in no uncertain terms.

This is a two way street, and one that defies everything we know about how the world works. The adept begins to realise that whatever is going on in their body also affects the land and weather around them. This is a dynamic you have already looked at in simple terms: you and the land become one, like the sacred king. If you uphold your inner and outer integrity you also uphold the land. As magical individuals each of us affects everything around us in deep and subtle ways. The adept is the land, and the land is the adept.

This is not something you just step into in your early years. But over decades you spot it more and more. I have no logical understanding of this dynamic, only that it 'is.' Intellectually I can look back over history, ancient mysticism, and ancient cultures and see it right there in the writings; but to experience it is something very different, and it confounds logic. But once a magician settles somewhere—usually by middle age—if they are working deeply, they will begin to notice that what they do affects the nature around them and *vice versa*. This begins with you talking to the land and the land talking back. From there, the process slowly unfolds, and for me it is still unfolding.

Remember the mention of inner landscapes in the body? When you go into your body in vision and go into the brain, deep within it is a threshold that when crossed takes you into the inner landscape of the person. But the inner landscape of a human is not an inner person; it is a natural landscape.

For years I could not understand why it was the land and not a human inner shape, but I just continued to work with how it presented. I saw that the health of the person could be ascertained by the health of their inner land. It is only very recently that the penny dropped for me:⁵ the inner landscape reflects that deep connection between human and land. We are of each other, and this deep inner landscape is the inner pattern for that dynamic.

And that also gives you an idea of how these deeper magical dynamics surface for us. Something presents to you in vision and you have two choices: work with it even though you don't fully understand it, or reject it because it does not make sense. Modern education has taught us to reject that which does not make sense, but our well of knowledge to draw upon is far too limited for us to instantly recognise and make sense of everything that presents. So the way forward in such a situation is to work tentatively with what presents, and your learning will unfold as is right and balanced for you.

When I come across something like this I have realised that an early step is to check via tarot that it is indeed safe for me to explore. In the past, in my thirties, I would just dive into the unknown and explore. I learned through bitter experience that to do so not only expands your experience and knowledge but can also put you in danger. Eventually I learned, when faced with something unknown, to read up on it to see if it would put me in mortal danger, or severely injure me or anything else. If there was no indication of serious backlash, then I would explore—and take a few knocks along the way.

So it is with the unfolding relationship with

the land and your body. It can be approached very naturally and simply in the early stages.

Going out into the wind and taking a deep breath while keeping awareness of the spirit of the lungs, the air being Divine breath, and you being the threshold where the two meet. The wind comes to know you, the spirit of the lungs speaks for you, and the three of you breathe together.

Over time, as you get older, that relationship deepens so that you too become the vessel of the wind, and breathing out with intent summons the winds. And in return the wind blows, your breath breathes the wind, and your spirit converts the wind into words: you speak with the wind flowing through you.

When you look up to the sun, be aware of the king of your heart in your centre. The sun and your heart are the same thing: all your organs are mirrored in nature from a magical perspective, and building that relationship between nature and your body strengthens you both. In the practical work there is a visionary exercise that will help get this process started for you.

6.8 The power networks

Everything in creation has power networks that interlink: the vital force of the universe. If you try to think of this in such expansive terms it will elude your true understanding; but if you bring your thought and observation down to ground level it is easier to have a direct experience of this—and like all magic we learn from direct experience, not through pondering, philosophising, or hypothesising. Once you have a direct experience of something it becomes embedded deep within you, and it changes you.

We experience power networks in lots of different ways: through our own nervous system, the vital force in our bodies; through moon, sun, and starlight; through electricity; through the pulse and power that flows from the sun to us.⁶

⁵I can be so dumb sometimes...

⁶Coronal mass ejections, solar flares, etc.

Some people have learned to fear such power that we perceive as outside of ourselves, like electricity, for example. And yet they are all a part of us and we adjust around them. We can work with them, adjust to their ebbs and flows, and help our bodies learn to flow with them rather than against them.

The first step of this is to be aware of the power flows within our own body: what the Chinese call *Chi* or *Qi*. This vital force is manifest in everything in creation, and is the root power that enables everything to exist.

As magicians, we become aware of this in our own bodies, then in the land, weather, and every other thing that exists. This harmonic understanding allows us to be truly aware of the power and force in everything, and to become consciously joined with this vital force. This is one of the major roots in magic, and where the power of magic flows from.

One technique is to expand beyond oneself and join with the vital force that runs through everything. From there the magician can feel disturbance in their own vital force, or disturbance in the vital force of what is around them.

In the previous lesson you expanded yourself in vision to join with the deep cave at the root of the mountains. This technique of achieving stillness and then expanding out to join with everything switches your consciousness on to the understanding that we are not all separate units; rather we are expansions and contractions of the same thing.

With this learning, when the body's vital force is slightly disturbed, we can expand outwards to the vital forces of the land, the sun, and the weather. By harmonising with these forces, our own inner force remembers how it should be, and begins the rebalancing process.

If our vital force becomes badly disturbed or run down we become sick, and often the land around us will seem to become disturbed. Then we seek the help of a healer, who can remind our vital force what it needs to do, repair some of the damage, and put us back on our feet.

This is why so many magicians work with homeopathy,⁷ cranial osteopathy, acupuncture, etc. All these healing modalities reach to the vital force and remind our systems how to heal themselves.

As adepts we often specialise in a particular aspect of magic. Those who focus on healing and working with the land work through a process of learning these subtle healing modalities. At first we work on humans and animals, but eventually we come to realise that these same healing modalities can be applied to the land, the trees, the rivers, etc. You have already begun the learning process for that with your work with charged water and pouring it into the river.

As the skills of the adept grow, so they learn to use pressure, minute movement of their hands, transfers of energy, and subtle alchemy (like homeopathy) to heal the land around them. Never fall into the trap of wanting to heal the planet: this is too big a slice of pie for one person to eat. Tend to what is immediately in front of you; that in turn ripples out slowly over time to affect a much wider area.

I have been tending where I live now for the last five years, and the response in nature is wonderful: the land where I live, the little valley, along with all the creatures, are blossoming wonderfully.

When I travel I can tell where someone is doing something similar, whether in the countryside or a city. When a patch of land is cared for, regardless of what is on top of it, it blossoms energetically. When the land is ignored, you can also feel it immediately. This reflects in the people and in your own body.

We all have illnesses, injuries, and issues: these are normal parts of life. It is how the body deals with those issues that makes the difference. The idea that one can be super-healthy into old age without any trials does not apply to most of us: when this happens it is down to good genes.

A magician who magically tends the land and their own body will still get illnesses,

⁷Works with substance vital force.

but their body will adjust, learn, survive, and adapt despite them—just as the land around them may be overcrowded, full of concrete cities, pollution, and god knows what else, but will adapt if it is worked with and tended.

So next time you stand in your work space and begin ritual work, be aware that everything—including buildings, people, cities, etc.—is part of you, and you a part of them, for as long as you live in that area. Be aware of your expansion out in all directions, and be aware that all those directions are mirrored within you, within your vital force, your organs, your spirit, and your flesh.

Truly you are the universe and the universe is you.⁸ Your intent magically is to serve everything around you, because by so doing you serve the universe and yourself. But if you reverse that and serve only yourself then you shut down that universal connection: it is a paradox.

To truly understand yourself you must expand beyond yourself and flow through everything. Once you have expanded and become part of everything, then the contraction begins, where everything becomes part of you. Everything in the universe expands and contracts, and you are a part of that.

6.9 *Task: Meeting the heart spirit*

This visionary work needs no ritual preparation, as you are only going into your own body and staying within your own boundary. However, do this work in the room where you normally do magic, and light a candle in the centre of the room or on the central altar. This simple act will switch the room on at a low level and help tune the energy around you.

As with all visions, stay sitting up; do not lie down. Meditate for a few minutes to still yourself.

⁸There is an exercise in the practical section to help you with this.

Once you are still, see yourself in vision stepping out of your body. Turn and look at your body. Pass back into it, and focus on passing into your body at navel level. As your mind flows back into your body, keep the focus that you are investigating and looking, and that your spirit has no shape and is not hindered by size.

From the navel flow upwards with the intention of going into your heart. As you move upwards with that intention, see and feel yourself pass into a circular chamber.

In this chamber is a circle of columns, and in the centre is a pedestal with a king sitting on it. Around the king, in the floor and inside the columns, are two carved channels for fluid, one on each side. They go round him and join, side by side, in front of him, then vanish out of sight. As you look up you will see skylights above him.

First look at the king. Is he sleepy? Is he dusty? Or does he look bright, full of colour, and acknowledge you when you enter the chamber? (This is how he should look for a healthy heart).

Now look at the channels of fluid flowing round him. The fluid in the channels should flow freely and give off vibrant energy. Look up: is light coming through the skylights and falling on him, or are the skylights dirty? Are there plants, flowers, or other signs of nature round him?

Once you have assessed what state the king is in, it is time to get to work. The first step is to clear any clogged channels. Scoop up anything blocking the flow of fluids. Take a carrier bag or trash bag from your pocket and place any trash/clog in it.

Go around the chamber. Check the floors, channels, and walls for any build-up of dirt or plaque (it will look like a calcium build-up that you can pick up or scrape off). Make sure the fluid flows freely and brightly.

Now start on the king. If he is dusty or covered in crap, reach down to the floor with the intention of reaching for a vacuum cleaner.

Pull up a vacuum cleaner with a long arm, and start to vacuum him clean.

Once that is done put the vacuum back, shake the king's clothing to get the air moving around it, then scoop some of the fluid from the channels into your hands and wash his face with it. He cannot move from his throne to wash himself: you must do it for him.

As he wakes up, tell him thank you for working so hard, that you really appreciate the life he brings you, and help to tidy him up. Ask him if he needs anything and pay close attention to what he asks for.

Now turn your attention to the skylights above. Stretch up and clean them. See whatever you need to clean them appear in your hands, and clear them until sunlight beams through and falls on the king.

Your next job is to ensure that the vital power of nature flows around him. To do this see blossoming trees, flowers, and grasses spring up outside the circle of columns, so that he is surrounded by beautiful nature but inside the circles of columns it is just him and the fluids.

When you have finished step back and look at him. He should have sunlight on him, fluids flowing around him, nature around the edges of his shrine, and he should be bright and alert.

