

# QUAREIA—THE INITIATE

## Book Six

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.*

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**Initiate Module I**

**Core Initiate Skills**

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## Lesson 1

# Initiate Level Tarot

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In the apprentice section you were introduced to the landscape layout. This is a shortened version of a bigger layout that reaches deep into the inner worlds, and you will learn the full layout in the adept section. Now it is time to look in depth at this abridged layout, as it is a major layout for magicians to use.

### 1.1 Abridged Inner Landscape Layout

In your apprentice work you will have used it a couple of times, but this layout has many hidden depths. In this lesson we will examine each position in more detail and the various levels of meanings behind the layout, as you will be using this layout a great deal in your coming initiate lessons. Let's have a close look at it.

#### Position one

This position is *ground zero* for the reading. It can mean the human body if the reading is about a person, or the land, a building, or the energetic body of a being. It is also a *now* position: it tells you about that ground zero at the present time of the reading. The position tells of the energy, health, and state of the *vessel* at the centre of the reading. Sometimes a card will land there that tells you of the deeper power of that vessel, or the true nature of that

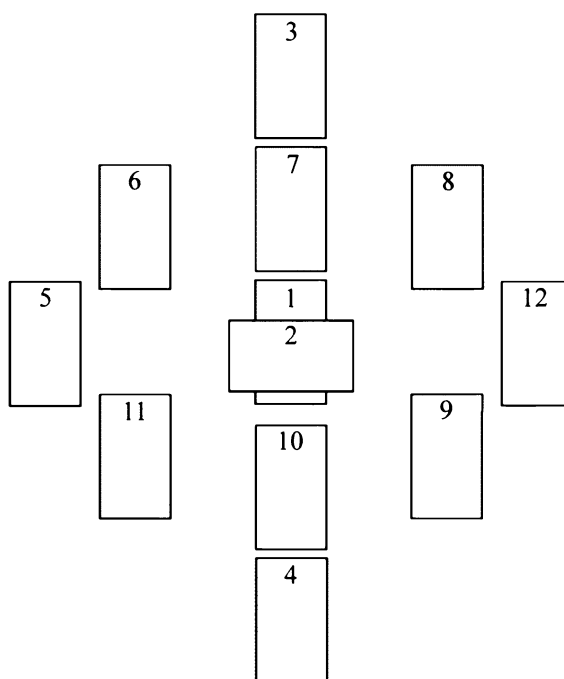


Figure 1.1: Abridged Inner Landscape Layout.

vessel. So for example if you were looking at a place and a person card turned up, it would indicate the place's inherent gender and personality.

If a trump card turned up in this position in a reading about a person, it would tell you the overarching power flowing through them at the time. So for example if the Devil card fell in the first position, it would indicate that the person's body and energy is fighting something, like an infection that is either energetic or physical.

## Position two

This position tells you about the *interactions* the subject matter is having which are important. If the reading is about a person, it tells you about the strongest interaction the person is having that is affecting them, for good or bad. It can indicate a person with whom they have a powerful relationship, it can show agreements/contracts they are heavily involved with, or it can be a power they are interacting with.

For example, if the reading is about a building and Temperance is in the second position, that tells us the building is protected. If the reading is about a person, the same card can mean either that they are in a relationship that protects them, or that they literally have 'angelic protection.' It all depends on the question.

The second position tells you about what the subject is engaging with, or what is engaging with them. If a person is ill but is fighting it off, like an infection, it may show in this position: their immune systems are engaging with the intruder. If an adept is working deeply with a specific inner contact, it will show in the second or eighth position, or both.

If the subject is directly engaging with a burden, a project, or with learning, it can also show in this position. The cards will tell you what is most important about the subject at that time that is directly relevant to the question.

Always approach a reading in context of the question, and that context is then matched with the positions and the cards themselves.

## Position three

The third position is the *stars and the long-term future*. It shows what is forming in a particular fate pattern and tells you what is the long-term pattern that will come to pass, if the road walked continues. This is a very important position for magicians to look at when they are using this layout. It corresponds to the magical direction of south/future/up and shows the longer-range consequences, for good or bad, of the path currently being followed.

When a magician is planning to do some work that could have long-term consequences, this is the position to which they should pay most attention. If the long-term effect seems not to be what is intended, then the magician will have to rethink their work. The events or powers depicted in this position are ones that are forming as a result of the current fate, and because it is still forming, more often than not it can be changed according to decisions made and actions taken.

If the reading is about a building, an event, a person, or a nation, position three tells of what comes in the long term regardless of what is happening now or in the short-term future. The closer you are in time to the present event, the easier it is to get a timeline on short-term future events. Position three however, because it is still in formation, is far harder to pin down in terms of time. It could indicate a year from now or a hundred years from now.

You can usually try to get a clearer idea of the timing of the long-term future pattern by putting a time restriction on the reading ("show me the next five years of this subject"), but if there is a major event in the long-term future, regardless of how far into the future it is, it will show that major event and not the more trivial ones. So bear this in mind if you are looking at a major card in the third position. When in ritual you call to the Father of the Stars Above, the third position tells you what is flowing from that Divine Power into the situation.

## Position four

Four is the polar opposite of three: it shows what is deep in the *Underworld*, what has passed and will never return. It is the past, the magical direction of north/down. If the reading is about a place, it can show what is deeply buried under it. There are various levels of 'past' from 'going into the past' (the Gate, position five), to a mid-way point (the Underworld Forest) where it can potentially re-emerge or at least be reconnected with, to the deep past where it is beyond reach. The card that falls in position four is deep in the past and cannot be revived.

If the magician is looking for a particular contact that is in the 'past,' i.e. ancestors, then if they appear in this position the magician will have to go to them in the Underworld, as the surface world is now beyond their reach.

### Position five

Position five is the *Gate*, which is the gate to the past. Both position four and position five correspond to the magical direction of the west, and show the passage from life, from manifestation, through the Gate to begin the journey into the Underworld. Things that appear in this position are falling away from a person or situation, but a gate is always a two-way thing: whatever is indicated here can return, can pause on that threshold, or will continue its journey into the past, which will take it down into the Underworld Forest (position ten).

When you see something in the position of the Gate, even if whatever is showing here is still active in the story, it is in fact passing over the threshold to begin its journey into the past. When magic has done its job in the 'future,' it is handed to the west to begin the breaking-down process. That is the position of the Gate: whatever it is will still be in existence, but its influence is fading and leaving.

When someone has just died or is in the process of stepping into death, they will often appear at this Gate, in this position. It corresponds to imagery that many magicians see when they are following someone in vision at the point of death or just immediately afterwards: they will sometimes appear before a gate or large doors through which the living magician cannot pass (the way into death for the living is by a different route).

### Position six

This position, the *Wheel of Fate*, tells you about the active, short-term fate pattern that someone or something is involved with. It could be anything—a job, a college course, a period of activity, an illness—whatever the subject is currently immersed in that is having a direct effect in relation to the question.

For example, if the reading was to look at the suitability of a building for a temple or lodge, and the Fool appeared in this position, it tells us that the building "has nothing happening": the Fool not only means total innocence, ignorance, or foolishness, it also means nothing, empty, and no. If the reading was about a person, it shows that they are gladly wandering along their path and have no clue. They are either total innocents, a person without knowledge, or in a short-term pattern of stupid behaviour.

On a more technical level, this position can also show what is fuelling the subject matter, what is driving them, which in turn can give the magician a great deal of information about a situation. There is no time cycle to this position: it all depends on the length of time the subject matter is involved in their current path.

On a deeper magical level, when this reading is about a magician it can show where they are on their path through the mysteries and what stage they are at; and it can also show the march across the Plains of Death if you are looking at a person who has just died. It will show you how they are approaching that path and if anything is interfering with them.

### Position seven

This is the burdens and struggles that must be overcome: the *Mountain* that must be climbed. This position tells us of the burdens and hurdles that the subject has to struggle with in order to succeed at whatever it is they are doing. If the reading is about a place, a building, or a situation as opposed to a person, this position tells you the problems, negatives and issues that cannot be gotten around and have to be worked out in order to move forward.

This position corresponds to the mountains in the death vision, and also to the Grindstone. The difficulties are necessary either because they cannot be dodged, or because they are necessary for success to occur. Regardless of how difficult the card may be, it is something that is an ingredient for success. This can tell

you a great deal about a situation or person, as the challenges that must be faced are often unique to the person and are there to polish them and challenge them into maturity.

### Position eight

This is the position of the *inner worlds/inner temple*, and whatever is here is flowing from an inner source. It can indicate an inner contact, an inner temple, a deity: this is the position that is looked at closely by the magician when they are trying to ascertain what inner influence is being brought to bear on a situation or person.

If you are looking at the overall picture of a person, what appears here will tell you if they are plugged into an inner source or not. The same is true for a building. If it is a temple building you are doing a reading about, the deity or mediators for the deity will appear here.

If you are trying to look at someone or somewhere heavily guarded by inner contacts or deities, you will see that guardian or block in this position: it will either warn you off for being too nosy or it will block your view (Ace of Earth/the Shield, for instance). If they claim to have great inner contact, but only the Fool appears there, then you know all is not as it is being presented to be. If a child appears there, it is usually telling you that the person is a child in terms of inner understanding.

If the reading is about a building or a situation and a destructive card appears in this position, look to see what is in position nine, position twelve, and position three. If they are all good strong cards, then the destruction that is coming out of the inner worlds is not taking effect in or for your subject. If the rest of the reading is a disaster, then you have found your source: magic/inner worlds.

### Position nine

Position nine is the position of *home and hearth*. It is the family, the tribe, the local community, the family home: it all depends on your subject matter and question, but this position is always about the outer world that is around

the subject. It is the mundane, day-to-day living and the environment in which that day-to-day living is done.

### Position ten

This is the position of the *Underworld Forest*. This is a place of crossroads, where the land of the living and the land of dead come together. It is a place of passage from one realm to another, and it is also a place of holding ancestral knowledge and ancient wisdom from the past that is still relevant to the present.

In a reading, whatever card falls in this position indicates what is moving away from a situation, what is slowly sinking into the past, and what has passed through the gate. The card that falls in this position tells us that whatever is moving away can still have an influence, but that its influence is fading. If the reading is about magic or a magical project, it can indicate, depending on what card falls in this position, whether the magician should be paying more attention to this realm. For example if the magician is working on a project and the card of the Magician or a similar action card falls here, it is dropping a very large hint that this is where the current work should be focused.

Another dynamic with this position is that this is a place, and the influence that flows from this place can also feed the future as an anchor of ancient knowledge or contact. It lies opposite the Mountain and flows under the Mountain: a powerful stream of ancestral and land wisdom that carries away what no longer belongs in the future. Where the Mountain is connected to the Grindstone and the Limiter, so too the Underworld Forest is connected to the Unraveller and the Threshing Floor. This is the place of the Scales before the person or power is allowed to move further into death, this is also the place of dreams, where one can become trapped in their dreams and find themselves drifting down the river into death.

It is the stream of the Underworld that flows under the Mountain that is accessed through a cave, and this pattern is a very ancient and powerful one: remember The Threshing Floor

of Salem and the Well of Souls? The Underworld Forest is what lies beneath that cave known as the well of souls. It is the primordial waters that ancient wells tapped into inside the powerful ancient Egyptian temples and tombs, and it is the anchor of the Underworld that works in union with the stars.

### Position eleven

This is the place of *sleep and dreams*, of *visions and night times*. Whatever is happening in the sleep/dreams/vision of a person will show in this position. If something powerful appears here, look to see what is in the Underworld Forest and what is in the inner temple position. That will tell you where the power of the dream is coming from, which in turn will tell you what is potentially happening.

If the reading is about a place or a situation, this position will tell you about the night time power that flows around the place or event. For example, if people are having a bad time in a building, look at this position and it will tell you what power is stalking the building at night.

### Position twelve

This is the path forward, the *Path of Hercules*. It tells of the short-term future and is aligned to the directions of east and south. Whereas south and up is a long-term formation, east and south tells of the future that is already on its way, has formed, and is unrolling itself into action. This also shows where the subject matter is going in terms of what happens next as a direct result of the action in the rest of the reading.

## 1.2 The mystical keys and deeper patterns

This layout also holds various *mystical keys* to development within the Mysteries, and the full version teaches you the inner structure of the beings that operate through our world. At initiate level, the condensed layout can be used not only for divination, but also for meditation on the path of the initiate.

The path starts at ground zero, at you and what you interact with (1 and 2). This reiterates the “know thyself” maxim. It is the first step of the initiate to truly be willing to see themselves, to have self-truth with your own strengths, limitations, aspirations, ideals, dogmas, and prejudices. By looking at ground zero without self-hate or fooling yourself, you then know what foundation you have to work with in this life. This automatically triggers how you relate to others and begins a process of self-discovery by looking through the eyes of others.

With that begins the connection with the Divine un-manifest and the Divine manifest, the future and the past, formation and non-formation. The initiate moves out of the mentality that a human god will be their parent, and they begin to step into the pillar that has Divine potential at the top, Divine potential fulfilled at the bottom, and the initiate as the fulcrum in the centre from which, and to which, both potentials flow.

Behind the initiate is the past (the Gate) and before them is the future (the path). Above them is Divine potential/the Star Father, and beneath them is Divine manifest/the Goddess of the Earth.

Once the initiate is grounded in this pole of balance, then they are at a stage where they can ‘be’ within a pattern. This pattern is both triggered and maintained by their actions, both instigated and completed. This is position six, the Wheel of Fate. It covers both what you do and also what results from your actions in a particular pattern.

This places the initiate at the centre of all directions.<sup>1</sup> The lesson of this position is to be fully within the pattern that you are currently in. In our modern world we are always casting our minds either into the past or to future potentials, but rarely are we in the here and now. To be a successful magician, you need to be able to apply yourself fully to the pattern you are in, without constantly looking to the horizon. If your mind is constantly cast away from the pattern, the pattern itself falls apart and you lose your foundation. But if you apply yourself completely to the pattern of fate

<sup>1</sup>Recognise your magical directional pattern?

you are currently in, you draw every possible lesson, gift, and strength that is accessible to you.

This connects into the next position, the Mountain. If you are fully immersed in the current fate pattern your life has presented to you, you will at some point *hit the Mountain*, which is the full force of the Grindstone. This, if you accept the challenge, will polish you, will cut away unnecessary bits of you, and will clean and prepare you for the challenges of the inner worlds.

For example, in the work I am doing with Quareia, I am fully immersed in a pattern of creating. I am writing the course which is taking up every ounce of energy and time that I have. I am very limited as to what else I can do, or where else I can go. I am tied to a heavy workload that I cannot just put on hold while I do something else. I have to be fully immersed in it to be successful.

It is tempting to look beyond the course and start thinking about what I will do when I have finished it, about what will come next. To do so would project my energy and consciousness beyond this pattern, which in turn would break up the pattern of work. In such a case, the work would fail. So for now, Quareia is my whole life: I am fully immersed in the pattern.

By taking this approach, you engage your own limitations which in turn ensure a good harvest.

The Mountain presents difficulties that must be overcome. They are not there as a test; rather the difficulties are like training devices that focus you to a fine point while strengthening you.

When the challenge of the Mountain is accepted, and the lessons and pruning that comes with the Mountain have been done and absorbed, the gates of the inner worlds fully open. The Mountain ensures that you are fit and ready for the work, and that you are able to cope with it. The inner gates fully open and the magician finally gets to see the wondrous vista of the many worlds that interlock with ours: the inner worlds/inner temple. The magician makes friends and connections with

counterparts in the inner worlds, and learns directly the powers of the deities.

After such an experience, it is easy to step fully into the inner worlds and to turn ones back on the everyday world. That is a trap that protects the Mysteries from people who have no real internal discipline. To drift into the inner worlds completely is to reject your humanity, to reject the gift of life that you were given. This is a terrible crime. No matter how hard life is, it is an extraordinary gift, so use it to the full. And that brings us to the next step, upon which the gates of the inner worlds are deeply dependant. And that is the Cottage: home and hearth.

The Cottage, position nine, is a position that tells of ordinary life. Looking upon the depths of the inner worlds and then resuming one's life in the ordinary world is tough. But it is necessary. Without the anchor of the Cottage, the gates of the inner worlds start to close. It's a paradox: you cannot pass deep into the inner worlds if you cannot function in the everyday world.

The everyday world of family, jobs, and community ceases to be the mundane world for the Initiate, and becomes the training ground for the practical application of magic learned. It is a place of rest and refuge after exhausting, powerful service; it is a place of regeneration where the body gains grounding and pulls the power of the inner worlds into the everyday world via the magician. That is when the magician also becomes one who serves. The end product of magic expresses itself in the outer world, and if the magician has no real connection and grounding in the outer world, then the magic will not complete itself. The initiate is both of, and not of, the mundane world. The initiate phase of training is learning to be a bridge between the two, an active inner power in a mundane world, a carrier of light and dark from formation into completion.