Once more thank him: he works very hard for you, and is also the recorder of your deeds in the inner worlds. Ask him again if he needs anything—usually things like a drink of water, which is a prompt for you to drink more water, or for more sunlight, which is a prompt for you to get outside in the sunshine more; or he may ask you to visit him again.

Once you have finished bow to him, turn round, and leave the chamber by passing through its walls, finding yourself back among your organs. Step forward again with the intention of stepping out of your body and back into your work space.

Once you are there, dig a hole in the floor (see it as earth), and place the trash bags in the earth and cover them over so that they will compost.

Turn round and look at your body. Look carefully. Do any areas look dull or strange? If so, take note so that you can attend to them in your next session.

Now flow back into your body, feel yourself settle in, and be still. When you are ready, open your eyes.

6.10 About the previous exercise

Keep an awareness of the king in your heart. As you go about your daily life, every so often, cast your attention to him, to let him know you are thinking of him. Keeping this awareness helps you build up a relationship with him so that if there are problems you will recognise his voice in your body as he tries to get your attention.

The actions of cleaning, vacuuming, letting in light etc., trigger your body's cleaning mechanism into action. Working on the king directly starts the process of building a relationship with that spirit. If you learn to listen, when the heart/body needs more sunlight or more fluids it will tell you.

The heart spirit also acts a bit like the carrier of your resume as you go deeper into the inner worlds. When you are confronted by powerful beings and they want to know who you are and what you are about, it is the spirit of your heart who answers: the truth of your being, your actions, and your intentions are spoken by your heart on your behalf.

You will usually not be aware of this while you work in vision, but when a being appears to look closely at you, what they are doing is listening to the vibration and energy that flows from your heart spirit. It is not something you can control or even *should* control: it is the truthful part of you that speaks.

When you are going through a heavy time or are overly stressed or overworked, don't forget the king who is upholding your energies and literally your lifeblood. Go and talk to him, see if he needs anything, and listen closely for what he needs or tells you.

6.11 *Task: Going into the inner landscape of the body* **The vision**

The key reason to go into the inner landscape of a body is to observe and gain information about the health of that person and of the land. When in my early thirties I first discovered the inner landscape in a person I became very evangelist about working in a person's landscape to heal them. This will indeed work, but it also obviates their own path through fate.

As an adept there may come a time when you feel it is important enough to take the risk and work on someone's inner landscape—but this should be the very last resort and only done in extreme circumstances. As an apprentice and initiate it is more important to observe the body's inner landscape over time, as you will learn a great deal about it this way. You will also then be armed with enough experience to make the appropriate decision on action, later on.

Actually working on an inner landscape takes layers of skill and knowledge. It is a bit like brain and spinal surgery, and because of the risks it carries it is better to spend an extended period of time training, learning to look and recognise what you are looking at, and learning to differentiate between images that make up a person's spirit and images that show something else.

Visionary work within the inner landscape is also balanced with an outer action in order to connect the conscious and subconscious of the person and the land together. The outer action, which you will do after the vision, can be done daily after meditation or before a ritual, or out in life when you feel stressed, under threat, or just in need of touching base with the land.

Read through the vision and look up all the parts of the brain's anatomy that it mentions to ensure that you have a visual understanding of where in the brain you are going.

To prepare your work space go round the directions, light the lights, open the gates, and as you work in each direction remember the inner landscape of the land beyond each gate.

When you are ready sit down before the central candle, facing south with the altar before you.

Meditate for a few minutes to still yourself.

Using the same method you used to visit the heart, step out of yourself and look at yourself—this enables you to create a separation between your mind and body so that you can work effectively.

Go back into your body via the navel area with the intention of going into your brain. Flow to the back of your body and enter the spinal cord.

Flow up the spinal cord until you come to a flap or trapdoor—this is the *medulla*. See this area as a tunnel, and as you flow through the trapdoor swim upwards through the tunnel until you find yourself in a small, cave-like area—the *third ventricle*.

Once you are in the small cave stand up and look around. Directly in front of you are a few steps leading up to a door. Go up the steps and open the door⁹ and climb the rough-hewn stone steps that lead out onto a landscape.

Look around you. Look at the sky, the weather. Is there water in the landscape? (Rivers, streams, sea, etc.) Are there hills, mountains, grassy plains, trees?

Take plenty of time to look around. Take note of what type of landscape it is and what condition it is in. If there are trees, are they healthy? What is the weather like? What direction does the weather come from? Take some time to sit in the landscape and observe.

When you are ready to leave go back down the steps to the door. Stop and look at it. You will see that it is breathing and contracting slightly: this door is a guardian being who watches over the threshold deep within you.

⁹And close it behind you.

Place your hands on the door and say thank you to it for watching over this deep threshold for you.

Pass through the door, back into the cave-like area. As you look around the cave you will see that one side seems to have a faint light shining through into it. Go towards that faint light. Pass through the living wall of the cave, through an area of lots of sounds and thoughts, and emerge from the area of your forehead just above the bridge of your nose.

Step out and away from your body. Turn round and look at it. Remember that your spirit takes the shape of a human body so that you and body fit together well.

Before you step back into your physical body, lift your spirit's left hand and look at it. Look at it with the intention that energy will build in it until you see an orange glow in your hand.

Once you have that visual, place your glowing hand in front of your body's forehead where you just came out. Transfer the orange glow to your physical forehead and tell it "guard!" The energy will focus on that area and will guard this access route into your deeper self.

Now walk round to the back of your body. Again, look at your left hand with the intention of building energy. When you have a glowing orange force in your hand, stick it at the base of your neck. Again, tell it to guard. These actions seal and protect the two entrances to critical areas of you.

When you are ready carefully step back into yourself. Sit for a moment before you open your eyes. Visualise the orange energy glowing from your forehead and the back of your neck. In future, when you meditate, be aware of these orange glows.

You can strengthen them if need be simply by focusing on them and telling them to grow stronger. Only do this if it is needed. The orange glow is part of your own vital force, and you must learn to work efficiently with your energies. Never fall into the trap of "more is better." It is more a matter of directing your

energy where you see it failing or weakening. Before you close the room down, go straight on to the next exercise.

6.12 *Task: Mingling inner landscapes*

After you have worked with the landscape vision, stand up facing south with your eyes open. Be aware of the inner landscapes over the four thresholds of the room. Now be aware of your own inner landscape.

Hold out your arms¹⁰ and feel yourself extend beyond your body so that each arm flows into the inner landscape beyond the gates.

Feel the land beneath you, and feel your feet upon the land. Feel the sky above you and that your head extends into the air and sky above you.

Now feel your own inner landscape extend beyond you like a tide, and feel it flow into the directions all around you: your inner landscape and the land are one.

Extend your consciousness out as much as you can, and when you feel it 'peak,' bring the tide back in. Feel the inner land around you mingle with your inner landscape. As you bring the tide back in, feel the quality of the land around you also come back into you. You and the land are both of the same creation. The power of Divinity, the breath of the Universal Power flows through you both as one.

If there is any disturbance in the land, you will feel it. If you do feel that, just be aware of it, and be aware that it will express itself through your breath and your skin or through the wind and the earth.

The reverse is also true: disturbance in your body can be expressed upon the land and the weather. At this stage of your training, just be aware of that, pay attention, and experiment with your breath and the wind.

This dynamic of union with the land will slowly grow over the years if you continue

¹⁰Like the pentagram pattern.

to work on this simple tide exercise. As an apprentice, it is important to know about this dynamic and experience it to some degree, but if you wish to work deeply with the land and with creation as an adept, this is where that work starts. This sense of tidal exchange with the land will develop over time until it becomes second nature. There is no need to work with it in meditation: eventually you will be able to cast your mind to that union and your awareness of it will switch straight on. You will be able to feel into the land, and the land will be able to feel into you.

If you do not want to develop to that level of union with the land, do the tide exercise through your apprenticeship and then re-evaluate from there. If you get the basic skill to a good level of competency in your apprentice training, then you can choose to continue to develop it or leave it once you get to the initiate training. But you will still have the foundation skill in your toolbox. If you do not develop this foundation skill, and if you change your mind about your focus of work later on, you will have to retrain this skill again.

Throughout the apprentice level, you will be introduced to various foundation training skills, and you will do all of them. Once you get into the initiate training, then you can start to think about where you want your specialist focus to be in adeptship, and narrow down your training accordingly. But to get to that point, learn all the basic skills, so that you will always have access to them in rudimentary forms.

6.13 Task: Affecting your body by communing with the weather

This is really an adept level technique, but again like all magic its roots lie in the apprentice training. Learn first to connect your breath to the wind. When you go outside each day, take a breath and breathe out with intention. Your intention is that your breath and the wind are one.

When there is a storm blowing outside, go outside and again breathe into the wind with the intent that the storm and your breath are one. Learn not to fear storms but to understand them. Some are cleaning the earth and sky, some are watering a dry earth, and some are expressions of anger, of nature hitting back and also trying to rebalance.

Think of it in human terms: sometimes you get a cold that makes your cough, sometimes asthma can kick in with allergies, stress, or overwork. Sometimes your breath becomes unbalanced and difficult if you are angry. The land does the same thing. When you feel an angry storm, as I have said before, go outside and tell the storm how much it is respected and that you understand it has a job to do. Tell the wind how beautiful it is, and breathe into that wind to join it.

Similarly if you have breathing problems go outside and take in breaths with intent: allow the sheer power of the air around you to flow into you with deep intent to balance and harmonise you.

If you have asthma and use an inhaler, sometimes before you use the inhaler,¹¹ take in a breath with the understanding of your connection with the air/wind around you, breathe out, and then use the inhaler. This is something to experiment with. Find your own way of connecting with the elements around you and within you.

This will also slowly change how you think about your body, illness, the weather, and the planet. We have learned to fear bad weather. We have learned to fear illness. Sometimes both are necessary, and for those necessary storms of nature and body, you must learn how to let them do their job and assist them in any way possible.

If the storm or illness is a real danger to you, then your connection with the elements will warn you that you are in danger, and you will be assisted in finding the safe way through the situation.

¹¹Unless it is an emergency.

If someone is terminally ill, learning to make this connection with nature at a deep level will help to smooth their passing from an inner perspective. We all have to die at some point, and preparing for that passing with deep connection with the land can bring a deep, settled peace.