To do this, the initiate must not only be within the outer world, within the Cottage; he or she must also understand that world. To understand such a world, one must live in it, suffer the same trials as everyone else, and be

able to know how to flourish despite the limitations of an ordinary world. You cannot bring change to something you do not understand. And most everyday people are still stuck in position one: they know their own little world, but they do not know anything beyond their own little kingdom.

When you first look at the lives of others, you judge from your own experience. When what you are looking at is beyond your own culture, land, and community, if you continue to understand it by means of your own limited experience, you fail to grasp the nuances of different approaches, different cultures, different perspectives. Part of the lesson of the Cottage is to learn as much as possible about the whole world we live in, not just our own little patch, and use the skills learned so far to look in a way that does not use your own ground zero as a reference point.

This is the time when the magician needs to suspend their own understanding of life, and look at life through the eyes of someone very different from themselves. That in turn changes your whole approach to magical service.

The step of the Cottage, by learning its lessons, brings us to a place where we realise how much we have clung to, either in material terms or in how we think: things that are limiting us to the point where we are not learning. We then are prompted to let go and clear out, both in mind, body, and home, and these things pass into the Underworld Forest.

We also learn through this process, that the Underworld Forest holds much learning that has been discarded or jettisoned upon death: it teaches us how to access that learning. It is a place where we confront death, where we are tempted to simply lie down and let go, and it is a place where we learn to put deep roots that anchor us in our work.

Once the Underworld Forest has been understood, we pass through the realm of dreams and visions, where we learn to let our consciousness flow and our subconsciousness rise. The world of sleep and dreams is not only a place where our minds can sort out and file away experiences, it is also a place where our

spirits can fly unfettered by the body. With our roots and foundations, and our experiences in the inner worlds, our spirits can then use that time to expand, to experience, and to explore. The initiate learns to respect sleep and not interfere with it, to let their body rest while their spirit soars, and to drop any sense of control over that process.

Then we are ready to walk the path of Hercules to adeptness, to forge a future in collaboration with everything around and within us, which in turn leads us into the stars.

The layout itself has the central pillar of manifestation and then the action of the layout progression works in a swirl motion. This flows with the inner dynamic of 'turning' or tumbling into life, something you will learn about later in the course.

### **1.3 Task: Learning the layout**

Draw the layout. Draw each position in order, and on it write its name and position number. Put your drawing in front of you when you meditate. Take a week of meditation to look at the pattern, the order of the named positions, and how it relates to your life. Write down any conclusions, inspirations, etc., in your journal.

### **1.4 Task: Tarot investigation**

The best way to learn tarot is by doing—and I am sure some of you have not done as much work with tarot as you should have been doing on this course. Tarot is a vital tool in magic, so if you have been slacking because you find it difficult, now is the time to change that and really learn the skill. Most of the skill is about letting your brain make connections, which is not easy: it takes time and practice. Of all the layouts you will learn, this one is the most valuable to a magician, as it can work on so many different levels.

The following tarot tasks will point you to these different levels. Once you have learned to switch your method of interpretation between the different levels, you will find it opens up a whole new level of learning for you.



To start with, we will look at the deepest level of interpretation, then we will slowly bring it up to the surface, everyday level.

With all these tasks, write out the layouts with the card numbers or photograph it, and write up your interpretation and conclusions on computer.

### Question one

“Show me the power of the ancient temple site of Karnak in its entirety.”

The temple precinct of Karnak has a working history that spans thousands of years, starting with a small shrine that eventually developed into a huge, sprawling temple complex. The first question will look at the holism of that history. This will tell you it’s overall power, what has been lost that will never return, what process the site is currently undergoing, and what its long-term future holds.

### Question two

“Show me the power of the shrine known as the botanical gardens, in Karnak, at the time of Tutmose III.”

*The botanical gardens* is a shrine that was hidden behind a shrine to Amun at Karnak. It was built during the time of Hapshetsut and Tutmose III (18th dynasty). There are many magical aspects to this shrine. It is so powerful that even today, when you walk through Karnak, you can feel it. It is a recreation of the Inner Garden; hence I would like you to look at it using divination. There is very little written about it, and it is assumed that it was decorated as it was (in a very unusual way for Egyptians at that time) because it boasted of Tutmose’s explorations in Syria. This is all conjecture.

Magically it is relevant to many things that you will touch on as an adept, but for now, simply looking at it in a reading will start an inner process for you.

There is one thing for you to ponder on, though, using what you already know about magic. The room is decorated with plants and animals in a very beautiful and realistic way.

It was hidden behind a shrine, and then again behind a hidden door. On the far side of the room is a small, square hole that lets the wind (the breath of Amun) into the room. Think about that.

### Question three

“Show me the current power and energetic state of the mortuary temple of Hatshepsut.”

It is at Deir el-Bahri, on the Theban west bank, directly opposite Karnak. Once you have done this reading, look up the recent history of that mortuary temple and the 20th century events there, then go back to the reading and reflect. Do not look up this modern history until you have done the reading, so that you do not influence it in any way.

Once you have looked at what happened in the 20th century, then see what happened to monuments, depictions, and names of this female pharaoh shortly after her death (it happened at the end of the reign of Thutmose III). Now think about the implications for a magical pattern that is treated in such a way.

### Question four

When you have looked into Hatshepsut’s history and what happened at the cusp of her grandson’s ascension to the throne, and what subsequently happened to her mortuary temple in the 20th century, then it is time to take a look at the magical and energetic picture of that mortuary temple when it was first built. Do a reading and ask:

“Show me the power and balance of the mortuary temple of Hatshepsut five months after she died.”

The five month gap between the death and the time you are looking at gives time for the embalming process to happen, and for the opening of the mouth ritual to have occurred. You will get the picture of the power of the mortuary temple while it was still undamaged. Once the opening of the mouth ritual had been

done, Hatshepsut's spirit (her *akh*) would have been accessible in that place.

### Question five

"Show me Hatshepsut's progression in the mysteries during her lifetime."

You are trying to discern whether or not she was an initiate in the Mysteries, and if so, what stages she had accomplished. Use what you have learned about the depictions of the mysteries in the layout and see which sections she had accomplished, what she struggled with, and where it took her. Once you have done this and spent some time looking at it, do the same for Thutmose III. Compare the two.

### Question six

"Is the spirit of Hatshepsut still in or around her mortuary temple, and if so, what state is she in? If not, where has she gone?"

Bear in mind that the tomb and the mortuary temple are two different things. Her tomb was nearby but was raided in antiquity. The mortuary temple acted a contact point where the priests would uphold her spirit and ensure it had everything it needed. Subsequent monarchs would often visit a mortuary temple in times of trouble and ask for guidance from the dead king.

Once you have done all the readings, and any other readings you are inspired to do, go back over them and your notes, and come up with a one line answer to the questions. Don't panic about getting this 'right'; think about doing it to the best of your ability. Look at the readings in terms of getting answers, and also look at them in relation to the steps of the mysteries and how those elements also have relevance. You may find that one reading has two different perspectives.

## 1.5 Task: Supplemental readings

Once you have your one line answers and all your background information, then ask the same questions again, but this time using the Tree of Life layout. Compare and contrast your results, and write them up on computer.

In the next year (2015 at the time of writing) a magical divination deck will be published by two artists who are also magicians, Stuart Littlejohn and Cassandra Beanland. The deck works with the patterns, powers, and beings that you encounter in your magical training and work. It is being geared towards magicians and magical work rather than everyday divination. It also works closely with this layout and you will be working with it in future lessons. When it is available, a link to the website of the deck will be put on the Quareia site. If you cannot afford the deck or do not wish to buy it, get a deck of blank cards (you will need 81 cards) and copy the names of the cards on to your blanks and decorate them for yourself.

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## Lesson 2

# Initiate level meditation skills

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By now you should have some reasonable meditation skills if you have been practising. (And if you have not been practising then you will find the initiate training very tough going, as meditation is an integral part of magic.)

The next stage of magical practice builds not only on the meditations that you have been doing, but also the eyes-open vision work you have been doing in your ritual work. Being able to have the mind in two places at once is a major skill in magic, and like all skills it comes with practice. As an adept, you will be expected to be able to stand in a busy place and converse with people while also having your mind in an inner realm and mediating that realm into the outside world. You must be able to actively form magic while talking to someone or being in a busy place and interacting with people. The ability to do this comes from *open eye meditation*.

There are a series of exercises that the magician can do on a regular basis which will slowly teach the brain this skill. Some you will find fairly easy and others you will find hard work. The ones that are hard work are the ones you do not shy away from; rather you do them more until they become second nature.

The reason such skills are so important is that when you walk a magical path, the work that you do and are called to do does not go on pause until you can find a convenient time and place; it is a day-by-day experience. You never

know what you may be walking into from one day to the next, and often the true inner emergencies that need your attention drop in your lap at the most inopportune moments. I have had sudden inner calls for help while standing in a shopping mall surrounded by screaming kids, or while at work or in the middle of teaching a class. Often these types of calls are very serious and connected to service that I have agreed to. (If you decide not to work in service, you will not have these sudden events, but then you would also not have the great experiences that come with them.)

I have learned and gained so much strength and skill, as a magician and a human, from being 'on call' in situations like this. This is not like being on the end of an email address where people swamp you with their problems that are in fact mundane but seem terrible to them; it is something very different.

Sometimes it is a call for your attention because you need to suddenly divert a stream of energy flowing hard and fast towards someone or a group of people, and it is critical that it is diverted. Or it could be a situation where a key person is about to be in a car accident, or when a sudden disaster has launched a lot of people into death and you are needed. The variables are enormous. Sometimes you get to see what you diverted; other times you have no clue what you have just done. The key is that it is always very

important that it is done straight away. You will also find that sometimes there are massive disasters that you are not called to act on. Do not try to be a hero: you work with what is presented to you and no more.

As an adept, sometimes long-term work projects may suddenly trigger and need immediate attention, or you may be unlucky enough to come suddenly under attack. You could walk down a street where a fatal accident is about to happen: when you agree to service, that agreement plays out however it needs to. You truly step into the role of protector and balancer, and it is rarely a convenient one.

The skill allows you to continue what you are doing in your outer life while at the same time casting your consciousness to the call or the magical/inner dynamic that has suddenly surfaced. A skilled adept will be able to keep doing their shopping or teaching a class while a part of them is also in stillness and working. This is also a good skill to have if you have a family. You can keep dealing with your two-year-old who is in a meltdown on the floor and throwing a tantrum while also tuning into an inner contact or crossing over an inner threshold.

The following exercises present different aspects of the skill set and allow you to practice the dual world skill. Have a close look at the exercises. If you think making adjustments to them would fit them better to who you are and how you work, then do so—so long as they still push you towards developing the skills you need. Everyone is different and people live very different lives. And by now you should have a good idea of your strengths and weaknesses when it comes to magical skills: adjust the exercise to take account of your weaknesses in a way that would not make them easier, but would make them more effective and relevant to you.

## 2.1 *Task: Walking meditation*

*Note: These exercises can be done at the same time as you work on your next lesson.*

This is the easiest of the active meditations, and also the most useful. It is also the one above all others that can become a powerful shield for you when you walk into a place that is energetically unbalanced.

Like all these exercises, it will take a lot of focus at first to achieve only a short amount of successful meditation, but the more you do it, the further you will be able to go, and the longer you will be able to hold it.

Do this exercise two or three times a week for at least a month. After that, when you have to walk somewhere, practice this exercise as you walk. Get used to using any opportunity in your everyday life to practice skills whenever you can.

Go for a walk. It does not have to be a long hike, but it should take you about twenty minutes if possible. Before you start, still yourself and be aware of the central flame burning within you. As you walk, remember your workspace and what it feels like when the directions are open, the candles are going, and the contacts are there. It will have developed a certain 'feel' for you. Recover a sense of that feeling and as you walk, regardless of which direction you are walking, be aware of the south gate before you, the east gate to your left, etc.: be aware of the magical directions around you.

As you walk, keep that pattern constant in your mind: stars/father above, earth/mother below, the four directions around you, and the central flame within. You are essentially taking that magical pattern with you as you walk. If people stop and talk to you, or there is noise and bustle around you, do not try to shut it out, rather just keep focus of the magical directions all round you. You are learning to blend that pattern to the world around you and have it as the foremost power in your mind.

Every so often stop a moment, as if to look in a store window or to wait for traffic, and deepen the pattern of the directional energy all

round you; merge it in your mind with your surroundings.

If there is a church nearby that is open to the public, go in and stand close to the centre of the transepts, or close to the altar, and face south. Do not interfere with the energy and pattern of the church, and keep respect for the power there, but stand facing south and be aware of what is to the east and west in the church. It will give you a lot of insight into the power and pattern of a church if you meditate on the directional powers you work with. It will also help subtly to tune the church so long as you simply strengthen the pattern within and around you without any agenda towards the church.

You can also practice this in other buildings. It does not interfere with any space, but it is a good tuning device, not only for yourself but for everything around you, as it is a deep, ancient and natural pattern of power.

Once you can hold this pattern in your mind as you walk down a street, then it is time to practise it sitting in a busy place. You can choose a café, a mall, or a supermarket: somewhere full of people relaxing or shopping. Sit down somewhere and simply meditate, with eyes open, the directional power pattern all around you.

Once this is firmly established and you can hold it easily while looking around, you may notice that animals or small children are drawn to you. They instinctively feel the power balance and are drawn to it. If this happens, simply keep holding that power space and let them come near and enjoy it.

When you can hold this pattern in a busy but neutral place, then try it in a place where there are likely to be parasites or unhealthy beings. It is really important to learn how to do this, as it will save your ass one day.

Sit in a place that you know is unhealthy, but where you are relatively safe. Do the meditation, but instead of being willing to let people into this space as you did with the kids and creatures, hold the directions around you as firm boundaries.

Feel the power within you, above you, and below you; and feel the four directional gates around you. See the sigil of the sword<sup>1</sup> to the left of you and the sigil of the vessel to your right. Beyond the sigils are the gates, and at the gates are the contacts. The whole thing is like an energetic construct with a membrane that stretches all round the outside of the pattern. The tension of the power thresholds in the directions acts like a barrier.

Once you have successfully established this, you will find that people move away from you or move the long way around you. They will not feel comfortable in your space. You will also feel beings trying to hook in to you but unable to cross the thresholds surrounding you. You can then practise this less welcoming version of the meditation as you walk down the street. It is also good for parting the masses when walking through a crowd.

Besides the skill of holding this meditation with your eyes open and walking, you are also learning to create a safe space for those who need it around you, or creating a no-go area around yourself. This is the first step towards projecting a protective barrier around yourself when needed. Play around with the techniques and the settings. The main result that you need is the ability to hold the stillness and directions around you as you walk, and also to turn it from being a welcoming space to a space that bars others from coming into it.

## 2.2 *Task: Talking meditation*

This exercise is pretty tough, but it gives you great skills once you have mastered it. There are two sides to it: you talking, and you listening to the voice of someone else. And this is one you can do at home. Using the same directional pattern as the previous exercise, you will practice holding that pattern in a meditative state.

Still yourself with a basic meditation and then pick up a book. Hold the book and in

<sup>1</sup>See now why you learn to work with it in your mind?

the stillness, see the directional pattern around you and the flame within. Once you have the pattern and can simply 'be' within it, open the book at any page and start reading. Just read one page while holding the directional meditation. Don't try to absorb or understand what it is you are reading, just read the words while focusing on the directional pattern.

You are training your mind to do a communication task while not focusing your consciousness on the words: your mind should be immersed in the directional pattern, not the information the words present. This is tougher than it sounds.

Once you have mastered holding the pattern in your mind while reading a page of text, expand it to two pages. The key is not to immerse your mind fully in the pattern or the text, but simply to have the feel and pattern round you as you read, and to not focus on the words either: if you do this properly, you will recover the feeling that your work space gives off when it is tuned in, and you will have recited a page of text without being able to recall any details from it.

This is preparation for a specific magical technique where you draw in power and hold it while doing a magical utterance. Your brain is trained to do two very different things at once, and your consciousness is free of both so that it can get on with the magic itself. You are engaging a similar brain dynamic to driving and holding a conversation. Often by the end of the conversation you cannot remember the stretch of road you have just driven down, but you have arrived safely. If there was any minor danger on the road, your brain would have warned you and you will have compensated your driving to avoid it, all the while keeping up your conversation.