6.14 *Task: Discover the other organ spirits using vision*

Now that you have ventured into your heart and also deep into your brain, it is time to experiment on your own and go to meet the spirits in your liver, kidneys, lungs, etc. Use the technique you have learned for flowing into the body, and use the navel area as an entry and exit point. If you do not know your own anatomy, look it up and learn where the organs are.

Choose two or three organs, one session per organ. Go into them, meet the spirits, clean them up if they need it, and ask them if they need anything.

Write up your findings and summarise your experiences in a computer log.

6.15 *Task: Read up on the five spirits*

Man is in intimate association with Heaven and Earth and the heart is the master. So the ear and eye are the sun and moon, blood and qi are wind and rain.

—*Huainan zi* chapter 7, Monkey Press

Read up on the five spirits *Shen, Hun, Yi, Po,* and *Zhi* in Chinese medicine. You will find all sorts of articles about these spirits.

You will also find that in modern articles and books, particularly ones by Western authors, these spirit connections are approached through personal psychology, which is a degenerate and reductionist approach to a divinely complex universe.

As a magician, taking that route¹² will take

¹²Understanding through psychology.

you down a dead end. Learn to let things be themselves: allow the understanding of individual spirits within a holism to emerge and do not try, particularly at this stage, to analyse them.

You do not need to do an intellectual autopsy on everything you experience. Let things be themselves, let them communicate with you on simple terms, and as you gain a lot more direct experience then you can come to your own understanding.

By ploughing through various texts on the five spirits, you will find information that is useful for you. Some of it may confirm to you your own experiences in vision with the organs, but also remember these texts are a cultural lens, and have been heavily adjusted in modern terms to fit the pseudo-health market in the West.

It is a good exercise for you to learn how to sift through such writings and extract what you need without taking everything on board.

You may feel that you do not need to read through these texts, as you have built up enough of an understanding through your visionary work, and that's fine. The texts come in useful sometimes for confirmation of discovery and to help deepen an understanding.

Once you have worked with the organ spirits you will be able to spot in modern texts where an author has totally missed the point or is waffling around trying to explain something they really don't understand... which is where the psychology usually comes in.

Of course these spirits are a part of us, but they are also a part of the land around you, and are also of themselves. They help to process our actions and emotions, but they are not the psychological manifestation of our emotions... those are two very different things. Keep that in mind.

Article link on the Enteric nervous system:

[www.scientificamerican.com/article/
gut-second-brain/](http://www.scientificamerican.com/article/gut-second-brain/)

A simple outline of the five spirits in
traditional Chinese medicine and Daoism:
[http://taoism.about.com/od/thefiveelements/
a/fiveshen.htm](http://taoism.about.com/od/thefiveelements/a/fiveshen.htm)

Lesson 7

Sacred Monarchs, Saints, and Priesthoods

These humans in the inner worlds differ from the inner contacts and inner adepts that one finds in the Inner Library. These are humans (well, sometimes not) who are in the orbit of a particular religious/mystical/magical line and who operate specifically through that line. Sometimes they are just humans, and sometimes they have become composites with other beings operating through them.

Magicians work with them differently to how they would work with the usual human inner contacts/adepts. It is wise to keep in mind that their human element makes them fallible: they are not all-knowing and all-wise, but they do know things we do not, and if they are worked with magically and within the system that they operate in, they can become useful allies in magical work.

If the magician attempts to work with them outside of their system then problems occur, such as parasited contacts. It has become fashionable in certain quarters of magic to work with this type of human contact in an often out-of-context and near-whimsical way. This exposes the magician to a whole host of problems, and because it is becoming such a widespread magical fashion it is an area of magic that you need to be aware of as an apprentice.

In earlier times these contacts were worked

with only within their own system, and as a result were not problematic contacts to deal with. But when you form a connection with any being out of its context or system, you disengage all the protective magical patterns within its structure. This makes you fair game for any being who wishes to feed off you, amuse itself at your expense, or, more dangerously, manipulate you for its own agenda.

We are in an exciting time of magical experimentation. With access to the internet we are exposed to all sorts of cultural, religious, and magical systems that only fifty years ago most people were unaware of. This brings great benefit and expansion to magic, but it also brings trouble: it is good to be mutable, but it is also good to approach that mutability with foresight, intelligence, and care.

The first step in this experimentation and expansion is an understanding that not everything is as it seems, and not everything in magical fashion is real or stable. Magical fashion, which is often seen as the latest 'in' deity, saint, or spirit, is a sharp, two-edged sword. On the human side it is often fuelled by a wish to sell product, and on the inner side it receives a parasitical response.

It is easy to become paranoid under these circumstances, but that would be a backwards

step. It is better to plough through the dross, with gnosis, and find the gem hidden within the marketing trash.

In order to do that, you need a basic understanding of what these saints, kings, queens, and magical priests are—and what they are not. This is the purpose of this lesson. Once the apprentice has a good idea of what surrounds them in the human magical world, they can make informed choices about what and who they work with, and why.

7.1 Inner priesthoods

We will start with the most common aspect of this magical human contact, the inner priesthoods. The priesthoods who most commonly appear in Western magic tend to be Egyptian, Roman, and Catholic, along with some magical adepts who operate out of specific systems that combine magic with religion. Contacts are not limited to these groups, however; wherever in the world and whenever in time you get a magical/religious mix and a properly built system, you get these inner priesthoods.

When an inner priesthood presents itself to living magicians, key elements are always present to show you they are a real contact. Any well-trained adept of most systems will know, recognise, and understand these keys...and will also recognise when they are missing.

But many magicians of various skill levels will neither know nor recognise the keys, or notice if they are missing. Such magicians are vulnerable to being conned, parasited, or lost in a quagmire of glamour, both old and new. Glamour is not a new thing: the early Christian writers were very good at dishing it out.

The term 'inner priesthoods' encompasses a vast range of priesthoods who present through various systems. What all have in common is that they were/are priesthoods in systems that incorporated the Greater Mysteries, which includes magic and mysticism.

Because of where we have taken religion in our modern culture—down the road of social cohesion, making sure people are moral, and that they worship 'the one true god'¹—there are precious few real, mystical, magical priesthoods left alive in the West, and only a smattering in the East.

The deepest and most profound priesthoods—and when I say priesthoods, this also includes women—are found in the early ancient cultures.

We can track the rise and fall of magical integrity within priesthoods by what those cultures left behind. By the time we get to the Roman era, the Inner Mysteries were seriously sagging, and the Catholic Church was their last burp in the West.

But rather than looking in depth at various specific systems it is better to give you a wider view of the dynamics, patterns, and actions of these inner priesthoods. Then you can spot them yourself in action in various cultures, and also in modern magic.

The first main aspect of the inner priesthoods is the **consecrated line**. This essentially plugs the priest into the deep inner system, and also into the egregore of the system.

These days we think of consecration as the transmission of a line obtained via the laying on of hands and through the anointing of the priest. But there were, and are, other methods that would constitute consecration that would tie a human into a system.

However a consecration presents itself, a real one steps the person out of their individual fate and opens the path before them to a fate of service within a specific system. The narrower and more defined the system, the narrower and more defined the new fate path of the priest.

Just as humans are fallible, so too are many of the consecrated lines. It is not unlikely that you will bump up against a degenerate consecrated line at some point. The line is only as good as the people within it—keep that in mind.

¹And we are overpopulated by 'one true gods' to the point of it being ridiculous.

For clarity it is best to look at the different variants of this phenomenon and how it has morphed over time. We will start with the earliest form: the sacred king or queen. Then we will return to the priesthood structures.

7.2 Sacred/magical monarchs

We have to reach pretty far back in our history to find kings and queens who are truly sacred in the real, magical sense. Many of the inner priesthoods sprang from a system that had, or has, a sacred monarch at the spearhead of the line.

We have already looked a bit at this concept in previous lessons, but essentially a sacred monarch is a human who has stepped out of their individual life and has become 'We': a part of the land, an aspect of the people, part of the inner consecrated line, in union with other monarchs in the line, and also part of the inner sacred lines of those who serve at the thresholds of creation and destruction.

Essentially such monarchs become a fulcrum of balance between Divine Power and creation.

We have already looked at their role in life in previous lessons—the Pharaoh upholding Ma'at, for example—but now we need to look at their continued role in death and the inner worlds.

When a sacred monarch dies the link between Divinity and the land/people does not cease; rather it continues as indefinite service. In some cultures the monarch is so closely tied to the land that they continue to walk it, protecting the integrity of the land and the people through the changes of time. But more than that, they continue as protective key aspects of the magical structure. More than anything else they are focused on upholding, protecting, and continuing the flow of power within their specific structure.

We see this at its most visible, as visionary magicians, in Egypt. When you go to certain key places where a king or queen is still active within the system, not only can you switch on the power of the temples and connect with

the priesthoods, but you are also made aware, in no uncertain terms, of the monarch who upholds it all.

When an adept connects with this monarch they will often find themselves connecting with a hive, or group, of successive monarchs who have fused, within the system, into one larger consciousness. This is the root of why many monarchs (and bishops, popes, etc.) refer to themselves as 'We.' They are no longer one person but have joined a stream of consciousness much larger than any individual.

When magicians connect to this stream of consciousness it will often present as just one king or queen. But in fact the wisdom, knowledge, and experience of all the sacred monarchs of a particular stream flows through this one contact: the contact acts like the point of the arrow. The presentation of one king/queen comes either from the reach of the magician (searching for a specific monarch), or from the system itself.

The system is essentially the whole magical structure: the inner temple, the lines of priesthoods, the pantheon of deities, the line of monarchs, the land, the deeper inner powers running through that system from the Inner Desert... as you can see, when I say 'system' I mean a truly complex and powerful whole system that human consciousness can express through.

The only magical purpose of connecting with these sacred inner monarchs is if you are willing to do service for their cause. This is where it can get sticky... and often does.

If you are approached, without prompt, by one of these contacts it is usually because you have a skill that they need. You have to be aware that service to one of these monarchs is not often a simple or easy task. Nor is the agenda they carry always compatible with what we today consider balanced.

These monarchs will approach an adept if the adept is on their land—either living there, or visiting. The further back in time these monarchs existed in life, the more likely their

agenda will consist of continued service to the holism of what they ruled over. However the nearer to our time they get, the more weird their agenda sometimes becomes.