It is this mechanism which you are tapping into, with an added twist. The brain reads and recites (two separate functions), while also holding an inner pattern. Once this skill is achieved, a further function will be added, whereby your consciousness directs power with full focus. This takes time to achieve, but this exercise starts the process.

Once you have got the basic technique, you can experiment with adding in other elements one at a time, so that you can do physical movement tasks, reading, watching, and holding a magical pattern at the same time.

This is a long-term exercise, so take as long as you need to achieve it. Once you have the skill, practise it during your working day. It is a foundation stone skill, so it will need maintaining with regular practice throughout your magical life. I practise it as I cook and listen to music, and if the phone rings, I keep the action going and also hold a conversation while still being immersed in the magical pattern.

All the exercises in this lesson are ones that you should find a way to drop into your everyday life for long-term practice, as they are skills that keep building and building once you have the basics. I do it for a few minutes here and there through a regular day as I get the chance. They do not need vast amounts of time or a special room; they are things you can do through your working day once you have got a feel for how they work.

### 2.3 *Task: Organ meditation*

Talking to your organ spirits is one thing, and organ meditation is another technique that not only trains your mind, it also trains you to be mindful of your organs. This might sound odd, yet the organs of the body are living beings in their own right who work with you as magician. By working with this meditation, you will learn how to direct your energy and consciousness to a specific organ not only to uphold it, but to commune with it.

Certain organs can act as early warning alarms for you when magical energy is out of balance or the body needs particular attention. It can also be used to heal and strengthen the organs. Again you will use the directional pattern of focus.

Sit quietly and still yourself. Once you are still, build up the directional pattern and the feel of it. Once you have that pattern strongly,

bring your attention to your heart. Just be aware of it, where it is, and its energy signature (each organ 'feels' different). In the directional pattern, focus it so that the heart is at the centre of the directional pattern. Be aware of your central flame and as you cast your mind to the power of the central flame within you, see the energy around the heart grow brighter. Sit with these images and feel the heart grow strong and the light within it brighten.

Once you have mastered this, cast your mind to your liver.<sup>2</sup> Repeat the same technique of seeing the inner flame grow strong, and direct that strength to your liver. If at first your liver seems dull or dark<sup>3</sup> hold the sense of the inner flame feeding the liver until it grows brighter. It will have its own colour: take note of this colour.

When the image of the light in your liver is nice and strong, then add your heart so that your heart, your central flame and your liver all shine. All the while upholding the directional pattern.

The next organs for attention are the kidneys. Repeat the inner flame focus and cast your attention to your kidneys. Hold your attention on the kidneys until they glow brightly; again they will have their own colour. When they are nice and strong, add in the heart and liver.

Repeat the same technique with your brain. Strengthen the inner flame and direct it to your brain. As it begins to brighten, see any build-up of 'crust' break off and crumble away so that the brain is bright and its light flows out around you.

Add in the other organs of heart, liver, and kidneys until you can hold all these organs, your inner flame, and the directional pattern together.

Practice this for a few minutes each day until you can cast our mind to this exercise and immediately 'see' all your organs glowing

<sup>2</sup>If you do not know where your organs are, find out!

<sup>3</sup>In such a case it may need attention; if so, change your diet.

brightly, your inner flame burning strongly, and the directions around you. This is a great health routine as well as a magical one.

With the ability to cast your mind to an organ and energise it, you will also start to get a daily 'feel' for the health and wellbeing of your organs. They are deeply connected in with the spirit, and any shift in their colour, shape, or brightness will tell you if you need to pay attention to them. If they need attention, you can talk to their spirits and find out what they need or what they are trying to tell you.

As an aside, if this exercise has not overwhelmed you and you have managed it well, add in the soles of your feet and the palms of your hands. The feet and their brightness/colour will tell you about your energetic hygiene, and the hands will tell you about the health of your work. We often have to go to places that are energetically dirty, and some of that energetic dirt can stick to the soles of your feet. Keeping the feet energetically clean is important if you go into the inner worlds, and they are also the barrier between you and death waves.

You can keep them clean by using the light technique of the inner flame that feeds them and strengthens their energy, but also by rubbing salt with soap on your feet when you take a shower or bath. The same is true for the hands. Most magical exorcists keep bowls of salt by sinks in their homes for this reason, so that they can keep their hands energetically clean.

As you will see, these meditations not only train your mind and spirit, they are also techniques for staying strong and clean. Use them often and integrate them into your everyday life, like brushing your teeth. Eventually, you will find that you can switch your mind to a specific pattern in an instant while still maintaining an outward image of normality. When you come to work as an adept in a specialist area, these simple techniques will become a mainstay of your health and safety.

Once you are clear about what you are doing and how to do it, move on to the next

lesson—but integrate these exercises into your daily meditations or use them when going to work, or while you are at work. The longer you do these exercises, the stronger your inner focus will become. I still do these exercises, but they have become so integrated into my everyday life they no longer seem like exercises or meditations. When I am writing, after a few pages I will pause for a few seconds and tune into the directional pattern, ‘see my organs,’ then continue writing. Find a way to integrate them into your life, and maybe use the organ meditation before or after your ritual/magical work.



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## Lesson 3

# Astrology

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Astrology can be really useful in magic. As you found in your apprentice training, you do not need to study astrology heavily (unless you wish to) but the basic skills can teach you a great deal about how tides of power and influence work and how they can affect you.

As you step deeper into magic and you become more of a visible force and energy, it would be wise to learn how to keep an eye on certain astrological build-ups so that you know when they are coming and what to do about them.

Although most astrological build-ups can affect just about everyone, how each individual is affected depends on their birth chart and how they live their lives. Keeping an eye on the tides of energy, both positive and destructive, that flow through the world, and keeping an eye on astrological events, enables the magician to sidestep or work through some of the difficult powers and forces that can play out in our world.

If you know the vulnerable aspects of your chart, then rather than being the victim of such aspects and energies, you can learn to sidestep them, work through them, or turn them to your advantage. While a magician would not usually time their work astrologically, they would keep a lookout for any difficult alignments and make adjustments to their routine or lifestyle to work with the power in a useful way as opposed to being blown about

by astrological bad weather.

As I write this, a huge amount of very difficult power is flying around. Over the last two weeks a series of astrological line-ups have been occurring, along with a powerful eclipse, a massive geomagnetic storm, and the spring equinox. It has timed in with the tides of death and destruction that tend to sweep over the northern hemisphere at Passover time (it was not a one off event, that destructive pulse revisits periodically). Out in the world over the last couple of weeks there have been violent and difficult catastrophic events, and on a 'ground level' lots of people are behaving in extreme ways. People are getting ill suddenly in very dangerous ways, people are having mental breakdowns and accidents, and the suicide rate has suddenly spiked. We have also had the terrible tragedy of a mentally ill pilot deliberately slamming a full passenger plane into the side of a mountain.

Many magicians around the world were ready for this 'bad weather' and adjusted their work and everyday lives to accommodate it, and took preventative magical measures to deflect a lot of the power from their homes and families. You cannot fully deflect such power, but you can lessen it considerably if you are careful. The key to doing this is knowing what is coming and acting accordingly. Part of this is knowing how to look at the oncoming astrological power build-ups, the natural tides that

are currently flowing, and the vulnerability of yourself and those around you. By looking at charts, you are able to see how it could potentially affect those whom you protect.

There are times that these powerful astrological shifts can bring renewal to us; but first they destroy what is blocking the path to that renewal. As you develop as a magician, you will find it easier to differentiate between what needs avoiding and what you just have to ride out or let go of. The use of astrology, inner senses, and divination are the tools that can help you forge a path that neither avoids necessary challenges, nor plunges you into unnecessary destruction.

Learning to read charts is like learning a whole new language, like learning tarot. I am very much a beginner student in astrology and I am not studying it in any real depth, just enough for what I need for my magical work. As a magician when you look at charts, besides the usual language of astrology, you can also look at charts from a magical, poetic, and inspired perspective.

### 3.1 Practical Work

In this lesson we are going to look at two charts in retrospect, which means looking at tides that have already happened or are happening at this time. We will also look at birth charts that were triggered by this March 2015 astrological and magical storm. By looking in retrospect we can learn a great deal, just as looking back at tarot readings after events have happened can be very educational. By looking at these two charts, you will begin to understand how to keep an eye on difficult astrological impacts that may be heading your way, and how they may influence you directly.

We will look at two charts<sup>1</sup> that indicate one of these 'perfect storms' coming together from an astrological and also from a magical angle.

On the 24th of March 2015, during a powerful astrological time, a young pilot deliberately flew a plane full of people into the side of a mountain in France. The build-up to

this event was a series of planetary, seasonal, and inner power flows that created the 'perfect storm' for such an event (and lots of other events which are still kicking off at the time of writing).

The first ingredient was Saturn Retrograde starting on 14th March 2015 at 4° Sagittarius. On the 16th of March Uranus squared Pluto, the last of seven exact squares in a three year period. On the 17th of March we had a G4 geomagnetic storm as a result of two coronal mass ejections two days previous. On the 18th of March Mercury was conjunct Neptune and on the 20th we had the super moon solar eclipse. March 21st was the spring equinox, also a time when most of the planets got themselves in a nice neat line.

Astrologically this was a *time of reckoning*: a time of 'karma' rebalancing itself, the Scales balancing, and of Judgement. This also tied in with a rather large pulse of power that is spilling out of the inner worlds in the form of fire, and seems also to be taking the form of a *rebalancing through destruction* energy. In the larger picture, this is a time when at last hidden misdeeds come to the surface, when you will be done to as you have done by, and where severe imbalance comes to the surface to be dealt with. This is the overarching picture.

On a more down-on-the-ground and personal level, this energy can work itself out in many ways, but all of them will be compatible with the overall power signature.

For the young pilot it brought things right to a head. He was mentally unstable, a narcissist (very evident in his chart), and he wanted to be known to history. This combination can be disastrous or wonderful: such a pattern could be used to create great art, for example. But in his case, the mix of his natal 'gifts' which are shown in his chart, along with the astrological weather and the inner fire power that was outing and the time of balancing all came together within this very ill young man and outed through a spectacular disaster.

When you look at the chart from the perspective of magical patterns, you will see that at the time of the accident, the planetary

<sup>1</sup>Reproduced on the following pages.

alignments in the skies held a pattern of vengeance. Remember the left hand and right hand powers and functions? Look at the event chart (chart 2). The magical left hand (action/limiter) is read by the 12th and 1st house, and the magical right hand (harvest) is read by the 6th and 7th house. Read those positions in terms of the meanings of the houses, the planets within those houses, and the magical aspects of those two 'hands' that are on or near the horizon (and are therefore the arms of the pentagram).

In the left hand, magically, is the Moon and nothing else. In the right hand is Pluto and Saturn. Pluto and Saturn are, poetically and magically, destruction and karma, as well as aspects of the unraveller and the grindstone. Pluto is in the seventh house (relationships) and Saturn is in the sixth house of service/health. The sun is at the top of the chart (south) as it was nearly midday, so we have a line-up of powers gathering. There was nothing opposite the sun to anchor power at that time, but there was a nice triangle of power between the sun, Jupiter, and Saturn.

Magically, this sort of a planet power line-up is strong but not destructive, depending on how a person uses it. But in this case it was certainly destructive. Only having the Moon in the position of limiter means the power of actions, self-limitations, and outputting was weak, unstable, and obscured at the time that the plane was flying in that area.

However two powerful planets were pulling a line of tension in the hand of the scales, the harvest, and the vessel. Saturn retrograde in the house of service tells us of karmic reckoning coming through acts of service. Magically this is a time where powerful rebalancing can happen, but in the pilot's mind he was seeking revenge for something. This is strengthened with Pluto in the seventh house. Pluto becomes the sword in the right hand seeking revenge or destruction of people who he feels have wronged him, and Saturn retro was the driving force under that hand wielding the sword. This is very much a magical view of the energy weather in the skies on that fateful day. Looking at the chart

from an astrological perspective will give you other views, but you will find they dovetail together.

Then we look at the natal chart of the pilot, chart one. The big indicator of major issues is the moon, Mars, and Pluto all in Scorpio, which is a major melting pot for potential disaster. It shows a pattern of high testosterone mixed with mental health issues and a destructive 'hidden under the surface' potential that if triggered would not be pretty. Then we have the tight cluster at the top of the chart with again, very powerful planets all huddled together. Note there is little grounding in this chart: there are virtually no planets under the horizon to ground this person and everything is focused in very intense, tight clusters.

So you have a man with a pattern of imbalance and hidden destructive tendencies, being triggered by a massive storm with astrological, magical, and inner forces behind it. Talk about being the wrong person in the wrong job at the wrong time and the wrong place. He was obsessed with the French Alps apparently, and flying over them gave him the perfect opportunity to make his mark. The shock waves from this astrological time will take a long time to dissipate, and at another time, a calmer time, he may simply have had a minor meltdown and would have been hauled off to hospital.

In this lesson, I would like you to do a series of tasks that focus right in on this time and event. You are going to look at it from different angles so that you can get different perspectives. You are going to use astrology, tarot, and vision. With the astrology, which is the main part of this lesson, do not worry about getting it right: I want you to focus on learning and discovery. You have enough background information on this person and the event to help you along. Use whatever tools of research you need, and if you use the internet to see what the planets mean in what positions, don't just settle on the first website you find. Look at different interpretations and then decide which seems the most sensible to you.



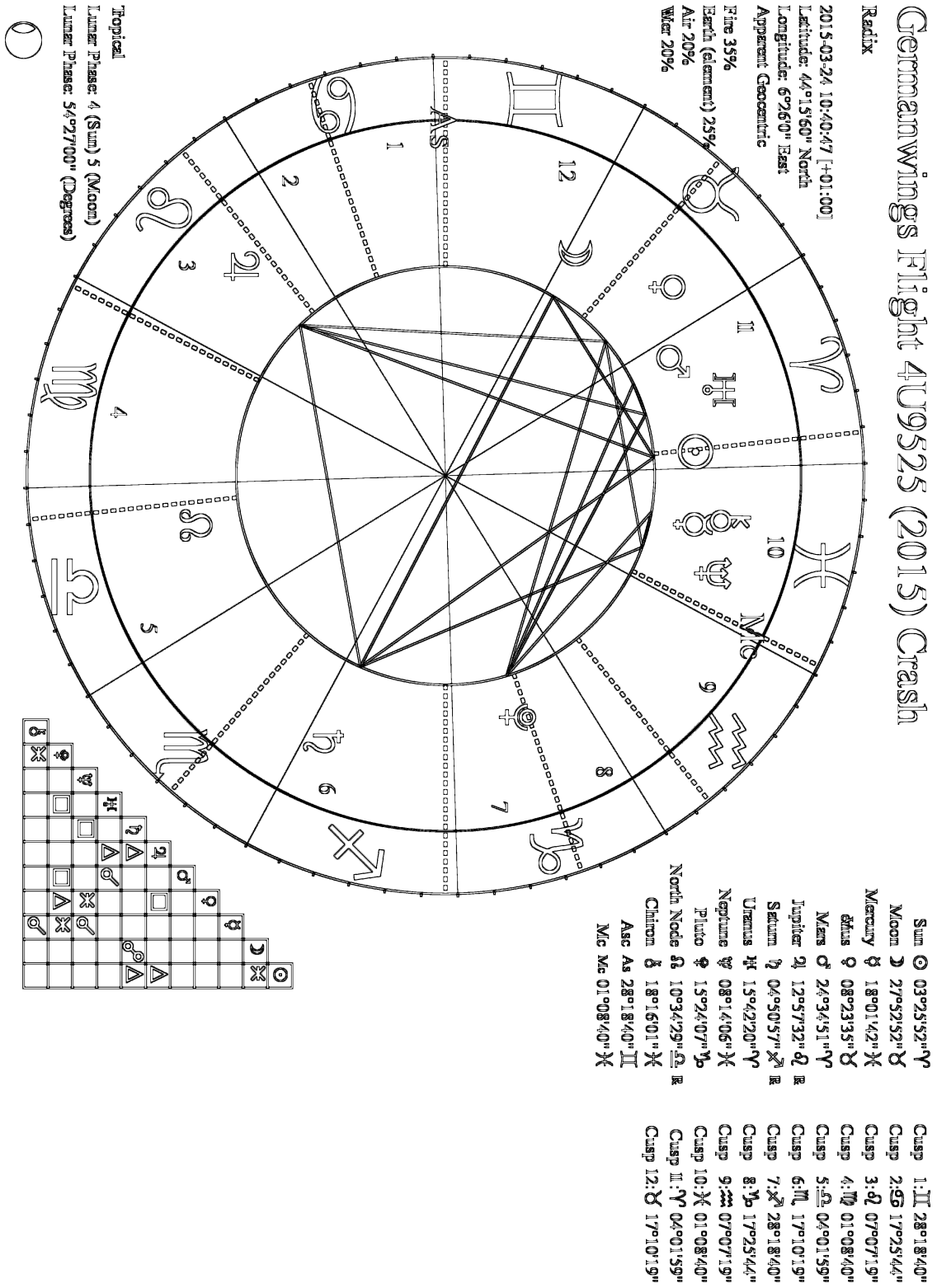


Figure 3.2: Chart two—event chart.