For example a very ancient monarch may ask you to do a task that will bridge the upholding of the ancient system or pattern across the land or the temple structure. But once we get to monarchs from more recent ancient cultures their plans can often be more about vengeance and war. So keep that in mind. This is not a strict rule; rather it is more of a possibility that you have to watch out for.

I have been approached more than once by an inner monarch. One wanted me to do a job that at the time seemed fairly straightforward, so in my ignorance I stepped straight into it and did what was asked of me.

I did not realize that the job, while seemingly straightforward, was actually a huge undertaking from an energetic perspective, and one that would take years to unfold. To this day, part of my vital force continues to do that job, along with other jobs...and I am a bit long in the tooth for that sort of energy deficit.

If I had taken the time to do readings beforehand to look at the long-term effects on me—and not just readings to see if it was indeed necessary, which it was—I would probably still have done the work as it was so vital; but I would have been better prepared to tend to my body and the energy drain.

Another time I was approached by a monarch who asked me to have children, specifically a son. The monarch spotted things in my bloodline and when I went on his 'stomping ground' he badgered me relentlessly. Trying to explain to an ancient ancestral monarch that I had been sterilized made for an interesting exchange.

Even if I had not been sterile I would still have said no. Not only would this have been a huge, long-term undertaking, it would not have been an appropriate thing to do. Wishing for male bloodlines from a priestess is playing into old tribal wars, jostling for power, and

continuing what went so badly wrong with these royal lines.

In truth, the bloodline is mostly irrelevant: it is the eternal soul of the monarch that is important, not just what flows through their veins while they are alive.

So you can see how sometimes the dynamic of sacred monarchs can be corrupt, can be misused, and can be parasited. Just because an inner monarch approaches you, that does not mean they are balanced and healthy from a spiritual/magical point of view. This is why this area is such a minefield, and not really something a magician should step into unless they really know what they are doing...or they have a death wish.

The other thing to be aware of is that if you are on a land where these sacred monarchs are still active as bridges between the inner and outer worlds, then the whole system that they uphold is also still active, even if the outer culture is long gone. The monarch and the inner priesthoods are all still working away to uphold the system. Most of the time, the upholding of the system is done for the benefit of the land, Divinity, and humanity.

When you see this in action it can be very educational as a magician to observe what kicks them into action, and what does not. We think in our modern way, which is often at odds with how these systems operate.

For example a system still active on ancient land will not activate or take action against warring people living on that land—that is seen as irrelevant. But they will activate if the people are about to dismantle a key aspect of a temple or a burial where it is vital that the spirit within the burial stays intact.

We would expect them to protect the whole temple or every sacred burial, but it doesn't work like that. I have seen them activate aggressively against a government that was about to demolish key areas of temples, and also to force the government to close and protect certain key tombs. But they didn't interfere with the political turmoil of the

living, nor did they interfere with the ‘new’ religion, nor the excavation of further remains.

Just watching how they did activate for certain things and not others taught me what was precious to them in terms of upholding the system, and what was not.

Not all ancient lands still have these systems operating. Many have fragmented, imploded, or the inner priesthoods have withdrawn their influence—often to collapse a corrupt outer system still in operation.

Through watching this in various areas I had visited, I began to realise that these inner systems were not interested in the outer manifestations of their system, nor in the larger populations of their lands. Rather they were/are protecting deeper, more profound patterns that allow the flow of power between Divinity and those humans who can pick up on it to continue through time.

If the system has been lightly parasited or threads of power have been disturbed or broken then they will reach out to any passing adept who can hear them and ask for help to restore that sacred balance. They do not want you to join them or their system, and you do not have to be part of that system—though often an adept they ask for help will have been a member at some point in other lives.

Once you have worked as a visionary magician and you travel to places that are tied into these sacred monarchs then it is possible one will approach you with a task. Just think very carefully before responding!

On the other end of the scale is the magician that actively seeks out an inner sacred monarch. Sometimes this is done “just because”: this is a stupid reason to approach such an inner contact and is a product of corrupt magical training.

This is rooted in the training exercise of ‘summoning a demon’ just to see if you can do it and then practice your banishing techniques. This is the most absurd exercise I have ever come across for a myriad of reasons. Above all else, it plants that *modus operandi* into the mind of the magician, and they develop

a taste for summoning different beings “just because.”

Most of the time such behaviour just pulls in cross-dressing parasites. It’s much worse if the magician is successful in pulling in contact with a sacred monarch: not only will they be badgered by demands of service and self-sacrifice, but if the magician decides to withdraw in a sulk for some reason, they will find themselves on the receiving end of an enraged line of powerful inner kings or queens...and that is not pretty.

Other times magicians will reach out to sacred monarchs in order to serve the land and the people. This can be good or bad, depending on the understanding of the magician and the agenda of the sacred monarch. Some ancient lines tie into the land to the point where they appear as part-human and part-animal or land (growing out of or embedded within a tree or a rock). These are often powerful sacred monarchs who uphold nature upon the land, and if they are directly approached by a magician, the monarch will expect true service, not just a “hello, how are you” kind of contact.

Sometimes they will simply ask for regular remembrance, sometimes they ask you to do specific tasks, and sometimes they will ask you to “slay all the intruders”—that’s when it can get awkward. The best rule of thumb for dealing with these sacred lines of consciousness upon the land is to have a damn good reason for approaching them and be willing to do long-term service.

An action that you can do safely as an apprentice magician, if you are aware of ancient monarchs on the land, is simply to acknowledge their presence without direct contact: be aware of them and respect their presence. This opens a simpler, slower line of contact that will develop if needs be.

Today in the United Kingdom we often have debates about the relevance of our monarchy, as they hold no real power in the running of the country and are mainly a tourist attraction.

For years I was one of the people who felt that they were degenerate and served no real purpose other than to suck money from the people. But when I returned to Britain and started to look at the processes going on at a deep level upon the land, it became clear that they do indeed serve a very important purpose, which surprised me.

The bloodline is irrelevant, and is not British anyhow. But through the process of consecration upon a land which is steeped in power, the sacred line joins and expresses itself through the current monarchy.

For the land to be strong, this island needs a sacred monarch. Though our monarchy has long since lost any knowledge of real, deep contact, the outer pattern still exists, which allows the system and process to continue.

From an inner perspective the monarch serves a great purpose, and having a 'We' monarch, operating within a sacred pattern (Christianity) upon a land steeped in deep inner power, seems from an inner perspective to protect the inner integrity of the land, regardless of what the humans do on the surface.

It is an interesting situation: I am guessing that the modern British monarchs have little if any understanding of the inner perspective of the system they operate within, and are purely externalisations that keep the process running. Like all monarchies, you will get good ones where everything flourishes, dumb ones, and bad ones.

7.3 The priesthoods

The inner priesthoods usually operate in a system that either has a hive monarch or a group of deities, or both. The more ancient ones tend to serve two purposes: to uphold and protect the key externalised elements upon a land² and to pass on knowledge to living humans who work or will work in their lifetime to uphold balance. That is where we modern magicians come into the picture.

²Sacred key places, for example.

There are so few real, physical, mystical, magical priesthoods who are still living operating systems that the priesthoods tend to reach out to adepts who work in harmony with Divinity and with the land. The inner priesthoods will teach the adept, protect them to a certain extent, and also guide their fate to ensure that key moments in their life will be reached in order for them to serve.

These inner priesthoods are not interested in you joining or copying their system. Sometimes adepts do not realise this and will begin to copy the system, becoming an Egyptian or Babylonian 'priest,' for example. This is a glamour trap and when it happens the inner priesthoods will often walk away from the adept and try to find another.

Really these priesthoods are interested in the upholding of the magical harmony and the development of aspects of humanity. They will offer you tools, guidance, protection, and education so that you can learn to work in a way that protects and upholds the deeper balance between creation and destruction.

These are the priesthoods we meet when we venture in vision into the inner temples and the Inner Desert. They will download vital knowledge into you that can unfold over your lifetime—knowledge that you can work with and pass on. They will follow your life and intervene when you are seriously threatened, and guide you towards key moments that will open doors for you or allow you to act magically to bring balance to something.

Often these priesthoods are active in the life of a human even before that person reaches magic. When an adept who works with these priesthoods looks back over their life they will recognise when these priesthoods were active in their life. Looking back, they were active around me from my childhood; I just didn't realise it at the time.

A magician works with these inner priesthoods in a variety of ways. The adept can go into the inner temples and work directly with them in vision, or they can open gates to allow the inner priesthoods to flow into the

work space. They can also work with them on a day-to-day basis in everyday life once that connection has been made.

They can also be reached through access points in the remains of ancient temples, if key aspects of the structure are still physically there. If a temple ruin switches on magically when you are there, then you know the system and the inner priesthood is still operating.

There are later priesthoods where, like anything connected with humanity, there is corruption and agenda. The degeneration of these priesthoods happened at various points in human history and in different areas around the world.

These more degenerate inner priesthoods are more interested in the continuation of power and control, of the accumulation of energy, and the aggressive protection of their theology. This often happened when the system/religious structure they operate within was created haphazardly, without proper magical construction, or when they stepped into a preexisting pattern that was decaying and took it over.

This does not mean that Divinity cannot flow through such a system—it most certainly can: but it would be a messy system with many dead ends, power traps, parasites, and god knows what else. An adept would have to tread extremely carefully through such an inner system to find the gems hidden within it.

The bottom line with all of this subject matter is awareness and paying attention. The adept must not become glamoured or enveloped within the egregore. They also need to recognise when power, control, division, and hierarchy are apparent within an inner priesthood. In such cases it is better to back away silently.

When an adept comes across an inner priesthood or becomes aware of their action in their life, check that the priesthood's main action is the transmission of knowledge, guidance towards balance, and the protection of the adept. Then you know you are plugging

into a balanced, powerful, and healthy inner priesthood.

In your training you will work with various inner priesthoods and in different ways as an adept. By the time you finish your adept training you will be fully versed in and familiar with many of the inner priesthoods still operating in the inner worlds.

Normally I would introduce the student to inner priesthoods much earlier in the training (it will really start in your initiate training), but we are in difficult times in the world, with a lot of destructive power flowing around, and casting students into that cauldron of fire would not be sensible. It is better to get more training under your belt first, so that when you do step into the deep inner temples to begin work you will be ready and able to deal with whatever you are asked to do.