### 3.2 *Task: Natal chart*

Look at the natal chart<sup>2</sup> and draw up a list of qualities and potentials, for both good and bad, that you think that person would have. Write down a summary on computer and keep the file.

### 3.3 *Task: Event chart*

Look at the event chart which shows you the astrological weather at the site of the event on that day. Keep in mind it is not directly about the event or the person; it is simply the astrological weather for that day in that area. Figure out and write down which powers/forces were in play on that day in general, as if you were preparing an astrological overview for that day. What powers were outputting strong influences, what powers were retrograde, and what influence would they express? Also think about what would have been the overarching influence on that day, at that place, at that time. Remember the large planets move slowly, the smaller ones (except Pluto) move faster, and the moon is the fastest of all. So the timing was key for the moon influence, and the day was key for the smaller planets. Write up a short report forecast for that day.

### 3.4 *Task: Combining the charts*

Now put the two charts together. Look at them side by side so you can get any poetic inspirations as well as magical and astrological ones. What I mean by poetic inspiration are things like: the male triangle in the event chart—a strong inner male power flowing out that would have triggered the overabundant testosterone of the pilot, which in turn would have strengthened the likelihood of a psychotic act.

Look at the mix of the planets in the two charts: what was influencing what? What in the event chart was strengthening aspects of

the natal chart and possibly triggering things? What was the result of the natal pattern coming together with the pattern of that day?

### 3.5 *Task: Pentagram chart*

Get a large sheet of plain, unlined paper and mark out the directions (south at the top). Have a pencil and two different coloured pens. Draw the pentagram pattern in pencil so that it fills the paper area you are working on. Bear in mind that when you look at a chart magically, what is to the middle left of the chart is east, south is top, north is bottom and west is on the right hand side of the circle. Now draw over the pentagram (in pen) the dominant shape/pattern of the event: this is made up of the different lines that run between the planets.

Using the other pen, draw in the dominant pattern of the pilot's natal chart. When you have finished sit back and look at it all. Focus on the pentagram and the four directions, and remember the qualities of those directions, and the magical use of the two hands and the two feet. What combined influences were at play magically? If this was the patterns of a magical act and a magician, how would you view that magical action?

Bear in mind that in such an event, the protagonist (the pilot) was a tool and not a 'magician' or controller. The planetary alignments for the day were outputting a power: what was the focus of that power? Was it starting a new pattern? Finishing an old pattern? If you look at the patterns in front of you, what does it tell you as an overall power pattern?

Write up your findings, inspirations, ideas, and opinions on a computer file. Leave this combined pattern image out for a few days so that you can keep going back and looking at it to see what jumps out at you.

### 3.6 *Task: Tarot*

Using tarot, do a four-directional reading and ask what the energies were like that were flowing out into the world at that place of the

<sup>2</sup>Both the charts reproduced in this chapter were produced using the OpenAstro.org open source astrology program, available at [www.openastro.org](http://www.openastro.org)

crash, at that time. Look and compare them with the charts, and note down your findings.

Then do a four-directional reading to see what powers were flowing around the pilot on that day. Again, note down your findings and the reading. Then do a Tree of Life reading and ask:

“What was his motivation for such action?”

Note down your findings.

Now do a Landscape reading and ask:

“What in the life of this person led him to commit such an act?”

Note down the reading and your interpretations.

Then, using the same layout, ask:

“What inner influences were affecting this person in the build-up to this event?”

One reading looks at the pilot’s individual build-up, and the other looks at the overall energetic weather build-up. Remember that the whole of the second reading is about inner powers, beings, and influences, so read the positions accordingly. Note down your findings and the reading.

Finally, using the landscape layout, ask:

“What will the short-term and long-term effects be for humanity of this particular time of powerful astrological alignments (spring 2015)?”

Again, write down your findings and the reading.

### 3.7 Task: Vision

Prepare yourself in the ways you know, and go to the Inner Library. Ask the librarian to take you to a viewing place where you can watch the inner event of that crash.

This is different from watching the outer event happening. When you watch the inner event, you are looking at the powers, beings, forces, and web patterns of fate that are at play as an event happens. You are asking to view the disaster from an inner perspective.

When you do this, be very careful not to become emotionally invested or triggered in any way. You are simply watching a power dynamic.

I know this sounds callous, as many people died during this event, but you must learn to be able to watch something without emotion, so that you can observe in order to learn. You cannot help in the future as an adept if you cannot learn.

Pay close attention to everything: the land, the wind, the spirits of the people, the beings around the event weaving patterns, beings opening or closing thresholds; and look for any parasites at play or destructive angelic beings. Take your time and look at the whole picture in whatever way it presents itself. Even if it appears just as patterns and colours, pay very close attention to it.

When you have finished, write up in detail what you saw, what impressions you got, and how the event affected patterns of fate and time.

### 3.8 Task: Your transits

Using the free astrology software available on the internet, run your natal chart with the transits for the date 21st of March 2015. This will give you an overview of the powerful forces that were at play at that time. Look closely at your chart and see what parts of your chart were being affected, what natal aspects were being triggered, and so forth.

Then look back over that time in your life and see what was happening, and what came out of it for you. A weather report is one

thing, but how you actually deal with it largely depends on your own evolution, maturity, etc.

After you have reflected on what was happening in your life at that time and what came out of it for you, do a Landscape reading and ask:

“Show me what powers were influencing my life at that time and what was the short-term and long-term outcome of those influences for me.”

Once you have the reading, write it down, take notes on your findings, and compare the chart, your reading, and your memory of that time and what happened. See what correlations come out and whether the reflections teach you a bit more about chart reading in general. For some people that powerful time will have been helpful and positive, for others it will have been very tough. Just bear in mind that the recipe of powers comes out differently for each individual.



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## Lesson 4

# Using Mythic Constructs

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Mythic patterns play a major role in magic around the world and are one of the oldest forms of magic we know. In today's world of 'realism,' often myths and legends are smiled upon as being quaint. Historians will often discard any mythic tale as pure fantasy as they often include strange creatures, larger-than-life heroes, and encounters with spirits or deities. Modern people view these myths as either psychology or the ancients' version of entertainment.

Such an approach to this precious legacy left to us is not only wrong, but it creates a vast chasm between the wisdom and knowledge of the ancients and our modern generations. Ancient myths cannot be viewed in the same way as modern fiction stories: they need a specific approach to unlock their wisdoms, warnings, and teachings. For magicians, knowing how to unlock a myth to work magically with it is an important skill, one that all initiates should have.

### 4.1 Background

Myths and legends served a myriad of purposes. Each culture emphasises what it feels is most important for them in terms of knowledge and warnings. Many ancient cultures were steeped in mythic stories: often the religious, spiritual, and magical foundation of a culture was its stories.

In Britain we know very little about the tribal peoples who lived here before the Romans arrived, but the Roman historians did leave us accounts of what they found. Although not detailed, they did note that the tribes had priest-magicians and that one of the branches of this system was the Bard.

We know very little of the original Bardic tradition. The only way we can see how they worked is to look at similar traditions, and also to see what has survived in Ireland. The Romans, the Saxons, and then the Normans successively wiped out what remained of tribal British culture, but it did survive in fragments in Irish and Scottish traditions.

This was very apparent whenever I visited Ireland as a child with my father. We would go to Northern Ireland and the Scottish Highlands in summer to visit family and friends.

Some of the fondest memories I have of childhood are the stories. Everyone would tell stories, all the time. They were often about their childhood memories, or stories told to them as children about the antics of their grandparents. These stories were retold over and over. Each time there was a little more embellishment. This was not taken as lying; rather it was about entertaining—and also getting a point across by telling stories. Through those stories I learned about my grandfather's childhood in Ireland as a

travelling clog dancer with his brother who was a fiddle player. I learned about the funny things they got up to, their disasters, their joys: it gave me a background of where I came from.

Alongside that, as we travelled around the Irish countryside we would stop at key places and my father would tell me a story about each one: who the faery people were there, who was the baddy, who was the goodie, what happened to people who were rude to the faeries, and what happened when battles were fought.

None of his stories were myths and none were ‘Bardic,’ but in his storytelling was the remnants of a culture of passing on knowledge through stories that are also entertaining.

I also read a lot of the true mythic and epic stories from Ireland and Britain as a young girl. Because I had come from a family of storytellers, I did not cast aside these epics as silly old tales; rather they embedded themselves within me and guided me.

To this day in Ireland, and particularly in the north, you will find most people read poetry and epic mythic tales, and will tell you endless stories to entertain you—and also inform you. In a way, the Bardic tradition lives on: not in clubs or orders, but in the old farmers, the poet in the pub, the grandmother telling scary tales to the children, and the people who leave out food for the faeries.

This gives you an idea of how stories survive. For those of you who come from cultures or families where modern realism is everything, it can be difficult to truly understand the tradition of myths and legends. In traditions that work with myths, certain details within the story must never change: they are the keys. Around those keys are embellishments that each storyteller will tell, and their skills are judged on those embellishments. The keys are the magical knowledge that needs passing on, and the embellishments are the teller’s interpretation, which often has their own individual knowledge woven into it.

These days there are a few Druidic orders kicking about, but they are very much geared

towards self-improvement and spirituality. The true Bards were about passing on information, warnings, wisdoms: the stories were not meant to help you examine your navel, but to tell you what to do should you walk down a lane and suddenly be confronted by a land being or a goddess.

And here we get to the root of myths. They tell you about the land powers, the deities, the weather triggers, tides of power, sacred places, and what to do if you find yourself in the midst of a power pattern on the land. They tell of the inner visions of creation, the magical techniques, the inner laws, and what happens when it all goes badly wrong. They also pass down ancestral wisdom and warnings, mouth to ear, which often are carried down the generations for thousands of years.

Not all myths carry magical wisdoms; some just carry warnings. Here is a short example you can research for yourself which demonstrates how mouth-to-ear stories can pass down the generations for hundreds if not thousands of years.

On the island of Flores in Indonesia, the local Nage tribal people have stories about little hairy people who live in the far caves. The stories warn children not to go near the caves as they may be abducted, and are full of warnings about the *Ebu Gogo*, as the little people who live there are called. *Ebu Gogo* essentially means “greedy grandmother” or “greedy ancestor.”

When anthropologists listened to these stories, they smiled knowingly and said the stories were about chimps. The locals denied this and said “no, we have little people who live in the caves and steal our food and children.” The stories told the children what the *Ebu Gogo* looked like, how they walked, ran, sang, chattered, and stole. This way, every child would instantly recognise one of these greedy ancestors and would know to run away immediately.

In 2003 the archaeologist Mike Morwood and his team landed on Flores Island. They were trying to find evidence of early hominoid migration. To their surprise, they came across a cave in the jungle that had ancient bones of

tiny humans. They would have stood about three feet high, had tools, made fires, and had features that were distinctly human and not chimp. This was a massive new finding for the family tree of *Homo sapiens*: they were named *Homo floresiensis* and nicknamed Hobbits for short.

From the bones left, it appeared that the greedy ancestors died out approximately twelve thousand years ago—and yet the stories still persisted. Some locals claimed that the greedy ancestors lived right up until the last century, but there is no evidence to support that. Either way, here we have a collection of stories that teach each generation of villagers about a potential threat in the area. And it demonstrates how the mouth-to-ear of traditional stories works.

These particularly tribal, localised stories are of no great use to magicians, but they do demonstrate how they work. The stories useful to magicians are the ones that tell of land powers, deities, behaviour, and patterns of power.

In the apprentice section you learned a little bit about how the Beowulf story teaches about destructive beings in the land and how to deal with them. Now we will go a step further and look at mythic tales and how to unlock the necessary information from them.

We will look at a specific British myth in detail so you can see the method of reading between the lines, how to spot the keys, and how to spot the warnings/wisdoms buried in the stories. Once you understand how to do this, you will be tasked with finding the myths of your own land and learning how to work with them.

## 4.2 About the practical work

The mythic tale we will look at is a story that is one of four tales from an old British epic. The epic is known as *The Four Branches of the Mabinogi*, or in Welsh, *Pedair Cainc Mabinogi*. This tale is full of magic. Its keys are hidden within the tale not only to preserve them, but

to give keys to those who know how to unlock them.

In my youthful days, I came across one of the main characters in vision before I had come across this story. I was working in vision upon the land and came across a room with a long wooden table. On the table was the head of a man. The head talked to me, gave me a magical sigil, and told me it would act as a key to unlock any inner world (which it did). He also told me a great many other things that took me years to unravel and understand. This is one of the beauties of these ancient patterns: they hold a great deal of powerful magic, but you will only understand them when the time is right.

After asking around, I discovered that the head that talked to me was that of Bendigei-dfran, or Bran the Blessed. This head is a powerful and ancient land contact that protects the land and the people.

And this is an important thing to note as an initiate: often we think of the characters in these tales as being people from the past. This is a common mistake. Often they are timeless contacts and consciousnesses who flow through the land and are ever-present, if you are willing to look.

This particular tale is very specific to the British Isles, but by going through it, not only will you learn about ancient British magic (some of which flows through this course), but you will also start to get an idea of how to spot and extract magical wisdom. For me, as a British person living upon the land, this tale is invaluable as it teaches me about the land and contacts here. For those of you living on different lands, it will teach you how to read and understand this sort of epic tale.

As an aside, once you reach the end of the tale, you will understand this: I now live in Dartmoor, a wild and untamed place full of inner power, and when I first moved here I was given a skull by one of the locals. I have talked about this earlier in the course. The skull is probably Bronze Age, very old, and was dug up from a hill populated by ravens which has a white tower on it. The hill itself has Bronze Age

remains and alignments on it, and eventually became an Iron Age fort. The white tower is only a couple of hundred years old. But the mythic pattern played out: a skull that talks, from a hill with a white tower populated by ravens.

This pattern tells me that the skull is a window, or is used as a window, for ancient inner contacts within the land. And it most certainly is. The patterns and presentations described in these tales are often repeating ones and are there to tell you that you are coming into something powerful. Keep that in mind.

Read through this tale and my comments,<sup>1</sup> and see if you can spot any magic that you have already worked with. And see if you can understand the magical bits I highlight. Don't skip through this to find the interesting bits: it is really important that you learn to slow down, read, digest, think, and ponder. I have not highlighted or commented on all the keys in this story, just enough to show you how to do it. There are more magical pointers and keys in the text if you take your time to look and read carefully. Only then will the quiet voice of magic within a text come to the surface.

### 4.3 Branwen, Daughter of Llŷr

*Written down from oral tradition in the 11th century in Welsh. The tale of Branwynn is a branch from an ancient British collection of myths called the Mabinogi.*

#### **Bendigeidfran...**

*Bran the Blessed, or the blessed crow: Bran means crow.*

...son of Llŷr was the **crowned high king** of this Island...

*In some translations he is said to hold the crown of London, which is a modern inclusion. We don't actually know where the centre of power was. Also we learn a bit later that Bran is not human, so we are looking at the guardian of the land and a root deity of the Isle of Britain.*

One afternoon he was at Harlech in Ardudwy, a court of his. Seated on the rock of Harlech above the ocean were Bendigeidfran with his brother Manawydan son of Llŷr; his two half brothers from his mother's side **Nisien and Efnisien**; and such noblemen about them as was befitting around a king. His two maternal half-brothers were the sons of Euroswydd by his mother Penarddun daughter of Beli son of Mynogan. One of these young men was a good young man: he would make peace between two hosts, even when they were at their most incensed—that was Nisien. The other one would provoke conflict between two brothers, while they were at their most amicable.

*Nisien and Efnisien are two polarised powers of creative and destructive forces in nature. They are beings of the land that mediate one power or the other whenever necessary.*

As they were seated thus, they could see thirteen ships, coming up from the South of Ireland, heading towards them with a swift and ardent motion, the wind behind them, drawing towards them swiftly.

"I see ships yonder," said the king, "brazenly coming to land. Tell the men of the court to arm themselves, and go and see what their intention is."

The men armed themselves and went down to them. When they could see the ships at close quarters, it was clear to them they had never seen vessels in more perfect condition than those. Banners of brocaded silk—bold, seemly and beautiful—were upon them.

Then, lo! one of the ships came out ahead of the others, and they could see a shield raised above the deck—the point of the shield turned

<sup>1</sup>In italic.

upwards as a sign of peace. The men went out towards them, so they might hear each other's conversation. For their part, the ships put out boats which made for land, and they greeted the king.

The king could hear them from the place where he was, on the rock high above.

"God give well to you," he said, "and may you be welcome. To whom does this fleet of ships belong, and who is their captain?"

"Lord," said they, "Matholwch king of Ireland is here: and it is to him that these ships belong."

"What is his desire?" asked the king. "Does he wish to come to land?"

"He has a petition for you, my Lord," said they. "He does not wish to land unless he can have his petition satisfied."

"What kind of petition does he have?" asked the king.

"He wishes to ally himself by marriage to you, my lord," said they. "To ask Branwen, daughter of Llŷr he has come, and—if it is agreeable to you—he wishes to bind the Isle of the Mighty and Ireland together, so that they both become stronger."

"Aye," he replied, "Let him come to land and we will take council on this."

That answer went out to him.

"I will go to land, gladly," he responded.

He came to land, and there was a joy at his coming, and there was a great throng in the court that night with both his host and the host of the court.

First thing the next day, they took council. The decision they made was the giving of Branwen to Matholwch. She was one of the **three High Matriarchs of this Island...**

*"Prif Rieni"—a title we do not now understand, but potentially says that she is a woman of great power and standing within the Celtic tribes, or that she is sacred, or that she, like Bran, is a land power who manifests through the female form—which is the most likely scenario. Bran and Branwen being the sacred ravens, the guardians of the land.*

...and the most beautiful maiden in the world.

He was to sleep with her at Aberffraw, and they set out thence. The retinues also set off towards Aberffraw—Matholwch and his retinues by ship, Bendigeidfran and his host by land—until they reached Aberffraw.

In Aberffraw the feast and the gathering began. This is how they were seated: the king of the Island of the Mighty with Manawydan son of Llŷr on one side and Matholwch on the other, with Branwen daughter of Llŷr next to him. They were not in a house, but rather in pavilions—Bendigeidfran **had never been contained within a house.**

*Now we get to the clue about Bran: he could not be contained within a house... he was a deity, a land power—he was of the land and therefore the festivities must be upon the land and not in a building.*

So they began the festivities. They continued feasting and conversing until sleep seemed more attractive than continuing drinking—then they went to sleep. That night Matholwch slept with Branwen.

The following day, the entire host of the court arose. The stewards began to discuss the billeting of the horses and the servants. They were quartered in every place as far as the sea.

Then one day, lo, there was Efnisien—that quarrelsome man we spoke of above, coming across the

billets of the horses of Matholwch. He asked to whom the horses belonged.

"These are the horses of Matholwch king of Ireland" they said.

"What are they doing here?" he demanded.

"The king of Ireland is here, and he has slept with your sister Branwen. These are his horses."

"So this is what they have done with a girl as good as her, my own sister—giving her away without my consent! They could not have insulted me more!"

*The rage at a human king of another isle joining with a sacred female power of the land.*

With that he striking up at the horses. He sliced their lips back to their teeth, and their ears back to their heads, and their tails to their backs - and wherever he could get a grip on their eyelids, he would cut these back to the bone. And the horses were mutilated thus, to the extent that no further use could be got from the horses.

*To the Ancient Britons, the horse was a sacred animal who carried the rider from our world to the other realms, and was sacred to the Goddess of the land. Thus attacking horses this way was a terrible crime and insult not only to the king, but to the powers of the land. It is the slashing of the goddess power before it can be taken away to Ireland.*

The news came to Matholwch like this: he was told how his horses had been mutilated, how they had been ruined to the extent that there was no longer any joy to be had from them.

"Aye Lord," said one, "your humiliation has been wrought. And that is the intention of whoever did this to you."

"God knows, it seems strange to me—if they wanted to insult

me—that they should give me a girl as good as her, and of such high rank and so beloved to her kindred, as the one they gave me."

"Lord," said another, "it's obvious. There is nothing you can do except go back to your ships."

With that they made for their ships.

The news came to Bendigeidfran that Matholwch was leaving the court, without asking or taking his leave. Messengers went back to ask him why this was. The messengers that went were Idic son of Anarawd and Hefeydd Hir. These men overtook him and asked him what he intending, and why he was going away.

"God knows," he replied, "if I had known I would never have come here. I have been thoroughly insulted. Never did anyone come out as badly as I have done here. And a strange thing has befallen me."

"What is that?" they asked.

"Branwen daughter of Llŷr was given to me, one of the High Matriarchs of this Isle, and a daughter of the king of Island of the Mighty. I slept with her—and after this I'm insulted. It seems strange to me that it wasn't prior to such a great maiden as her being given to me, that the insult which was done to me was committed."

"God knows, my Lord," they replied, "it was not the will of him who ruled the court, nor that of any of his council, that this insult should be put upon you. And though it may be that you have been insulted by that, greater is the insult to Bendigeidfran than to you from this mockery."

"Aye," conceded Matholwch, "I suppose so, he will never be able to right the dishonour that has left me with."

Those men returned with that answer to the place where Bendigeidfran was, and asked him the reply that Matholwch had spoken.

“Aye,” said the King, “there is no advantage in him leaving in a quarrelsome mood, and we will not allow it.”

“Aye, Lord,” said they, “send messengers after him!”

“I will send them,” he replied. “Arise Manawydan son of Llŷr, Hefydd the Tall and Unig Strong Shoulder, and go after him. Tell him he will get a healthy horse for each one of his that are ruined; and together with that, as an honour payment, he will get a silver rod as thick as his little finger and as tall as himself and a gold plate as broad as his face. Tell to him the kind of man it was that did this, and that it was against my will that it was—it was my half-brother who committed that **and it is not easy for me to kill or destroy him.**”

*Here we get to the half-brother who was a destroying being...and he cannot be killed, as he is the destroying force of the land.*

“Let him come and meet me,” he continued, “and I will make peace on terms he might desire.”

The messengers went after Matholwch and politely relayed that conversation to him, and he listened to them.

“Men,” he said, “let us take council.”

And he went into council. What the council resolved was this: if they refused, they would be more likely to incur greater shame than get a better compensation. He settled on that council and came to the court in peace. Tents and pavilions were arranged for them, in the style of a hall—and they went to eat.

Matholwch and Bendigeidfran started making conversation and, lo! the conversation he was getting from Matholwch seemed dreary and sad to Bendigeidfran, from one who had always been constantly cheerful before that. He wondered if the chieftain was in bad spirits over the meagreness of the compensation he had received for his injury.

“Man,” ventured Bendigeidfran, “you are not such a good talker as you were the other night. If it seems to you that the compensation was too small, you will get it increased to your liking, and tomorrow your horses will be paid.”

“Lord,” replied the other, “God repay you.”

“I’ll augment your compensation further,” Bendigeidfran continued. “I will give you this cauldron, **and the peculiarity of the cauldron is this: a man who is killed today and thrown in the cauldron, by the next day he will be as good as he was at his best, except he will not be able to talk.**”

*This is the magical vessel that can regenerate, kill, or weigh a harvest. The power of speech (power of the east) is taken away as it is pure power of the west: the men regenerated in the vessel will become children of the vessel and will no longer have the human capacity to draw on the powers of all four directions.*

Matholwch, for his part, thanked him for that and was greatly cheered by it. The next day, the horses were paid to him **as long as tame horses last...**

*Horses of the mundane world, not magical horses.*

...until the tally was complete in his eyes. And they journeyed with him into another commote, and this commote was thereafter known as the Tal Ebolyon.

On the second night they sat down together.

“Lord,” asked Matholwch, “where did that cauldron you gave to me come from?”

“It came to me from a man who was from your land,” replied Bendigeidfran. “And for all I know he may have acquired it there.”

“[And] who was that?” he asked.

“Llasar Llaes Gyfewid,” said the other. “He came here from Ireland and his wife Cymidei Kymeinvoll together with him, and they had escaped from the Iron House in Ireland, when it had been made white hot around them, and they had escaped thence. I find it strange that you know nothing about this.”

“I do know something, my Lord,” he replied. “And what I know I’ll tell you:

“One day, while hunting in Ireland, I was on top of a tumulus above a lake in Ireland, called **The Lake of the Cauldron**.

*Note the water/west/vessel.*

Then I saw a large, reddish-yellow-haired man coming out of the lake with a cauldron on his back. Furthermore, the man was large and monstrous with an evil, anorles, look about him, and he had a woman following after him. And large as he was—twice as big as him was the woman. They made their way towards me and greeted me.

*Beings/spirits of the west.*

“‘Aye,’ said I, ‘how goes it with you?’

“‘This is how it goes with us, Lord,’ said he. ‘This woman, at the end of a month and a fortnight, will become pregnant: and the boy that will be born from that wombful—after a month and fortnight—will be a fully-armed fighting-man.’

“For my part I took them in and maintained them: they were with me for a year. For a year they were no problem, but after that it became a disgrace for me. Four months later they had caused themselves to be hated and unwelcome throughout the land: by committing insults, and pestering and injuring the noble men and women. After that my people rose up around me to bid me to part with them and presented me with a choice: my country or them.”

“I placed the matter of what should be done about them to the council of my people: they would not go of their own accord, nor did they have any cause to leave against their will by force. Then, from this compromised position, they decided to forge a solid iron chamber; and once the chamber had been prepared, all the smiths in Ireland were summoned—all of those who were in possession of tongs and a hammer—and they piled charcoal up to the roof of the chamber. They had them—the man, the woman and their children—abundantly served with food and drink. And once it was clear that they were drunk, the smiths began to light a fire from the charcoal around the chamber and bellows were blown from every side of the house, a pair of bellows for every man: and they kept blowing the bellows until the house was white hot around them.”

“Then there was a council among them, in the middle of the floor of the chamber, and he waited until a panel of the chamber was white hot. And because of its extremely great heat he charged it with his shoulder and broke his way out, and his wife came after him. And none of them escaped except for him and his wife. And then, I suppose, they came over to you, lord.”



“It was then, God knows,” he replied, “they came here and gave the cauldron to me.”

“In what manner did you accommodate them, Lord?”

“They were quartered in every corner of the kingdom, and became numerous: raising up every area, and strengthening every place that they happened to be with men and arms that were the best that had ever been seen.”

*That part of the story tells how powers of the land, root deities, offered strength to the people of Ireland, but the people of Ireland were not willing to accommodate their needs and instead tried to kill them. So the spirit powers came to the Isle of Britain instead and made it the Isle of the Mighty. This tells us about how living with powerful land beings can be difficult, but if efforts are made to accommodate them, great things can come of it.*

They made conversation that night, as long as they pleased, and indulged in song and carousal. And when they could see it was more beneficial to sleep than to stay up any longer, they went to bed. Thus they spent that feast in good spirits. At the end of it, Matholwch, together with Branwen, set out for Ireland. For that, the thirteen ships set out from Aber Menei, and came to Ireland. In Ireland, there was great joy at their arrival. Not one great man or noble lady would come to visit Branwen to whom she would not give a clasp, a ring or a royal jewel to them: which was matchless to see as it was given away. In the meantime, that year brought her great fame, and she prospered with honour and friends. After that, it came to pass that she fell pregnant. And after the passing of the due period of time, a boy was born to her. This is the name that was given to the boy: Gwern son of Matholwch. The boy was placed in

fosterage in the very best place for men in Ireland.

Then, in the second year, there was a murmuring in Ireland about the humiliation Matholwch had received in Wales, and the shameful thing he had suffered on account of his horses. About that, his foster brothers and men closest to him started to mock him openly. And lo! there was such a throng in Ireland that he would get no peace until he would revenge that insult.

The revenge they took was this: driving Branwen out of the room she shared with the king, and forcing her to bake in the court: and having the butcher—after he had been tearing up meat—to come and box her ears every day. In this way her punishment was wrought.

*This is not good! Notice that the Irish did not learn their lesson the first time with the two deities/land spirits who emerged out of the lake. Taking on Branwen, sister to the sacred king/power of the land, she showered the people with her gifts. But then they grew nasty and turned their anger upon her, even though the crime against the Irish king had been settled. They displayed greed and cruelty.*

“Aye, Lord,” said the men close to Matholwch. “Order an embargo of ships, small boats and coracles—so that nothing might go to Wales; and any that come here from Wales: imprison them so they cannot return, in case they find out about this.” And on that decision they settled.

No less than three years did they spend like this. In the meantime, what she did was rear a starling-bird on the edge of her kneading trough. She taught it speech and described her brother to the bird. And she submitted in a letter the punishments and disgrace which she was enduring. This letter was

tied around the base of the bird's wing and sent to Wales—and the bird came to this Island. The place where it found Bendigeidfran was in Caer Seint in Arfon, at an assembly of his one day. It alighted on his shoulders and ruffled its feathers until the letter could be seen, and it was realised that the bird was reared among dwellings.

The letter was then taken and examined. When the letter was read, he was aggrieved on hearing about the punishment that was being endured by Branwen. Then he had messengers sent to muster the Island. Then he ordered the bringing together of the full levy of the seven-score and fourteen districts, and personally declaimed before it about the punishment that was upon his sister. Then they took council. The decision they made was this: to attack Ireland, and leave seven men as elders here: with Cradawg son of Bran as their chief, with his seven riders. These were the men that were left in Edeirnon: and hence the name 'Seven Riders' was given to the township. The seven riders were: Caradog son of Bran, Hefydd the Tall, Unig Strong-Shoulder, Idig son of Anarawd Walltgewm, Fodor son of Erfyll, Ulch Bone-Lip and Lashar son of Llayssar Llaesgygwyt - with Pendaran Dyfed as a serving-boy to them. These seven remained as the seven governing elders over these Islands, and Caradog son of Bran as the chief elder among them.

Bendigeidfran, and the aforementioned hosting sailed towards Ireland. The ocean was not extensive back then: he went by wading.

*A note from the course editor: this may date the story to approximately ten thousand years ago, when indeed the sea was very shallow in this area.*

There used to be nothing except two rivers called the Lli and the Archen. And after that the ocean spread out, and the sea flooded the kingdoms. Then he advanced, carrying all the string-minstrels on his back, making for the land of Ireland.

Some swineherds of Matholwch were on the shore of the ocean one day, doing the rounds with their pigs. Because of the sight they saw on the ocean, they came to Matholwch.

"Lord," said they, "may you prosper."

"And may God give kindly to you," he replied. "Do you have tidings?"

"Lord," said they, "we have some strange tidings: we have seen a forest on the ocean, where we had never before seen a single tree."

"That is a peculiar thing," said he. "Could you see anything other than that?"

"Lord," they replied, "a great mountain beside the forest, and that was moving; and a soaring ridge on the mountain, and a lake on each side of the ridge; and the forest, and the mountain and all of that was moving."

*The power of the land was going to Ireland. The mountain was Bran and the forest his men: the spirits of the land had risen up.*

"Well," said Matholwch, "there is no-one here who's going to know anything about this, if Branwen doesn't know. Ask her."

Messengers went to Branwen.

"Lady," said they, "what do you suppose this is?"

"Although a lady I am not,"...

*For Branwen is one of the spirits of the land.*

...she answered, "I know what this is. The men of the Island of the Mighty

are coming over: having heard about my punishments and my dishonour.”

“What is the forest that was seen on the ocean?” they asked.

“The alder-masts of the ships and the sail trees,” said she.

“Aye,” said they, “what is the mountain that was seen alongside the ships?”

“That was Bendigeidfran my brother,” said she, “coming by wading. There is no boat that can contain him inside.”

“What is the soaring ridge and the lake on either side of the ridge?”

“He,” she said, “is looking at the Island, and is angry. His two eyes on either side of his nose are the two lakes on either side of the ridge.”

Then there was a mustering of all the fighting men of Ireland and all the coastlands in haste, and council was taken.

“Lord,” said the nobles to Matholwch, “there is no other council but to withdraw across the Llinon (a river that was in Ireland), and let the Llinon be between you and him, and destroy the bridge that’s on the river. And there are loadstones at the bottom of the river: neither boat nor vessel can go over them.”

They retreated across the river and destroyed the bridge.

Bendigeidfran came to land, and the fleet with him, near the bank of the river.

“Lord,” said his nobles “you know the peculiarity of this river—it is not possible for anyone to cross it; and nor is there a bridge over it. What is your council concerning the bridge?” they asked.

“Nothing,” he replied, “**except whoever would be head, let him**

**be the bridge. I myself will be the bridge.”**

*Did you get that? The deity/power of the land became a bridge for the inner powers to flow into the outer world, just as a human adept would be the bridge that allows the powers to flow from one world to another.*

And that was the first time those words were ever said, and it is still used as a proverb.