7.4 Saints

What we in the West call saints, and other cultures have other names for, are in fact a variety of different types of contacts. Some are powerful and have ancient deity roots, others are fragments of the old systems. Some are humans who essentially became inner contacts within their system, and some are parasited shells.

Today's concept of a saint came fairly late to the table of the Christian system. Originally, the word saint ("hagioi" in Greek) was used for all early Christians: it meant a believer. By around 200AD its use had become more or less limited to martyrs, and by the fourth century we see it has become a special title: we have a brief mention of a "day of saints" in the writings of Ephrem the Syrias (d. 373AD).

Honouring saints with particular feast days did not become a mainstream tradition in the Western church until the Roman bishop Boniface IV consecrated the Pantheon at Rome to Christian usage as a church on May 13, 609AD or 610AD.

This was a clever move. The Pantheon was a universally sacred place, whose very name means "common to all the gods." By taking

it over and consecrating it to *Santa Maria ad Martyres*,³ that single act turned the focus of prayer away from local deities and contacts and towards the pool of 'saints' within the Christian system: the common folk needed something or someone recognisable to pray to.

At that time the saints were essentially the early martyrs and apostles, with a few 'converted' local deities thrown in for good measure. This process developed and spread out as it became clear that saints were popular with the common folk who could relate to them.

The veneration of saints also raised money via pilgrimages. The tombs, relics, and known living places of the saints were visited, and the idea of the saint as a bridge or intercessor between humanity and God took a strong hold. During this time many different, previously unknown people or mythical characters were taken into the fold of sainthood.

The first papal canonisation of a saint took place in 993AD. As the church ran out of martyrs they started turning various ascetics, bishops, and defenders of the church⁴ into saints. Many of these are parasited shells that continue to feed off people to this day.

Why is it important to learn about this? Because in modern magic work with saints pops up in almost all the traditions magicians swim in, and it is vital for a magician to know exactly what they are working with.

The word 'saint' has different connotations for different cultures around the world. Even within Christianity what comes under the heading of saint is a wide variety of different beings and humans. A saint can be a human who achieved greatness in a mystical sense and who continues to work, essentially as an inner contact. This is a true 'saint,' but in reality is one of the rare manifestations of what we call saints.

Under the same heading fall older deities and local spirits who have been absorbed into the religious system.

Then we have the nastiest form of saint, which sadly is fairly common. This is where a corrupt priest, bishop, or pope has been canonised⁵ and is then prayed to and rituals⁶ conducted in their honour. This pattern of behaviour essentially creates an unbalanced vessel⁷ that a parasite can flow into and operate through. This happens a lot, particularly in aspects of the Abrahamic religions. The more people pray to a parasited 'saint,' the bigger it gets and the more energy it sucks off people.

But this is only one aspect of saint presentation, and tends to centre around saints who were promoted to powerful bishops, priests, etc. within the system. Not all sainted priests were corrupt and some have morphed into powerful saints—St Francis of Assisi, for example. But because this is such a complex subject, let's break it down into sections so that we can look at the different 'beings' who all fall under the heading of saint.

Also bear in mind that when I use the word 'saint' I am not simply referring to saints within Christianity. Most systems around the world have their version if you look closely. They may call them something different, but we are essentially talking about the same thing. So what you read in this section of the lesson applies to all religions/systems around the world who work with these saints, which are essentially *hybrids*.

Once you have looked at this you will have a good idea of the keys that identify a real contact and what signs indicate a parasited presentation. Let us start with the 'saints' who are actually localised or subdivided deities. Then we will look at ancient land powers/spirits as saints, and finally the human presentation of saints, both good and bad.

³St Mary and the Martyrs.

⁴Or people who were wealthy and powerful.

⁵Made a saint through ritual and official recognition.

⁶Masses.

⁷Thought-form structure.

7.5 Deities as saints

Sometimes some of the contacts that present in cultures as saints (or immortal ones) are older deity powers that have either been co-opted into a religion or culture or are forces that work through or with deities that are then carried forward into the new religion or culture. These are the most powerful of all 'saints,' and their nature can be often spotted in the iconography used to present them.

A popular power that continued into Christianity is that of St Michael. To look at Saint Michael, we also have to look at St George, Apollo, Belinos, and Saint Christina, who are all essentially the same power looked at from different angles.

This is an important process for you to learn as a magician, so that you learn to look beyond the surface and truly begin to understand the powers you are potentially working with. Never take things at face value!

To approach this, first strip away the surface presentation: Michael as an angel, George as a soldier, Christina as an early Christian. Then look at the key elements: solar power, the ability to suppress serpent power, the giving or taking of disease, the power of the Scales/Judgement.

What we are left with is a group of so-called saints, angels, and pagan gods who are presentations of the same root power that flows through most lands in the northern hemisphere.⁸

Michael as an archangel is very popular these days and has been in religion and magic for centuries. But here is where caution comes in. The naming and attributions of Christian angels came fairly late to the table in terms of antiquity and they do not present in magical terms as actual angels; rather they tend to present more as deity powers.

The angel descriptions in the Old Testament/Tanakh are more correct in their

⁸I have no knowledge of the powers south of the equator, so if you do live down there, you will have to do your own research on the presentations of local deities, saints, spirits, whatever.

presentation and recounting of angelic beings. The older the book, the closer to real angelic contact the tales become. By the time you get to the New Testament, the angels suddenly appear in the texts with names, human-like personalities, and lists of things that they 'do' with humans.⁹

As we move further towards our time frame their 'duties' are further expanded and they become angelic heroes who do everything from making the tea to smiting someone who pissed you off. You clearly see the degeneration in thinking and approach through the Christian and magical progression through time.

What happened, I think (and it is only my opinion) is that by the time of Christ there was a massive influence in Judea from the polytheistic Greek and Roman cultures, and the monotheistic thinking of the time could not swallow that. So powerful deities became archangels and then later saints. The people who were used to polytheistic thinking could relate to the budding Christian religion much more easily with this collection of angels and saints. Don't forget that the mainstream Christian church of that time essentially became the continuation of the Roman Empire: just slightly different outfits and different names.

So going back to the serpent slayers. As Christianity spread through the decaying Roman Empire, local manifestations of ancient deity land powers were renamed and refigured. Sometimes these deity/land powers were very old and/or were not part of a major pantheon, which prevented any major priesthood battles. But the powers were recognised as important enough to keep them within the new system.

Where these powers surfaced in a land or culture, a deity or spirit was identified and worked with. These local and regional cultural interfaces became the new angels and saints.

An interesting female version is Saint Christina. She was either a co-opted local

⁹Healing, guarding, fighting, gifting, etc.

deity or a woman connected to that power; or, as is most likely, she is a fusion of the two.

Here is a brief, simple background on the Catholic expression of St Christina. If you read it with the idea in mind that this is probably a deity, and read it alongside the details of Saints George and Michael, you will see a pattern emerging:

[www.catholic.org/saints/
saint.php?saint_id=148](http://www.catholic.org/saints/saint.php?saint_id=148)

So how would you work with such saints, knowing they are in fact deities?

The saint presentation is a window you can use to connect with that power. Once connection is made the 'saint' or 'angel' presentation can fall away so you can work directly with the deity itself. To do so, though, takes away the filter which can be useful in safety terms: a solar deity that has the power of sending plague, healing, sun, and battling serpent power is no lightweight deity, and there is a possibility of fingers being burned.

As an apprentice or even as an initiate, there are two ways to approach working with saints. Both can be used concurrently. One is to work with as old a presentation as possible of a saint,¹⁰ while also connecting with them through ritual vision or allowing whichever saint wishes to work with you to come forward in ritual vision. This is something you will explore in your practical work.

When you work with the icon remember that it is a presentation that has been *overlaid with a newer religion*. Also remember that often these so-called saints have had skills attributed to them far beyond, or irrelevant to, the actual deity power that flows through the icon. These attributes were often added in order to draw pilgrims, who brought money, gifts, and patronage to a church.

So for example the solar serpent-subduing power of Michael—Apollo—which is a major power, is pushed to one side in favour of

people praying to him to protect them from their enemies, or to be a soldier who will 'be on their side.'

For a magician, ploughing through the outer manifestations and attributes of saints can be a bit of a nightmare, but if you do reach through then what you find underneath can be powerful indeed.

The other thing to be aware of, if you are intending to work magically with a saint that is a deity, is to ensure that the deity power is compatible with the land where you live, and that the spirits, natural deities, etc., who you work with are in harmony with such power. If you work with dragon power, for example, then having a serpent slayer in your work pattern or area might not go down too well!

7.6 Land powers/beings as saints

Another form of non-human saint is a land spirit/power that has been co-opted into the religion. Often these co-opted land spirits/beings are quite large and powerful—hence the co-opting—and are present over the whole area that was once the Roman Empire, though occasionally you come across localised land powers that have become local saints.

Of the larger land powers, Saint Christopher is a good example. At the turn of the 19th/20th century he was the most popular saint in Britain. Except for the Virgin Mary there were more images of Saint Christopher in churches than any other saint.

Christopher has a long reach: from Egypt, Palestine, Greece, all the way to Britain and beyond. He presents as a giant who carries a small child, supposedly the baby Jesus, and he is the patron saint of travellers.

I had not given him much thought at all until I started to come across a strange manifestation of land power that would present near seas.

The presentation would be this: a giant humanoid being who carried a small child or dwarf, and who was constantly feeding the child/dwarf. When I asked the giant why he was constantly feeding the child, he told me

¹⁰Orthodox icons are best.

that it was not a child but a dwarf of great and terrible power, and the only way to keep the dwarf subdued was to feed it. If he didn't, the dwarf would scream, and the screams would summon terrible storms that would kill anyone near or on the sea.

So here we have a giant but heroic land spirit who keeps a small but powerfully destructive force under control through service.

When you look at Norse mythology you see parallels between Aegir (Giant) and Ran (delicate but powerful goddess of storms), and a similar dynamic with the goddess Hera and Jason, the chief hero of the Argonauts:

Hera's plan was fraught with danger; it would require a true hero. To test Jason's mettle, she contrived it that he came to a raging torrent on his way to Iolcus. And on the bank was a withered old woman. Would Jason go about his business impatiently, or would he give way to her request to be ferried across the stream? Jason did not think twice. Taking the crone on his back, he set off into the current. And halfway across he began to stagger under her unexpected weight. For the old woman was none other than Hera in disguise.