He then lay himself across the river, and hurdles were flung over him, and his warbands went across him to the other side.

At that, even as he arose—there was Matholwch’s messengers coming towards him: greeting him and offering him salutations from Matholwch his kinsmen, and telling him that it was his will that nothing but good should come his way.

“And Matholwch will give the sovereignty of Ireland to Gwern son of Matholwch, your nephew, son of your sister, and he will bestow it your presence, in compensation for the hurt and injury that was done to Branwen.

*Celtic kingship inheritance is through the child of the sister of the king.*

Wherever you yourself desire, either here or in the Island of the Mighty: make provision with Matholwch.”

“Aye,” responded Bendigeidfran, “unless I can take the kingship for myself, perhaps I should take council about your message. Until I hear some different terms, you will not get an answer from me.”

“Aye,” they responded, “the best answer we can get for you, we will come to you with it—wait for our tidings.”

“I will wait,” he replied, “if you come quickly enough.”

The messengers went on ahead, and to Matholwch they came.

“Lord,” said they, “you must prepare an answer that is better for Bendigeidfran. He will not listen to any of the answer that came to him from us before.”

“Men,” said Matholwch, “what is your council?”

“Lord,” said they, “there is for you no council but one. Never before has he been contained in a house. Make a house in his honour,” they continued, “which can contain him and the men of the Island of the Mighty in one side of the house, and you and your host in the other. And give him your sovereignty to his will, and pay him homage. And from the honour of making the house—something he has never had: a house that can contain him, he will make peace with you.”

*Building a house that can contain the deity of the land... sounds like a temple! This is something that crops up a lot in the ancient world. If you want a powerful land deity on your side, you build a temple or altar to them. Except in this case, they had other, less honourable ideas...*

And the messengers came to Bendigeidfran and with them that message—and he also took council. The decision that was taken was to accept Matholwch’s offer. It was all through Branwen’s counsel—to prevent further damage to the country, that was her advice.

The peace was arranged, and the house was built: large and spacious. But the Irish laid a trap. The trap they laid was to put a hook on each side of every one of the hundred columns that were in the house, and put a crane skin-bag on each peg, and an armed fighting man in every one of those.

Efnisien came in ahead of the host of the Isle of the Mighty, casting fierce, ruthless glances around the house. And straight away he caught sight of the bags in front of the posts.

“What is in this bag?” he demanded to one of the Irish.

“Flour, friend,” he replied.

What he did was this, feeling around till he found the [the hiding warrior’s] head, and squeezing his head until he could feel his fingers sink into the brain through the bone. He then leaves that, puts his hand on the next one and asks:

“What is in here?”

“Flour,” replied the Irishman.

And played the same trick on each one of them until there was just one man left from all the two hundred men (except one). And he went up to that one and asked:

“What is in here?”

“Flour, friend.”

What he did was this: he felt around until he found his head, and just as he had squeezed the heads of all the others, he squeezed that one’s head. He could feel armour around that one’s head. But he didn’t leave that one until he had killed him. Then he sang an englyn:

In this bag there is flour of a kind,  
Conquerors, defenders, descenders  
to the grind

Facing fighting men ready for the  
hour.

At that the hosts came into the house.

The men of the Island of Ireland came to the house from one side, and the men of the Island of the Mighty from the other. As soon as they had sat down there was accord between them—and sovereignty was bestowed upon the boy. And then,

once peace had been concluded, Bendigeidfran called the boy to him. From Bendigeidfran, the boy went over to Manawydan, and all could see that he liked him. From Manawydan, Nissien son of Euroswydd called the boy over to him. The boy went to him in friendship.

“Why doesn’t my nephew—my sister’s son—come to me?” asked Efnisien. “Even if he weren’t the king of Ireland I would still like to show affection to the boy.”

“Let him go, gladly,” said Bendigeidfran. And the boy went to him gladly.

“To God I make my confession,” he said in his mind. “It is an unspeakable crime against the kindred, what I’m about to do this hour.”

He rises up and takes the boy by his feet and without delay, before any man in the house catches him, he thrusts the boy headlong into the blaze. When Branwen saw her boy being burnt on the fire, she tried to leap into the fire after him from where she was sitting next to her two brothers. And Bendigeidfran seized her with one hand and his shield with the other. At that, everyone in the house arose. Lo! there was the greatest uproar there had ever been from a host in a single house, as everyone reached for his weapons.

That was when Mordwyt Tyllion said, “Dogs of Gwen, beware Mordwyt Tyllion!”

And as everyone went for their weapons, Bendigeidfran held Branwen between his shield and his shoulder.

Then the Irish began to kindle a fire under the Cauldron of Rebirth. And then the dead were thrown into the cauldron, until it was full. They

would rise up the next day—fighting men as good as before, except they would not be able to talk. And then, when Efnisien saw the dead bodies, without room being made anywhere for the men of the Island of the Mighty, and said in his mind “Alas God, woe to me—being the cause of this carnage of the men of the Island of the Mighty,” he thought. “And shame on me if I don’t seek deliverance from this.”

*This is when the destructive power of Efnisien is awoken and put to work. To stop the destruction, Efnisien has to destroy. A gift from the land powers to the people was misused, so it was to be withdrawn.*

He crawls in amongst the corpses of the Irishmen, and two bare-bottomed Irishmen come to him and throw him in the cauldron, along with the others. He stretches himself out in the cauldron, until the cauldron breaks into four pieces, and his heart breaks as well.

And that was how victory, such as it was, was won to the men of the Island of the Mighty. But the victory from that was no more than the escape of seven men, along with Bendigeidfran wounded in his foot with a poisoned spear. These were the seven men who escaped: Pryderi, Manawydan, Glifieu Eil Taran, Taliesin and Ynawg, Gruddieu son of Muriel and Heilyn son of Gwyn the Old.

And then Bendigeidfran ordered the severing of his head.

“Take the head,” said he, “and bring it to the White Hill in London, and bury it with its face towards France...”

*This is a really important note: London played no part in this tale, this is a later addition. When this was translated from the Welsh, the translator made a classic mistake which often happens with these ancient myths, so be aware of this issue. The*

text says the head was to be taken to the centre of power and placed in a hill facing the sea to stop invasions. When the translator translated this from the Welsh, London was the centre of power and the danger over the sea would have been presumed to be France, as many attempted invasions of Britain from Norman times onwards came from France. So modern understanding is that the head was placed in London, whereas it is more likely to have been somewhere in Wales. I consulted a Welsh-speaking magician who is also well versed in Welsh mythology, and their conclusion was that the area talked about would have been at the centre of the small Welsh/British kingdoms in the west of Britain.

This point is relevant not only to this myth: translators often fill in gaps with their own modern understanding, which can totally change the meaning of the myth.

It is also very pertinent to remember that this tale is from Pre-Roman Iron Age Britain, at which time Londinium had not yet come into being. Even during the Roman era it was not considered a 'capital city' until the end of the first century AD, when it overtook Colchester as the capital.

Many people think that the tales of the Mabinogi are from the time after the Roman withdrawal and before the Saxon incursions, when in truth the Welsh tales spanned from the early Iron Age onwards and were a mix of different eras.

"...And you will be on the road a long time. In **Harlech** you will be seven years in feasting, **the birds of Rhiannon** singing to you. The head will be as good company to you as it was at its best when it was ever on me. And then you will be at **Gwales in Penfro** for eighty years..."

*Harlech is near the sacred island of Anglesey in north west Wales. Ynys Gwales is thought to be what is now called Grassholm, a small uninhabited island off the coast of south Wales. Penfro was a cantrefi (district) of the Kingdom of Dyfed, which was one of the kingdoms of Wales. It is in the south west of Wales.*

*The birds of Rhiannon (Adar Rhiannon) are three magical birds whose song can "wake the dead and lull the living to sleep." This is very much about the*

*men being caught up in the power of faery. And dwelling for eighty years on Ynys Gwales, a rock outcrop, is most likely about stepping into the realm of faery/the inner realm of the land, so that when they emerge, much time has passed. Incidentally there are stories throughout Europe about getting lost in hills or mountains, or visiting with faery kings in mountains after which, when the person or people return, much time has passed.*

"...Until you open the door facing Aber Henvelen on the side facing Cornwall, you will be able to abide there, along with the head with you uncorrupted. But when you open that door, you will not be able to remain there. You will make for **London...**

*Read as "the centre of the kingdom."*

and bury the head. Cross over to the other side."

*Once the threshold from the faery realm to the human realm is opened, the living must go back to their own realm. The door facing Aber Henvelen on the side facing Cornwall would have been a south door (future).*

## II

Then they cut off his head and with the head they set out to the other side: these seven men with Branwen with them as the eighth. At **Aber Alaw in Talebolion**, they came to land.

*This is Anglesey.*

Then they sat and rested. She glances over to Ireland, and at the Island of the Mighty, what she could see of them.

"Alas son of God," she exclaimed. "Woe to me that I was ever born. Two good islands have been ruined because of me." She gives a great sigh, and with that breaks her heart. A four-sided grave was made for her, and she is buried at Glan Alaw.

At that, the seven men made for Harlech, and the head with them. As they were journeying, suddenly there was a crowd coming towards them, of men and women. "Do you have any tidings?" asked Manawydan. "We have none," said they, "except that Caswallawn son of Beli has overrun the Island of Britain, and is now the Crowned King."

*There is a lot in this tale to do with the magical use of numbers...*

"What has happened to Cradawg son of Bran?" they asked, "and the seven men who were left with him in this Island?"

"Caswallawn ambushed them, and killed six men, and from that Cradawg broke his heart, out of bewilderment at seeing a sword kill the men, and not knowing who killed them. Caswallawn had gone about clothing himself in a magical cloak, and no-one could see him kill the men—only the sword. Caswallawn had not wished to kill him as he was his nephew and kinsman. And he was the third person who broke his heart with bewilderment. Pendaran Dyfed, who was a serving boy with the seven, fled to the forest," said they.

And then they made for Harlech, and they began a feast, and the indulgence in food and drink was begun. **And as soon as they began to eat and drink there came three birds, which began to sing a kind of song to them; and when they heard that song, every other tune seemed unlovely beside it. It seemed a distant sight, what they could see far above the ocean yet it was as clear as if they had been right next to them. And they were at that feast for seven years.**

*This is being trapped in the faery realm, lured into that state by the Birds of Rhiannon.*

And at the end of the seventh year, they made for Gwales in Penfro. And there at their disposal was a beautiful kingly place high above the ocean—and a great hall it was. They went into the hall. They saw two open doors—the third door was closed, and that was the one facing Cornwall. "Look over there," said Manawydan, "the door which we must never open."

And that night they were there, lacking nothing—and were completely free of care. Of all the grief that they had witnessed or experienced themselves—there was no longer any memory, or any of the sorrow in the world. Eighty years they passed there, having never enjoyed a period of time as carefree or light-hearted as that. It was no more irksome to them—they didn't realise from their companions how long it had been since they came there. And it was no more irksome for them having the head there, than it had been when Bendigeidfran had been alive with them. And because of that it was known as the 'Assembly of The Wondrous Head.'

*Again, the men are in the other worlds, the inner landscape of the land, the faery realm.*

This is what Heilyn son of Gwyn did one day: "Shame on my beard," said he, "if I don't open the door and find out whether it is true what is said about it. So he opened the door, and looked out to Cornwall and over Aber Henvelen. And when he looked, suddenly everything they had ever lost—loved ones and companions, and all the bad things that had ever happened to them; and most of all the loss of their king—became as clear as if it had been rushing in towards them. And from that moment, they were not

able to rest unless they were making for London with the head. However long they were on the road, they came to London, and they buried the head in The White Hill.

*Again, read London as centre of the kingdom: we do not know where that was, but it certainly was not London.*

And that was one of the Three Fortunate concealments when it was buried, and one of the Three Unfortunate Disclosures when it was unearthed: since no affliction would ever come to this Island from across the sea, as long as the head was in that concealment. That is what this tradition says. Their adventure *The men who set out to Ireland* is the name of that tale.

*Communion with the consciousness of the land and the deities of the land will often reveal a pattern across an area of land whereby if the pattern is upheld, then the area will be safe. The 'Three Fortunate concealments' are the pattern of the land in this story, and the head of Bran is one of those concealments. We will talk about this a bit more at the end of the story.*

In Ireland, there was no person left alive, except five pregnant women in a cave in the wilderness of Ireland. And to those five women, after the same amount of time, were born five sons. They raised those five boys until they were fully-grown youths, and they thought about women and desired to take them. And then, each sleeps willy-nilly with the mother of his companion, and rules the country and inhabits it, and divides it between the five of them. And because of that division, the 'Five Parts of Ireland' are still so called. And they searched the country, wherever there had been fighting—and found gold and silver, until they became wealthy.

Thus ends this Branch of the Mabinogi: which tells of the reason for the Beating of Branwen—this was one of the Three Grievous Beatings of this Island; and of the Assembly of Bran when five and seven-score districts came to Ireland to revenge the beating of Branwen, and about the feasting in Harlech for seven years; and about the Singing of the Birds of Rhiannon; and about the Assembly of the Head for four-score years.

\* \* \*

This epic tale, one of the four branches of the Mabinogi, is an ancient tale that was passed mouth to ear until it was written down in Welsh nearly a thousand years ago. Obviously things got changed and bits got added (like London), but the core value is still there. Learning how to read such epic myths and extract the necessary information from them is no easy task, and when that information is magical the task can be done only by a magician. A scholar will read the myth one way which draws on their knowledge and learning, and will be able to shed a great deal of light on many aspects of these old tales. But before you can find the important magical elements, you need know how to recognise them.

This is why it is so important that you learn to read and understand such myths. As your magical experience grows through your training, you will find it easier to spot things in myths simply because you will have come across them before in visionary or ritual work.

So what use are these old epics to modern magicians? This particular one will be of no use to anyone who does not live on the island of Britain. But the actual exercise of reading and pondering on this myth will show you the method of how to look, understand, and take away from a myth the elements you need to work with in order to tap into the consciousness of the land.



Usually these types of myths are about the powers of the land and the spirits who present those powers: the deities, spirits, faery beings, creatures, and land features. Sometimes they tell of battles between deities for power, or they tell of a wave of humans who came before us, or they tell of certain power spots in the land and how to work with them. The details in these myths were never bullet-pointed as our rather uneducated youth of today would prefer. Instead the details were woven into stories that gave you background, undercurrents, and subplots that are relevant to the sacred and powerful keys.

Each of these ancient myths from around the world often holds many layers of learning and information. The more you know, the more layers become apparent. Each tale often hides learning at all different levels, and continues to unfold its secrets as the reader/listener matures.

And so it is with the tale of Branwynn. There are many layers to this tale and I have only commented on the basic layer that you need to see in order to understand how to spot keys in myths.

#### 4.4 How to work the myths

Just as there are many layers to myths, there are also many different ways in which myths can be worked with and were meant to be worked with.

The top layer of a myth is often one that inspires people to act in a certain way: it gives them a hero or heroine to model themselves on which gives them a root and anchor until they find their own two feet. This is the most common and most useful aspect of a story: we all need heroes that we can mimic in order to achieve. This in itself is a very magical act.

Another layer of wisdom is to tell people which powers flow through the land and how to speak to them, how to act around them, and how to strike up a good working relationship with them.

Underneath this layer is the pattern of the myth itself. And this is where it gets very interesting for me: the patterns are key personal-

ities, places, objects, and images that act as a circuit board for power to flow through. And it is this layer that is often missed by those who study the texts.

Because in our modern lives we are trained to take things literally all the time, not only do we not understand the faery element of such tales, we also fail to understand that the pattern is not a one-off event; rather it is an inherent pattern within the land. If we learn to spot that pattern, we can activate it and work within it as magicians in communion with the land, the spirits, and the deities.

Often a myth has more than one pattern within it, and each pattern relates to a specific aspect of power and how to deal with it or work with it. So let us look at the patterns within the story of Bran and Branwynn, the two guardian sacred ravens of the land of Britain. As we unfold the pattern, you will learn in the process how to do the same for other myths from around the world.

#### 4.5 The keys of Bran and Branwynn

One of the patterns in this tale is of sacred kingship and protection of the land. This pattern appears as: two ravens, a white hill, and a buried head. It is likely that this story emerged at a time of major change and uncertainty, so the keys were folded into the story to be passed down. The keys tell of a pattern on the land that is central to the island's protection. It does not necessarily point to one place, but places upon the island that display these keys to a magician or priest magician. The various areas of land that display these keys can be worked with in order to bring protection and balance to an area or community.