Again we see the pattern of a hero carrying a small but powerful being in a service connected with water and the suppression of storms. Hera's name is a play on the Greek word for air, "aer." Her servant, Iris Aellopus, whose name means "storm-footed," gives us more clues to her power. She is also known as Juno, and has a habit of sending storms at those who piss her off.

So we are looking at a dynamic of a giant land spirit holding a small but powerful deity in order to maintain balance and avert disaster. If we look deeper into the various myths we can also see that when things are out of balance the giant/hero stops service to the deity and all hell breaks loose—which in turn restores whatever was out of balance.

So rather than being a simple Christian saint who dangles from your car's rear-view mirror and stops you bumping into things, we have in St. Christopher an ancient combination of land power and deity working together to balance each other out. And this combo is very much about water, weather, seas, and storms.

Another deep female land/inner power (but not deity) who is a popular saint in modern magic is Santa Muerte (Death). She is very popular in certain communities in the Americas, and also in modern magical systems.

Many flock to working with her because of fashion and do not realise the sheer force of power behind this being.¹¹ Before you enter into a magical interaction with any of these powers, ensure you know everything you should about them, and that you are willing to deal with their powers flowing into your life.

Engaging with a force like Muerte simply because she looks cool and you want to be edgy, then tossing her to one side when the fashion fades, is not such a great idea. Some will be unaffected by this if they have not made any true magical connection; but if you do and then you turn away in the wrong way you are likely to get a good lashing in some fashion.

This does not mean you can never back away from such powers; only that it should be done carefully, respectfully, and hopefully by mutual consent.

Often these powers flow in and out of your life of their own accord, and that's fine and healthy: it is rare for one of those powers to stick around you indefinitely. But there is a difference between dropping a power because it is out of fashion and easing up on a connection because you both need to move on and whatever was required has been achieved.

If you find this subject matter of great interest and you wish to look deeper into saints who are potentially deities or land powers, then take the time to research further.

Start with the saint's presentation, and work back through various mythologies in

¹¹Though some do.

the northern hemisphere, looking at different cultures and their deities. See which ones have the same key powers and present in similar ways. It doesn't mean it is the same deity; only that it is the same deity/land power—there is a difference. This will give you more idea of what it is you are wanting to work with, and also will tell you the best way to work with them.

7.7 Human saints

The human saints are the ones who really present a challenge to a magician, as they reflect the full spectrum of humanity, from Divinely touched or mystically inspired through to corrupt and nasty—and also including a good dose of dumbass.

To find out whether a saint is truly mystical and will work with a magician in service—assuming that the magic is compatible with the saint's own orbit of spirituality—look first at the religious propaganda surrounding them, then at their deeper and, if possible, secular history. The good ones can also be spotted from their legends and the legacy they leave behind.

My favourite is St. Francis of Assisi, who in modern terms advocates a low carbon footprint and a full, mystical respect for all of nature. If you are working towards such aims, it is possible that such a saint will be willing to work with you.

And this brings me to the practicalities of how a magician would work with a saint who was once human.

The first thing to understand is that however mystical these saints were, they worked within the orbit of a certain religion, and your practice has to be compatible with that. It does not mean that you have to be Christian to work with them, but the underpinning of your practice needs to be compatible with the teachings of the founder of that system: Jesus.

This is often where the first mistake is made. The religion we consider Christianity hangs on the structure of the Roman Empire, and also on the system created by Paul (Saul of Tarsus).

When true Christian mystics die and flow into the inner worlds, the outer crust of the structure Paul instigated (along with others who added their own agendas) often falls away, and the pure underbelly of the teachings of the founder (Jesus) rise to the surface. This underbelly is much simpler and vaguer, but it is a path that has its keys, and if the keys fit your lock, then all will be good.

If not, it is wiser to look to 'saints' who either emerge out of the land where you are, or from a system more compatible with who you are and what you are doing.

Some human saints were mystics who flowed freely with nature, and the Christianity was grafted onto them in one way or another. An example is Saint Bernadette of Soubirous (of Lourdes). She was a simple visionary who eventually found her expression through a Christian monastic life, but her actual visions were far more natural and expressed a much deeper mystery.

When Bernadette had visions she described the apparition as 'that.' She heard a strong wind, but there was no wind; then she saw a bright light and then a woman of great beauty. The woman told her to dig and drink of the spring, to wash her face in it, and to eat the herbs that sprung from the ground by the water. When she asked the apparition who she was, after being asked a few times, the lady replied: "I am the Immaculate Conception."

Now the idea of Mary the mother of Jesus as having an immaculate conception was not unknown, but it was not to become true dogma until just after this event. What Bernadette experienced was a female deity power telling her to establish a healing spring, and she told the girl that she was without human creation. I suspect that this apparition was a goddess of brightness, springs, and healing...sound familiar?

Bernadette was plagued with illness, particularly breathing problems. Such physical disability is common among the human saints. It is not that their 'holiness' gave them suffering; rather it is more likely that the burden of visionary mystical ability was a

strain on their bodies. Visionary ability and chronic illness¹² often seem to go together, and we also see this dynamic in many magicians. It seems to be part and parcel of the whole package.

A saint like Bernadette who was very definitely human but who bridged that mystical connection to create something powerful, is essentially an inner contact who a magician can connect to—if, again, the agendas of both parties match up.

For example if you were interested in working with the female powers of healing springs, the utterance of the water powers, etc., then a saint like Bernadette would be a good person to attempt to connect with in order to learn from and be guided by her.

Even though the main objective of the connection is learning and guidance, Bernadette would not be found in the Inner Library. Nor would she be found in an inner temple. She would be better connected to at healing springs. This is because even though Bernadette operated within a Christian format as an adult, her true and first connection was with a natural force, and that is the root of her power.

Some human saints, even some of the ‘big’ ones, were simply corrupt, power-hungry movers and shakers, or twisted ascetics who were looked up to because of their extreme behaviour. Others were intellectuals of their time or were princes, nobles, etc. Do not assume that because they are now saints they were balanced or healthy: many were not.

If you wish to work with a human saint, first look closely at their behaviour and agenda, not the promises of their gifts that are dangled by the church. Look at their history, and also look closely at why you wish to work with them. Is it because you wish to copy some other magician who has written a book or created a system around them? Or do you have a genuine pull or feeling of connection with this saint?

¹²As opposed to dangerous illness.

7.8 About the practical work

For the practical work of this lesson you will work in visionary ritual to connect with a ‘saint’ who was once human, who is connected either to your bloodline or to the land where you live and work. Rather than you choosing a saint, this method will let the saint choose you. This is always the better way to work in magic, as we often are blind to the subtle powers around us waiting patiently in the wings.

You will work in your ritual space and will work within a ritual format which will ensure that you are not bothered by a parasite trying to cross-dress and connect with you. This is the reason why, and often before a vision, you do a ritual balancing:¹³ it flattens out the space energetically, it tunes the room, and it tunes the energies around you from an inner perspective. Once this is done, low-level beings cannot get into the space, but beings who are compatible with the energy and pattern will be able to flow to you unhindered.

7.9 Task: Meeting a saint

Set up your work space with all five altars. Go around and light the lights, open the gates, and then sit down in the centre to meditate for a few minutes to still yourself. Once you are still, do the Anchor ritual to tune yourself and the space.

Once you have finished, with the lights and gates open, stand in front of the central altar, facing south.

Hold the very clear and focused intention in your mind that you wish to reach out to a human saint who is in your orbit somewhere. Look at the central flame while holding that intent, and then utter towards the central flame:

“I wish to make connection with a human saint.”

¹³The Anchor, for example.

Still yourself once more. This work will rely on your inner senses, so you need to clear everything out of your mind.

Do not have a particular saint in mind: it is important that you approach this work with an open mind and are willing to let whatever saint who may be orbiting within your fate pattern to come forward. Your utterance and focus of intent has already put the call out.

You are going to approach the four directional gates one by one to find out from which inner direction the saint will flow. To start the process circle the central altar slowly, keeping a clear mind, then approach the east altar.

Stand before the east altar with your eyes closed and just feel into the space. Is it blank? Is there a power there? Do you feel a pull to that direction for some reason? Or is there nothing?

This 'feeling out' with intent creates a contact filter: although there are inner contacts, deities, and land spirits who are often in those directions, because of your specific intent they will fade into the background in order to allow a saint contact to emerge from one of the directions.

Take a mental note of any feeling or reaction, but do not respond at this stage; just be aware of it.

Now repeat the exercise in the other directions. Once you have finished in the north, go back to the east and repeat the whole process.

Continue with this processing and tuning into the directions with an intent to connect with a saint until you have a very clear sense of one direction being far stronger in energy than the others. It does not matter how many times you have to go round: just make sure you are clear on which direction is really pulling you.

Once you have the direction identified it is time to reach out and make the contact. Go and sit down in front of the altar of the direction you are going to work with. Close your eyes and still yourself. See the gates before you in that direction, and see the flame of the candle on the altar.

In vision, see yourself standing up and going to stand before the flame/altar. As you look beyond the flame you will see a figure standing in the shadows on the threshold. Invite them to move out of the shadows and stand on their side of the altar, with the flame between you.

Let them look you over. While they do that, look at them. What sex are they? What do they look like? Are they holding anything, or is anything around them?

Do not ask them their name, but ask them what they do. Once they have communicated to you what they do (this could come in words, images, whatever), ask if there is something you can do to assist their work.

Again, give them time to communicate to you. They may not directly communicate their need, but they might touch you or blow on you: there will be some bridging of connection that allows them to trigger something within you.

If it happens this way, you will be presented with the answer out in life: something will happen or you will come across something that needs doing, and the saint will pop into your mind: that is their signal.

Once that bridging is done, ask them if they are willing to work with you (if you want that) and guide you. If they indicate that they are, then this is the method (vision, candle lit in the direction) you can use to interface with them.

When you have finished, thank them for showing up, bow to them, and step back. Once they have withdrawn, starting in the east, go around the directions and close everything down.

Note down the details of your contact in your journal so that you can go back and remind yourself of them.