This story will have been first told before the Roman invasion, but it is likely the seers will have seen it coming, or that the threat was apparent from the west/Ireland. The keys tell the magician that the place where those keys were seen/experienced is a power place that can then be worked with to protect the land.

Where I live, there is the hill, the two ravens, and we also have a Bronze Age head/skull that was unearthed from that hill. Because of this pattern and how it links to the story of Bran, the head has been placed where it can continue its protecting. The coming-together of the myth's ingredients here tells us that this place is key to magic that will protect and nurture the land. The area round here is full of Bronze Age remains, burials, stone alignments, etc. It does not mean that the place where I live is the one that the myth tells about; rather it says: *this is one of these power points, so protect and nurture it*. It is likely that there are quite a few such places in the west of Britain, particularly where there was no Roman incursion; power spots where these key ingredients come together.

In the tale we also have the two opposing powers of creation and destruction that emerge through two of Bran's half-brothers *from his mother's side*: remember that power flows down through the female line/goddess in the British tribal system. Bran's two half brothers, Nisien and Efnisien, are good and bad, creative and destructive.

Remember what you learned about deities and subdivision: Bran, his sister, and his half-brothers make up the consciousness of the land. They appear as trees, mountains, and lakes to the Irish as those powers approach the Irish coast: they are the collective consciousness of the land, and within that holism we have the two brothers who are polar opposite qualities.

So when the cauldron is misused by the humans, it is the destroying power of Efnisien that breaks it apart. This also tells us that the land powers we are dealing with in this area have all these qualities within them: creation, destruction, guardianship, sacred kingship, and the continuation of the inner line/the mother of the land. This is a powerful, heady mix.

Another key in the tale tells us that working within the faery realm/inner landscape is a key, as is honesty and honour. It tells us that if we misuse the gifts that come from contact

with the land spirits (like the cauldron) they will be taken away, destroyed, or put out of our reach. It also tells us a major key: when you shelter or work with these land spirits, sometimes it can get to be hard work that can seemingly go on for a long time. If we are patient, and try our best to be honourable with these beings even when it is not convenient or is causing hardship, then we will become strong in ourselves and in our relationship with the land powers. If we do not, those gifts will be taken away. This is clearly demonstrated by the sub-tale of the cauldron.

And it is very true. When you work with these land powers, they will test your limits—and they will also often ask you to help them in a way that stretches you beyond your comfort zone, not because they are nasty, but because they need that help.

So another of the keys of this story is telling us: the land spirits need a lot of help. If you are not willing to give that help, do not connect with them. This is really important, particularly on wild lands, as the relationship between humans and the spirits does take a lot of hard work and often sacrifice. If you walk away as soon as it gets a bit tough, you damage that relationship beyond repair. This is a theme that often appears in faery stories.

## 4.6 Extracting from the myth

So we have taken the important element of the myth, Bran's head, and identified it as a key to protecting a specific island. Just to make sure you understand how important that is, the storyteller reiterates it at the end of the story:

“And that was one of the Three Fortunate concealments when it was buried, and one of the Three Unfortunate Disclosures when it was unearthed: since no affliction would ever come to this Island from across the sea, as long as the head was in that concealment.”

This head is the head of a land deity, so we know it is not a human head. This means that it is something we can still reach. We know that

ravens are a major key, as is a white hill. We know the morals and ethics of the story, which tell us how to behave around the beings of the land.

What the magician would then do, if they lived on the island of Britain, is to construct a vision out of the myth that would allow the magician to interface with these beings if they were still in reach. The vision would ask them if the land still needs their protection and, as a living human, whether the magician can be of service to them.

The elements of the vision's construction would draw on the key ingredients to ensure that it is a true, working magical vision and not simply a psychological path working. That construction list would go something like this:

1. **A threshold that gives you access to the land powers.** That threshold can either be one from a working magical room straight out onto the inner landscape, or through the Inner Library.

Another way of accessing the mythic powers of this land is through birds. Bran and Branwynn are both birds (ravens), and the ones who had the power over the men who returned with the head of Bran are also birds. The messenger of Branwynn was a starling. Birds feature very prominently in the saga. This tells us that birds are main creatures for the myth and the land, so the magician can fly into that magical landscape to interact with the land powers. This is done by the magician first being still, then imagining themselves as a bird and, taking off, flying out of the building or area and towards the sacred landscape. As birds are a major key, flying into the inner territory of Bran would be safe.

2. Once you are over the threshold, you need a **central point to aim for**. That point would depend on what you are trying to achieve. If you were working with this mythic pattern, you would need to decide, 'to whom do I wish to speak?' If you wanted to talk to the head of Bran,

it would have to be in the hall where his head was kept (on the isle of Gwales). If you wished to talk to Branwynn, then you would have to aim for her landing on Anglesey before she died of a broken heart.

*Note: to go in vision to such a point and to be with the being in distress would be considered a great service—remember: not human, no time, so you can step into that story at any point to access the beings.*

If you wanted to access the power once the head has been buried, you would aim for the white hill with the head buried in it, and sit and talk to the two ravens. The two ravens are the manifestations of Bran and Branwynn, so sitting on the white hill in vision and talking to them would be the most stable of these options. The key to aiming successfully at a power point is keeping a totally focused intention on the place you want to go, and going there without any diversion.

3. **The reason you need to go there.** Do not go into these powerful tales simply to be a visionary tourist. Although they are stories, they are rooted in deep, persevering power. If you access a land spirit or deity through a story without a good reason, you are likely to put yourself in harm's way. Treat these stories as trapdoors or ladders that take you to inner realms within and around the land.

Good reasons to access such powers would be: to learn how to live better upon an area of land, to ask if the powers need anything, to check that all is well, or, when the land itself or its creatures are at great risk, to ask advice. Often their needs are simple, but sometimes they are not, so be ready for that.

In my valley, when I worked with this pattern of Bran, I sat on the hill and talked to the two ravens who live in our valley. They wanted me to tend the birds and

sing to the garden. They wanted certain plants planting, and certain springs visiting. So that is my job in this valley. And when there is danger, the ravens turn up at my door to warn me.

4. **The way you behave.** Remember that these are vast land powers that can squash you in an instant. Good manners are of paramount importance. Often what we think are good manners are not to one of these ancient beings, so tread lightly and pay attention. Always be truthful, never agree to anything you are not willing to see through, and always make sure you understand what they actually want you to do.

If they ask you to do something you are not willing to do, say so. They will not be angry; they are just asking. For example in this valley, the beings here wanted me to die and go sleep in the land with them. I told them that it would not be possible for me to do that right now, but as I get older, then hopefully yes.

5. **Getting back safely.** Always return the way you came, and when you finally finish the vision, if you agreed to do something, start straight away so that the beginning of your action is apparent. If you do not, the beings will assume you have gone back on your word—and trust me, you do not want to piss off a land being. Even if you can only take the very first action/step, and then have to wait for a while before you can fulfil what was asked of you, start the process off.

And once you have made that contact on the land, keep an awareness of it and talk to that power on a regular basis. Don't just do the vision and then forget about them.

This working method can be used for almost any mythic pattern from around the world, and it lets you tap into and interface with ancient powers within the land. It is not

imaginary, as you will swiftly find out. Don't make the mistake of going in vision to a place that takes your fancy but is not the land you are living on.

Modern people always have this sense that 'over there' is more interesting than the land they stand on. All land has power of some sort, and all that is actually drawing the magician in such cases is romanticised ideals rather than the harsh reality. Work with what is around you so that you truly build up a solid base under your feet and become part of the land team, rather than being a parasite living on the skin of the land, as most humans are.

## 4.7 Don't graft myths

This should be obvious, but it is a mistake that is repeated over and over again in the magical world. Some myths *travel* if they are not about the land, i.e. myths about the stars, or about deities not specific to a landmass. But other myths do not, and grafting them onto a place or an individual magician can cause a lot of unforeseen issues and problems.

One major myth-grafting that occurred on the British land was done by a man called Sir Richard Colt Hoare who lived in the late 1700s to the early 1800s. Colt Hoare was an English aristocrat who was also interested in archaeology. He was very well educated in the classics and had a deep love of myths, magic, and anything ancient. He bought Glastonbury Tor and funded restoration work on the church tower at its summit.

He also inherited the estate of Stourhead, which had a collection of cold springs and many burial barrows around the springs. His father Henry had dammed up the springs to make a lake and had started building a ritual landscape based on the Aeneid, an epic myth about the founding of Rome. Richard built heavily on his father's foundation and created a wonderful, beautiful, and powerful ritual landscape.

Stourhead is seated right in the midst of a very magical landscape, surrounded by ancient barrows, stone circles, and stone avenues. When Richard inherited the estate, it

was a time when there was a marked rejection of the myths of Britain, and instead a rise in interest in the Greco-Roman myths. Essentially the ritual pattern was recreated through the building of follies and gardens that took the seeker on the path of initiation into the Underworld. And it does work, powerfully.

However, it is grafted onto a British ritual landscape and has totally disregarded any respect for the powers of the springs, the burials, and the cairns in the area. Because it is a descent into the Underworld, a major theme in British ritual patterns, it kind of works, but it also jars the energies at the same time. If you come across such mythic grafting, it is worth reaching down below the grafted pattern to what is underneath it, and to work with what you find there.

There is not much that can be done about these old grafts other than help the land absorb them into the pattern so that they work in terms of the land's myths. Do not add to that problem by making new mythic patterns and dumping them on a land they were not meant for.

The most fashionable pattern in the late twentieth century was the Arthurian legends and myths that were made popular by commercial magical writers. Those myths were stretched, reshaped, added on to, had lots of 'secret' connotations attached to them, and were then presented as ancient British mythic patterns. In fact a large amount of the Arthurian pattern is French, not British.

This resulted in the modern day explosion at Glastonbury, where wave after wave of 'grail seekers' turn up in search of healing and restoration. Glastonbury is a very magical, powerful, and sacred place, but not of the grail: it is an Isle of the Dead, a place of destruction, death, and the Underworld. No wonder so many fractured people go mad in that place.

To avoid such mistakes, I am going to set you some tasks that will put you on the right road for working with myths and legends in a way that is not only powerful, but also respectful of yourself, your own heritage, and the land that

you now live on.

#### **4.8 Task: Researching your local area**

You should have already done some research into your local area as an apprentice. Now it is time to take matters a step further. In some countries this will be easy, but in other countries, like the USA, it may be a lot harder. Some cultures were wiped out by successive waves of newcomers, and often their myths vanished under a pile of modernisation—or genocide.

But even in such instances, if you dig hard and read stories and accounts from early settlers it is interesting what you can actually find. Sometimes myth fragments survive in the form of local tales of ghosts or haunted areas. When you find something like that, dig a bit deeper, while also keeping watch on the land around you: nature will often give you its own clues.

Once you find a myth or story of the land where you live, then you have to work out what is it actually telling you, what are its keys, who are the main players, what land features figure strongly, and so forth. Then you can construct a vision to go in to the inner landscape and communicate with the key players.

Go in and communicate with them: ask if they need anything, ask if the pattern needs bringing out again in a fuller form. If it does, then rewrite their story and tell the story to the land, to the children, and to anyone else during a storytelling/fireside gathering.

For example when I lived in Tennessee, I came across the Bell Witch story. This is about a pattern on the land there. The elements were: a cave with burials around it, a female power spirit, anger at dishonesty and dishonourable behaviour, and a wish to protect the area.

For your task, find the myth, write down the keys, and construct a vision. Go in vision and when you have finished, do a write-up of your findings and what was asked of you. Do this as a computer task. If you agree in vision to do something, make sure you follow through.

## 4.9 *Task: Myth and your bloodline*

Find a myth/story from your ancestral roots, preferably one not locked into a specific land area, and explore what that myth tells you about where your bloodline came from, what beings were apparent in the stories, and how it could have potentially affected your ancestors. If the stories have songs or poems attached to them, then sing them to your ancestors.

Open the ritual gates of the north, call on your own bloodlines to come forward as a contact, and sing the stories or songs to them (song has a particular strength to it that communion/talking often does not). Write down your experiences in your journal and type up a summary on computer.

## 4.10 *Task: Analysing a myth*

This is purely a learning task without magical engagement. Choose a myth from a place around the world, or from the ancient world, and read it carefully. Then do what I did with the story of Bran and Branwynn: go through it step by step and see if you can tease out the underlying patterns, keys, spirits/deities. What is the myth telling you? What are its layers and hidden aspects? Do as I did and work with the text on computer. Add in your notes/thoughts/observations in a different-coloured font (so it is easy to spot) as you go through the myth. Save this as a Word file so it can be submitted to mentors if you are being mentored, or wish to be.

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## Lesson 5

# Identifying Ritual Patterns

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In terms of power and contact, a lot of the ritual and visionary work in the Initiate section is quite a leap up from the apprentice training. Because of this, before we move on to those lessons, I want to take a bit of time to look over ritual patterns, how they work, and why they're as they are. Once you know how the power flows through different patterns, then when you look at various different types of magic you will see what is doing what, and why. You will also be able to spot where magical rituals have been written without magical knowledge (and there are many out there).

Regardless of the type of magic used, flows of power are more or less the same: different sorts of magicians in different eras all tapped into the same power source: the power of what is around us. They all had different ways of expressing and connecting with those powers in their magical patterns, and they did different things with those powers, but the powers themselves are the same.

This is one way, as an initiate, that you can distinguish real magic from made-up magic that has not been worked with. You will also be able to spot the power forces used in religious temples by their layout and positioning in relation to the pattern of forces. The same is also true in tribal magic: if you look at the positionings, patterns, and directions used, you can figure out what powers

they are working with and why.

This skill is one of the roots of being a solid magician, and why Quareia is written as it is: if you know the mechanics, forces, and foundations, then you can apply them to any magical style that you wish. You will see what is real and works, and what does not work.

So let us have a look at the various ritual patterns and what is behind them. This basic understanding will be put to the test pretty quickly in the initiate section, so make sure you fully understand this lesson before moving on.

### 5.1 Directions

By now you have done a lot of work with the directions on all different levels, which will have given you a foundation to stand on. You should be able to Google (or even go a library!) and find temple layouts of ancient cultures from all over the world and see what powers they were working with. You should be able to look up various different types of magical ritual and see what those rituals work with (...or not).

What you have not worked with very much are the cross-quarters. They are used in some magical rituals and temple layouts, and have very specific dynamics. The four-directional gate pattern gives you polarised Divinity (north, south, up, and down) and the flow of power into manifestation (east) and out

again (west). You also have the tracks of time (south/future, north/past). This is a very stable flow that was used worldwide in temples and magical patterns, and it is still in use to this day.

The cross-quarters are *directions of action* that act as fulcrums for the directional powers. They are directions of power dynamics and also of specific types of beings. Let's have a look at them in a bit more detail. Just before we get to the cross-quarter powers, let us have a brief look at the circle.

## 5.2 The circle

The circle is used both in ritual movement and in the drawing of magical patterns.

In ritual, circling round the directions is the human power flow: by the magician's action of movement, the powers of the directions are triggered from static into movement. This causes the power that flows from the east, for example, to move on to its next direction.

Which direction that is depends on the direction the magician is circling. Clockwise unfolds to create; anticlockwise gathers up and closes. Deciding which way to circle is not an arbitrary choice:<sup>1</sup> it is deeply embedded in the ritual patterns and how they unfold.

When you circle a sigil, you enclose its power. The direction in which you draw the circle, if you are working in a contacted way, defines whether the magic is creative or destructive. When you see a magical seal encased in a circle, you know its magic is measured and contained to a specific, limited action, and cannot bleed out beyond its set pattern and intention.<sup>2</sup>

Just as a windmill gains power from turning, so too does a circle from circling. Remember this in your ritual and sigil work: repeated circling gathers power under tension.

<sup>1</sup>"I prefer anticlockwise in ritual," someone once said to me...and then wondered why their magic never worked.

<sup>2</sup>Which is why you do not circle your magical cloth: you need that power to flow and extend, and not be limited by encircling.

So now let us look at the cross-quarters, which are also known in some magical systems as the *Bridges*.

## 5.3 Southeast

Power flows into a pattern or into the world from the east. It is mediated to the south via the southeast cross-quarter. This cross-quarter is a path that takes something to its pinnacle in the future.

So far in ritual you have mediated power from the east to the south via the central flame. Why? Because it is safe, stable, and you cannot control it. The central flame is the fulcrum of life itself, of all creation and destruction. By sending power through it you relinquish control. This dynamic is the first one you learned in ritual magic as an apprentice. Now we'll step forward a little.