If you wish to continue working with this saint, work in vision in your ritual space, and sit before the direction that they come to you from. Don't just focus the contact in ritual vision work; also keep an eye out for their influence in your daily life. Most of your work

with the saint will not come just from the visionary contact but in things that you do in outer life, service they may ask of you, and in return their guidance and teaching.

7.10 *Task: Documenting your work with the saint*

Write up a short summary of your experiences with the saint into a computer log.

7.11 *Advice*

If you wish to continue working with the saint—which is your choice, you may not wish to—the way to do this is not through images, candles, offerings etc., but by keeping them in mind, working with them in vision in the ritual setting, and being aware when they exert some form of influence in your daily life.

If this happens, pay close attention to whether they are asking you to do a job or wanting to guide and support you in your work.

At that point, if you wish to have an icon of them,¹⁴ then just have it in your work space. But do not get into offerings: that is such a parasite trap and also a cop-out. It is easy to toss a few glasses of wine on an altar; it is much harder to join the real work of the saint, which is the greatest offering you can make.

This is how work with saints goes... it is not some glam, flashy situation where a dude in robes struts around giving you endless pearls of wisdom in return for a candle and a glass of wine. If you work with a saint you will come closer into their orbit of action¹⁵ which in turn will put you right into the centre of their work. You become a small part of their work and, as such, those in need gravitate to you: you stand out more.

If you are working with a saint whose orbit of action is teaching/study or

medicine/healing, then that is what will be presented to you in your life. It is up to you if you wish to take up that challenge or not.

If you do, you will be expected to give as much as you receive—and that giving is not baubles on an altar, it is magical service: work that you as a living human can do that a dead saint cannot do.

Whatever that work may be, you must discover it for yourself without explanation from me. You will also receive much in the form of learning, guidance, some protection if it is truly needed, and also a valuable working companion. They will not be around you forever, but the time they do choose to work with you will be rewarding in many ways.

¹⁴If you know who it is, and there is an icon of that saint.

¹⁵For example Francis' is nature, particularly birds and animals, but also the elements.

Lesson 8

Apprentice Midterm Summary

Now that you have reached beyond the midpoint of the apprentice section it is time to do a summing up and self-assessment of where you are and how you are working.

It is also time to have a bit more direction in how you should be working, how you are preparing your notes, and what to do if you reach difficulties in your studies.

Don't skip through this lesson. Read it properly: certain keys are within the text that you will need.

This lesson will take you through the various aspects of what you have done so far, how you should be working, what you should be working on, and how to proceed from this point.

By now you should have the beginnings of various skills and some background knowledge on how things work in magic. If you have already worked in magic before, you should now be at a stage where you can strengthen some of the work you have done in the past, and also be able to assess and question certain aspects of the modern magic you have previously worked with.

We will go through the key aspects of the training so far so that you can self-assess, adjust your practice if need be, and plan for your ongoing training over the remaining modules of the apprentice section.

8.1 Core skills: divination, inner senses, visionary skills, ritual skills

Through the first section of the course so far you have been given tasks and placed in situations where you can develop certain core skills that are essential for successful magic. Sometimes those tasks have been repeated in various ways from different angles in order to help you find your own learning style.

All these core skills are vital for a good foundation in magic. When you find that you are not instantly 'good' at something it is tempting to cast it aside and focus on what you can do well and easily.

This is the first trap of the magical apprentice. Some people will have some of these skills naturally, and some will not. Some people will find it very hard in the early stages of their training to be able to do any of these skills: this is normal. Magic is an art form, and like all art forms it takes a lot of practice to get proficient, then more long-term work to become truly good at it.

It can be disheartening for some if they see others seemingly mastering these skills quickly while they struggle just to get past the first step. Do not measure yourself against others—bad mistake. Your development is unique to you, and no two magicians are the same.

Magic is five percent talent and ninety-five percent hard work and practice. So let's go through these core skills briefly so that you can assess how you are doing for yourself, and also so that you can gain advice, pointers, and a horizon.

Divination

The method of divination used is tarot, and we are using the Rider Waite deck. By now you will have learned various layouts and been set different tasks using tarot. I am sure many of you will have hit problems, usually to do with not understanding the answers you were given. Learning a language takes time, and like all new languages working simply with the vocabulary as a toddler does is the best way to become fluent.

This is why, for early tarot readers, I discourage the tarot books that go into the deep philosophical and esoteric meanings and symbolism of the tarot. Tarot then becomes an obtuse language or code that needs to be cracked, and this approach is often the reason why many magicians, even after ten years of study, cannot get a straightforward answer from tarot readings. They may be able to tell you the deepest symbolism in a card, but will not be able to do a straightforward reading to identify a being they are working with.

To this end, it is better to have a tarot book that gives a brief outline of each card plus divination key words/meanings: a basic ABC that can then be built upon to fluency.

Once you have a basic fluency in readings, then is the time to study the more in-depth obscurities of the cards. Think of this in terms of learning mathematics: you do not teach a beginner complex mathematical formulas; rather you start with basic addition, subtraction, fractions, basic algebra, etc. This allows their thinking process to develop in a specialised way while teaching them the basic structure of the vocabulary.

The other thing you may have now come up against is the issue of clarity with your

questions. If you use vague, emotive questions, you will not get a straight answer. By now you should have the basic skills to be able to step aside of your normal way of thinking and look at your questions objectively.

This is a really crucial step in magic: can you step away from your usual thinking pattern and look at your actions, questions, thoughts, emotions, and beliefs in an objective way? By approaching tarot this way you are not only learning tarot skills; you are learning skills of analysis.

I am planning to do some video lessons for tarot for Quareia, to help those who are struggling. It is a very difficult skill, but one that you really need.

Remember; work with a Rider Waite deck for now so that we are all on the same page. Keep records of readings.

Now is the time to go back to your early notes on readings from the first few modules and see if you would now read them differently.

Always in readings, keep it simple, look at the obvious (pictures), and don't try to analyse too deeply. If you get stuck, look at the answer in a poetic sense using the card imagery and key words.

And practice every week, lots and lots of practice whenever you have the opportunity. If you have only occasionally done readings so far, you are not pulling your weight in training. Stop whining about it and get to it!

Inner Senses

Inner senses are something you should be working quite a lot with by now. Again these skills vary enormously from person to person, but with work even the least sensitive person can pick up on things. Try to work them at every opportunity by touching things, going places, being near people, pulling away from crowds, and seeing the difference.

Every so often, revisit the inner senses exercises you did in Module I. This is a skill you have to *live* rather than just use

occasionally: you are learning to live a magical life as opposed to doing magic on the weekends.

As far as the accuracy of your inner senses goes you will likely have more misses than hits; but don't worry about that, you are practising in order to develop. And develop you most certainly will if you work at it. With inner senses it is about learning how to listen to how your body, emotions, and energy changes when you are in certain situations. Learn to listen to your own quiet inner voice.

Visionary skills

With the visionary skills you will have by now figured out whether you are a *visual person* or a *senses person*. Not everyone has visual skills when working in vision; sometimes the person gets the information in other ways, through sensing, for example.

If at this stage of the training you are still struggling with visual skills, practice by putting something on the table in front of you, closing your eyes, then using your imagination to visualise whatever is on the table before you.

You can practice this skill at work: close your eyes for a moment and just imagine what the room looks like. Use your imagination to visualise what is on your desk/workstation, then open your eyes again. Do this in short bursts when you have a few minutes or even just a minute of spare time. Instead of reaching for social media during a brief break, close your eyes and do this simple exercise. It will prime your imagination to work your visualisation skills better.

If by now you have good visualisation skills but poor senses, then when you work in vision pay attention to how you feel. Does your sense of self shift? Do your emotions shift slightly? Do you feel ease or unease? Paying attention to these subtle shifts in feelings with help your inner senses develop.

Do the same at work: if you feel a small shift in your sense of well-being, look around

to see if something has caused that. Has someone come into your space? Is there a shift in the mood of the people around you? Has something just landed on your desk?

These skills develop by paying attention to your own subtle shifts, and also by daydreaming. Daydreaming is something that all kids once did out of sheer boredom, but these days children are inundated with constant stimulation and methods of boredom avoidance, which stops the use of the imagination. Are you constantly filling your time with stimulation and boredom avoidance? If so, you need to adjust to give your imagination time to wander and amuse you.

Ritual skills

Whereas inner senses, visionary skills, and divination are about gaining information, ritual skills are about self-organisation and creating patterns for energy to flow through.

If you find that when doing rituals you want to add in little bits, or dress them up a bit, then reel in that temptation: good ritual skills are about self-discipline, order, and accurate, repetitive actions.

This is your focusing skill: if you struggle with the order of ritual, you can practice that skill outside of the ritual setting. If you are untidy or slightly chaotic, set yourself a task to have one area of your life that is kept in order, no matter how much it strains you. This could be as simple as keeping order in your wardrobe or bedroom, or organising your computer or paperwork. Whatever it is, pick an area of your life and focus on creating order, habit, and routine.

8.2 Understanding of magic

When most people step into magic or magical training they assume that the specific rituals, grades, incantations, evocations *are* the magic. This is not really true. They are the *filter* that the magic flows through. The magic itself is less defined, less organised, and more natural. The magical systems (Golden Dawn, Goetia,

etc.) give a structure for the magic to flow through.

This is why you are not learning a system: you are learning the forces and dynamics of the magic itself so that you can then apply it and draw upon it to work with any system. Magic itself is part of creation, part of nature, and as such will flow into anything that has the right filters to allow it through. Never mistake the filter for the magic itself.

What you are learning is how to interface fully with magic: how you then apply it is up to you. You can either stay with the freer form you are learning in this course, or you can apply what you have learned to a specific system.

Whatever you do, always make sure you know and understand what you are doing and what you are working with.

Think of this like the difference, in computer terms, between the terminal and the mainframe/server. The different magical systems are the terminals, and the magic itself is the mainframe/server. What you are learning is the structure and operational details of the mainframe/server.

8.3 Operational methods

Ritual development

In your ritual practice you will have noticed that in the early modules you were introduced to some ritual patterns¹ and told “this is it, work with it.” And then in later modules it is adjusted, built upon, or cast aside in favour of a different pattern. This is an important dynamic in magic that is often misunderstood, and in certain systems that misunderstanding can result in a beginner exercise being used as a dogmatic “must always do” ritual—the *Lesser Banishing Ritual of the Pentagram* from the Golden Dawn, for example.

When you learn a ritual pattern it must be ‘in the now’ for the power to slowly build within you. This means that when you learn

it, you think that you are learning a finished product, so to speak. This enables you to immerse yourself within that pattern and draw everything you need to learn from it. If you approach it from the early stages as a simple stepping stone, knowing that something stronger is coming in the future, you will not gain everything you need from that pattern.

This is a dynamic that runs throughout magical practice: you deal with the learning in front of you as if it was the total end product, the complete, full-powered ritual. As the course progresses you will notice this dynamic over and over again. When you do spot it, do not try to second-guess where it is going. Simply work with what is in front of you and immerse yourself within it: this will enable the pattern to unfold at a deep level over time, and it will be a solid brick in your magical structure.

As an adept you will go back to some of these early rituals, and then you will truly see the power behind the exercise. But until that point don’t try to second-guess where a ritual is going. For example, the Anchor ritual for now is your ‘go to’ ritual for grounding, tuning, and preparing. It has grown out of your earlier ritual exercises and sits upon those experiences. Know that it will not always be your key ritual, but for now you must treat it as if it will be.

This is also tied into the mystery behind time, time-jumping, and the stretching of time for the magician. Don’t always be looking for the next bigger, stronger ritual; rather give your full attention to what is directly in front of you. That work in the now affects both the past and future of your path.

Self-responsibility

In many of the lessons you were introduced to something and told “from now on, include this in your practice.” Often these new inclusions are not mentioned again in the lessons. This is to ensure that you pay attention in the lessons and are willing and able to take that infor-

¹Pentagram, for example.

mation and include it in your practice without further prompting, which in turn is training your self-responsibility in your own magical management.

This is partly why casually skipping through the lessons will not work: often key things are mentioned once in the text with a prompt for you to carry it on for yourself, then never mentioned again. If someone browses through the lessons, cherry-picks what work they want to do and ignores the rest, they will miss these subtle prompts and keys. This in turn protects the work and protects the casual browser.

Everything in this course, from the smallest thing to the biggest thing, rests on something else. Because magical work is experiential it cannot in truth be taught by bullet points. This means that a magician must read through everything, take every hint, and work every exercise. I purposely do not shorten things or make them obvious to a casual eye: those who pay attention to detail will build as solid magicians, and the 'pickers and dippers' will be filtered out by their own unwillingness to take the time to read, digest, and work.

So be aware that no one is holding your hand. No one is spoon-feeding you. You are expected to pick up every detail, to include the new elements for yourself, and adjust your work accordingly, then decide what is suitable for your own practice and what needs to be rethought as an individual.

By now you should have notebooks/journals for the different modules, and also computer logs, essays, etc. These are your body of reference for you to refer back to in the future, and I can guarantee you that they will become very useful in the years ahead. But they also serve a specific purpose for those magicians who wish to enter into the Quareia mentoring scheme.

The mentors will ask you to present certain computer work and either scanned copies of certain journal entries or some of the complete journals. Each person will be asked for different things: each mentor will decide what they need to see from the apprentice work and that request will be individualised for each

student. So you cannot focus on work that you know will be assessed: any part of your work can be requested for submission.

This is to ensure that you really are doing the work, understanding it, and developing it in your own way. If you do not wish to be mentored in the future, the same process still pays dividends for you in so many ways. To this day I still keep notes and often look back on very old ones: I learn as much from this process as I do from exploration.

Remember, the journals themselves do not need to be flashy. I used old schoolbooks, I have spider handwriting (arthritis in my hands), and my diagrams look like those of a baboon on acid.

The key is that you are using your hands in communication to convey steps of power. Most magicians do not get this dynamic; it passes them by. But the power of infusing an image, written word, or sigil comes in part from your ability to handwrite the transmission of power via communication.

Organising your time: a lot of the practical work in the lessons has repeat exercises to be done with regularity. This is all well and good if you have a simple, straightforward life, which in reality few of us have. The key is to work within your own schedule, with what works for you, and around your responsibilities. I present a framework, and I have to do it in a way that will translate for many different types of lifestyles, cultures, and age-groups. So it will fit exactly with some, and not with many. I understand this, and what I want from you in this training is for you to self-organise and bend the training to fit how you live.

This does not mean skipping the work because you want to spend hours slobbered out in front of a TV; it means that if you have kids, variable work patterns, a crowded household, or you travel a great deal, then use your brains to work out a way to do the exercises that fits within that life pattern.

There is a lot of wiggle room in the work if you look closely, and there are also things in the lessons that are not pointed out to you with a big stick, but are there as tools that can be

adjusted if you pay attention.²

Too much magical training these days is spoon-fed to the student, with every single action carefully pointed out in big letters, to ensure that everyone gets it. While this is nice and inclusive it does not train a thinking mind, nor establish independent learning skills, both of which are vital in successful magic. So pay attention!

Organising paperwork

We have looked at why your written work is set, and this is just a brief bit of advice on how to organise that paperwork for future submission to Quareia.

Every journal should have the section,³ module name, and number. Every lesson exercise should have the lesson number on it. If it is not attached into a journal, make sure the module number is also on it, with your name/ID at the top. The same goes for all computer files.

When you apply for mentoring you will be asked for your real name and address, which will be kept on file (but off the computer), and you will be given an ID. This is to protect your privacy, and that ID should be placed on all files, emails, submissions etc. If you wish to work without an ID and use your real details, that is up to you.

As far as the next three modules are concerned, make sure your notes are organised so that you, and we, can find the necessary details in the future.

8.4 What to do if you reach difficulties in your studies

Everyone will reach a wall in their training, at every level, and this is just normal. Finding things too hard, or feeling like you are restricted, or that you are banging your head against a wall are common situations in any true art training, and it signals that you are

on the cusp of a breakthrough. The key to working with that situation is to tread water: keep working slowly, one foot in front of the other, and when in doubt wait, practice, but don't push against the barrier.

From an inner perspective this time is about consolidation and the *test of Saturn*: this is where you are tested to see if you really have the focus and mettle for magic. Can you keep working when you are in a slump or hitting a barrier? This is where real discipline comes in. And that discipline tests you to see if you are capable of handling the larger amount of power and energy that lies beyond the barrier.

I always call this time "waiting at the wall": where you cease trying to push forward, and instead keep practising what you already know in order to refine, deepen, and strengthen your technique and your inner fortitude.

When all the energies within and around you have consolidated into a solid pattern, then the barrier lifts and you leap forward again. If you have ever studied a powerful, physical technique you will recognise what I am talking about. I have hit the wall a few times in magic and many times during my ballet training—and also in life in general. At first I used to thrash against it and even consider giving up, but eventually I learned to wait, practise, and at last the wall would crumble away and I would be plunged into a new round of learning.

8.5 The inner contacts and keys

By now, whether you are aware of it or not, you will have inner contacts who are in your orbit and working with or alongside you, or in the background. This triggers a dynamic in magical training whereby you are shown things or experience things that are not written about in the course, and sometimes not written about anywhere. Again, this is a normal part of magical development.

A teacher or course only shows you sixty percent of the work. The other forty percent comes from your own breakthroughs, which

²The cloth shield for example can be worked with as a portable travel temple just by itself.

³In this case apprentice.

are usually helped along by the inner contacts around you. This can translate into seeing something in vision or finding yourself in a certain place in vision, or suddenly 'knowing something.' It has many different ways of manifesting, depending upon the individual.

When this happens treat it as normal and write it all down, every last detail, regardless of whether or not it makes sense to you. This is the "passing of inner keys," and is a hallmark of real training. I and the other adepts will teach and point out so much to you, but there are also many things we will not mention and you will not be taught. This is to allow you to find them for yourself.

Often, particularly at the apprentice stage, it is very hard for you to know what is a real breakthrough to magical keys and what is your own imagination. Don't worry about that at this stage; simply write it all down and carry on with your work. When a mentoring adept looks through your notes, if you have found a key (seeing something, making a contact, finding yourself in a place, etc.), they will instantly recognise it and will tell you. They will put it in context for you, which in turn will help you work with it and move forward with your development.

If on the other hand it is something from your imagination, the mentor will tell you, so that you can learn slowly to distinguish between real contact and your imagination. Sometimes the difference can be very difficult to tell for an apprentice or an initiate—and again that is normal. But these real keys are well-known between adepts and easily recognisable to them—and you will not find them in any magical book. Once you have come across them you will know why they are not written about. It's not about being secretive, it just is how it is.

They may come thick and fast in your work, or they may not. This is not a reflection of your ability: they appear when the time is specifically right for you, and not before.

8.6 General

If there is something in your work that you do not understand, try very hard to work it out for yourself and give yourself time for that process. Don't be tempted to have other people solve your issues or do your thinking for you, and do not seek recognition for your achievements so far: the power of independent thinking and achieving without recognition at this early stage of training is important to your development.

However, there may be times when you are confronted by something that is truly out of your depth and you need advice for your own safety. When you get to that point, and you have tried everything to solve the issue for yourself, then you can contact me, but only if it is very important.

I will not baby you, I will not hold your hand nor pat you on the back, but if you are seriously backed into a corner and I can see that you truly do need help then I will converse with you via email to help you. If I can see that it is something you can deal with yourself, I will tell you so. You will not get any mentoring until the initiate section: my contact is there only for real emergencies. You can contact me through the contact form on the Quareia website. Make sure your return email is included within the message itself.

8.7 Task: Review

Go back over the lessons you have done so far, just looking over them and your notes. Think about what was hard, what you didn't get, what you found easy, and what you did get. Think about the experiments and research you have done, and what helped you and what confused you more.

List what you think you need to practise more or spend more time on, and list what you think you have understood and absorbed. From there you will be able to self-assess your own strengths and weaknesses.

There is no fail or pass with this; everyone develops in their own way. Being able to self-

assess honestly, without fear of failure, and without grandstanding or ego, is a good skill.

Write up a short assessment of where you feel you are at in terms of training, what you need to do more work on, what study you feel you need to return to, and what you feel you have learned so far. What has changed for you? Also ask yourself at this stage: why are you doing magic?

Do this assessment on computer, but also print out a copy and place it with your journals.