Working with the southeast cross-quarter when working magic enables you to define the path the power takes to some extent. It lets you link that forming magic to a certain type of being who will oversee the magic's progression from formation to the height of its power/action. The quarter between east and south is like the teenage phase for a magical pattern: it is formed, it is maturing, but it has not quite yet reached maturity and the peaks of its power. During this phase, the magic is vulnerable and can be torn apart easily or interfered with.

Because of this, the magician either sends the magic through the central flame or they work with the cross-quarter and a being of that direction to oversee the magic to its full development. Or the magician maps out that path using patterned sigils that weave in the power of the cross-quarter in order to define its path.

The strength of working with the cross-quarter is that the magician has far more control over the magic's development and manifestation than if it is sent through the central flame. The down side is that it is more vulnerable to interference. Even with a cross-quarter being overseeing it, what happens will depend on the whim of that being, its integrity,



and also its understanding of what you are trying to achieve. If the magic is plotted with a path through the cross-quarter, you can destroy it, break it up, or alter it if needed (as can someone else). Once it goes through the central flame, nothing can interfere with it. So each method has its pros and cons.

The beings who flow through the southeast cross-quarter, if a threshold is built there (not advisable in your temple), are faery beings/Djinn, and also angel beings. They are beings of air and fire.

The reason you do not want a permanent cross-quarter threshold in your temple is that it will be an open door for faery beings to flow back and forth into your house. It's like putting a faery cat-flap in your temple: you will not be able to control what comes back and forth into your space. However, you can (and will) learn how to open and close an access threshold in the cross-quarters.

So for example if you were working a piece of magic that involved sigils and patterns, once the patterning was done it would be placed in the southeast cross-quarter as a passive positioning, or with a being there to oversee it. All the temple's power would be focused on that cross-quarter until the magic rose to full power, at which time it would be swapped over to the southwest corner and the focus of the temple's power would be switched from one cross-quarter to another.

Just as a curious aside, there are a lot of cross-quarter thresholds at the Temple of Karnak in Egypt, a temple that was renowned for its magic.

## 5.4 Southwest

The southwest is the cross-quarter where the power has passed its peak and is beginning to wind down. This cross-quarter is used when the magician wants to speed up the dissolution of a magical pattern rather than wait for it to go through the normal composting route. When magic is left to its own devices, after the pattern has peaked in its power and done its job it

drifts into the west to be broken down and then composted in the north.

But if it is important not to have the magic hanging about after it has done its job, it can be caught in the southwest cross-quarter and taken directly to the northwest cross-quarter, or even directly north in order to cease its actions immediately and remove all traces of it.

The beings or contacts in the southwest corner are usually human mystics (fire over water) or magical priests working in their own time who can cross time and work with future or past magical workings: they are living inner contacts, something that you will work with in your adept training. It is a direction of life being lived, life that is fully mature but has passed its peak.

## 5.5 Northwest

This direction is the bridge between death that can lead to new life, or death that is final. This direction, as well as the northeast cross-quarter, is where the *Keeper of the Threshold* can be worked with. The Keeper of the Threshold is an angelic being of massive proportions who acts as a gateway into and out of life. This angelic being is the bridge into the beginnings of formation (northeast) and the bridge over the Abyss when a living consciousness withdraws forever from life/manifestation.

If the magician has to store or bind a being out of manifestation, out of the world, it is held in this cross-quarter and the work would be done in this cross-quarter. The northwest axis is about binding, stopping an expression of power, putting something to sleep, or taking it out of the pattern of life/manifestation. It is a place of holding, storage, and imprisonment.

Besides angelic beings, this cross-quarter is the threshold for working with beings who operate in death, for the angel of death itself, and for scavenger beings (like parasites) who break things down.

## 5.6 Northeast

This cross-quarter is also governed by the Keeper of the Threshold. It is the cross-quarter of preparation for manifestation. It is the anchor-spot for the first output of consciousness before it forms a breath (east) which then travels into life and the future (south). This is Divinity before polarisation, power before expression, and magic before it has been set in a form: it is the corner of the idea, the inner pattern with as yet no outer vessel, and the build-up for expression.

The various angelic beings who operate to mould, filter, and prepare consciousness and power for life are found in this corner, as are the Weaver goddesses, the Fates, and the ancestral spirits who give assistance to the continuation of a blood line.

If the magician is creating something in solid form (an object) this would be the directional corner they would work in, drawing on those early creative powers as they work. Once the object is completed, it would be placed in the east to receive the first breath of life.

Northeast is also the position to work in if you are meditating on a new course of action, the spark of an idea, or are preparing for a new birth.

## 5.7 Uses

These cross-quarters work in unison with the four directions and the central power flow (centre, up, and down). When magical sigils, glyphs, and patterns are laid down, they often incorporate these different directions. This tells you where the magic has come from in power terms, where it is going, and what type of power dynamic it is trying to achieve.

Just as each of the four directional powers have a relationship with the opposite direction (north and south are female and male, east and west are into and out of life for all manifest beings), so these cross-quarters have inter-connections. The northeast and southeast cross-quarters are directions of life building up to a peak from the very beginning, and

the southwest and northwest cross-quarters are the directions of power dissipating and vanishing.

They can be worked with in a direct line to create a square where the four directions are outside the square; they can be worked with as two straight lines (i.e. northeast to southeast) if a power pattern is formed in the inner worlds but is not to be physically manifested (which is why it bypasses east), or they can be worked with in a cross pattern to slow down the action of a large magical pattern.

By working across the quarters, one aspect is anchored and rooted in the opposing power. For example, a new magical pattern that has never been used before would be created in the northeast but would be ritually anchored in the power of the southwest (rise and decline).

This use of the cross-quarters not only anchors and slows the magic, but it also brings in opposing powers of manifestation and non-manifestation. The power in the northeast is still at its conceptual phase; anchoring it in the southwest corner gives it a long life as the southwest is maturity of substance with the wisdom of manifestation (the mystics) there.

Similarly, the direct of southeast is the path to maturity. To ensure the road to the magic's peak is not too long and does not build too much strength, it is anchored in the northwest cross-quarter, which is binding and closing the door of life: its death is woven into its path of life, just as we are when we are formed.

These patterns mirror the Divine pattern of creation to ensure that all that is created has a birth, a path of development, a peak of power, a passage into maturity, a passage into death, and then a final binding out of existence.

These dynamics are very important when the magician comes to do magic of any real power that for one reason or other cannot be unconditional and must be controlled by the magician. The inclusion of the cross-quarter power dynamics ensures the magic's stability, gives it more subtlety than using only the main directional patterns, and keeps each phase of the magic's power balanced and accessible at any point in time.

At this stage of your training it is enough simply to recognise these dynamics in action: for obvious reasons you will not yet actually work with them. But by knowing about them you will begin to understand their subtleties of action in certain rituals, and the hidden meanings behind certain magical sigils, glyphs, and patterns.

This is also one reason why, at the very earliest phase of your ritual training, you learned to not do any micro-actions in your ritual actions: eventually, as an adept, you will learn to draw in cross-quarter powers, and also the divisions/polarisations of those cross-quarter powers, with ritual hand actions. If your hand movements are not accurate enough, you will draw in various powers without meaning to.

By looking closely at ritual seals and sigils, you can discover what powers are anchored with what dynamic, at what angle, and in what detail the magician is working in terms of beings and powers.

The cross-quarters can each divide in half for a polarised power working within one cross-quarter. In this case, the place where the cross-quarter is anchored will tell you whether its polarized power is negative or positive.

For example, say that a seal had a line that flowed to the southeast cross-quarter, but the line was anchored south of the southeast cross-quarter. That line would be tapping into the fire/south/active principle of the future path: the passage of the magic from east to south is defined as a path of fire. That in turn tells the magician exactly what cross-quarter being is involved in the work and how the magic's passage to its peak will be defined and fuelled.

In the 16th and 17th centuries, grimoires appeared that made extensive use of directional power patterns, Hebrew text (usually badly written), and various known and unknown glyphs. As with all magical texts, some of these patterns were copied without understanding, some were added to for effect, and some were glamourised or just made up. Some were working magical patterns with lots of decoration added in the form of made-up

glyphs to conceal the real magical pattern from curious and unskilled eyes.

Because there is no modern discernment between what is glamour, what is made up with no magical skill, and what are real, working magical seals overlaid with extra stuff to protect their use, it is up to the modern magician to know what it is they are looking at. You will find in some of these Renaissance texts that there are only three or four real seals buried under a load of mocked-up ones. This was not done to rip off the magician; rather it was done to deflect the curious and unskilled.

This is a very old way of protecting magic from those who would dabble, misuse, or misunderstand it, and as is always the case, the faked-up seals and faked-up reasons for using them are often used repeatedly in modern magic, while the real ones stay hidden from silly eyes.

Knowing how the directional power patterns work enables the initiate to know what power was being worked with, why, what beings it is using, how it is anchored, and how it is guarded. It will take you up to the adept level before you learn to figure a complete seal, but at this stage you can simply look at the power patterns and how they are constructed.

For the practical work of this lesson, we will look at different shapes and patterns and how they relate magically to the power directions. Specific shapes are often used in magic, i.e. geometric shapes, which when worked with magically act as circuit boards for power. Some magical systems used seals with these geometric patterns on them to tell the adept not only which power is being worked with, but what ritual pattern connects with the magic at hand.

Which brings me to a very important point, one usually missed in modern magic: *seals have different purposes.*

Some seals are put together to *emanate power* and affect everything round them: they are magical completion, an object that will change whatever they touch in whichever way they have been programmed to. This is the most

common use of seals today in magic.

The second use of seals, which is lesser-known these days, is as a *map of power*. This was a method used to send magical learning down through time in periods of oppression or when a ritual working/magical knowledge had to be passed on carefully or secretly. These magical seals are basically maps of magical workings. They show which directional powers to use, which order to use them, and which beings to call into the work. The overall design would tell the magician what the magical map was actually for.

A third use of magical seals is as *connectors or communicators*. A pattern is ritually constructed, infused with power, connected to certain beings, and then the seal lasts down the ages of time. When another magician comes across the seal, if they know how, they can tap into the original ritual pattern which puts them directly into that stream of magic.

This was used in sacred magic when magical priesthoods would create these seals and the seal would survive beyond the lifespan of the priesthood. By doing this, the link between the inner and outer priesthoods and the deep inner knowledge they carried would be passed down through the ages. Connecting through these seals also lets a magician connect into the deity structure linked with the priesthood: you can step into their timeless flow of sacred magic and work with them towards a common goal.

The seals with the geometric patterns that map out ritual power points are the easiest for us to spot, as are those that use certain deity names and planetary sigils. The tough ones are the ones that are not done through patterns but through words or hieroglyphs: these tell you which power, what directions, and “how to” by hiding the information in text.

To access and use these, you not only have to be able to decipher the words and images, but also to put them in context and understand the use of allegory in that culture.

So unless you are a code freak who wants to spend years breaking Old Kingdom Egyptian codes, it is best to focus on seals with geometric shapes. This was the most commonly used

method in the Renaissance to make magical seals. The shapes were created either by way of the ritual actions, power points, and contacts; or a known geometric shape was used that fully expressed the power being used.

*Note: While you are looking at various seals and shapes, remember that not all magic uses this pattern. It is not an orthodoxy; rather it is one of many methods used to work magic using shapes and lines. Also remember that some seals/shapes were about deities and Divine power, and others were about magic and ritual: the two can be very different, so keep that in mind.*

## 5.8 Task: Analysing patterns

You will need paper, pens, and a ruler for this exercise. For all these tasks, write up your findings on computer as a summary, with the images.

You are going to look at various geometric patterns and compare them to the magical map of power that you work with.

The magical power map worked with in Quareia is not the only one, but it is the most prevalent one used in Western magic and in some Eastern magic. It is also the oldest one in terms of its use: it can be traced back over thousands of years and works with many different variants.

If you come across a magical power seal or pattern that does not seem to relate at all to the magical map you are working with, it does not mean it is not real: it could very well just be working with a different system. That system will be a vocabulary that explains the same power dynamics, just in a different way.

On a piece of paper draw out the pattern of the four directions and the centre point, and the points at the cross-quarters. Do this by drawing four small lines where the altars would be, and four arcs that are bridges in the cross-quarters. Draw a small line through each arc of the cross-quarters to divide them, so that the two sides/polarity of the beings in the cross-quarters are represented by the arcs. Mark a hexagram where south is (top) and an

earth sign in the north (bottom), and draw a small pentagram in the middle with the flame at its centre. This is your reference map for your magical directional alphabet, a key you should know well by now. Keep it to one side to refer back to visually as you work.

First you are going to look at a some geometric shapes; then you are going to look at a couple of seals or patterns. Then you'll go on to do your own research.

Look at the patterns below.

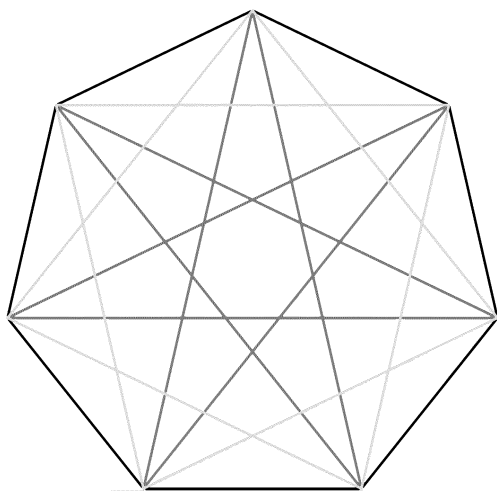


Figure 5.1: Heptagram.

The first is an obtuse heptagram with all its relationship lines marked. It has three layers in three shades. Starting with the black, draw out the black lines on paper and look at them in relation to the magical directions and bridges.

Then do the same with the darker grey lines. Draw them out on their own (leave out the black and light grey) and look at the interrelationships between the directions and the cross-quarter bridges. How do they relate to the centre? How do they relate to the male/south power? How do they relate to the female/north power? (Remember, south/hexagram is always at the top on magical seals.)

Now do the same with the light grey lines: draw them out on their own and look at the pattern in relation to your directional key.

What you are looking for is:

1. What points of the shape touch a directional altar's position accurately?

2. What points of the shape touch a cross-quarter directly on the dividing line of its arc?
3. What points of the shape touch a polarised side of the cross-quarter?
4. What points of the shape seem to touch the spaces between the magical map points?
5. Most importantly, which directional altar position is bypassed by the shape?

Once you have looked closely at this shape, think about what powers it would draw in if it was used in a magical seal, and what powers would it not use. Then, once you have a list of the powers this shape could ritually pull in, think about what magical job a magician would potentially use it for.

Here is a breakdown of what to look for, both in geometric patterns and also in sacred or magical seals, using the above-listed questions:

1. The altar/directional positions, tell of Divinity (south and north, male and female), and of the flows of humanity (east and west). Plus there are all the power dynamics that you now know of that flow in those directions.
2. The cross-quarters when pointed to directly (a point touches the dividing line of the arc) tell of the action power of that cross-quarter and also the type of being in that cross-quarter.
3. will tell you if a polarised power of a cross-quarter is being used: i.e. if a point touches SSE, it is the fire side of that cross-quarter being, and if it is EES, it is the air aspect of a cross-quarter being.
4. will be related to specifics to the magical act, so just take note.
5. is an important one. If a seal has a geometric pattern which bypasses a particular direction, it tells you that the power of that direction is not used at all in that magic. This can be seen in

magical seals that only use the power of Male Divinity or a male god, for example: there will be no anchor-point in the north/female deity position. Often what is missing from a pattern will tell you more about it than what is included.

Now do the same with this shape, a shape you already know well and have worked with a lot: the Hexagram.

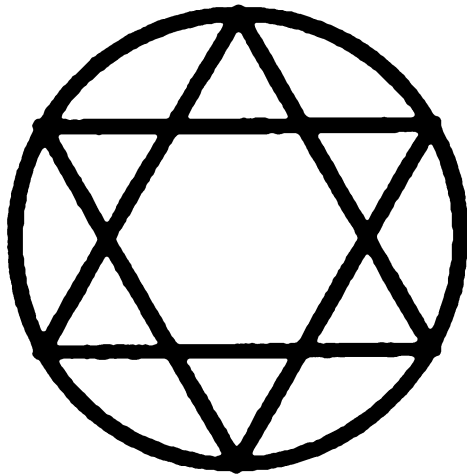


Figure 5.2: Hexagram.

As you look at the Hexagram in relation to the magical map that you have, you will immediately notice that it does not touch the 'human axis' of east/west at all. It has the male power of divinity anchored in two north cross-quarters, and the female power of divinity anchored in the south cross-quarters: all that is in the 'nothing' (void) flows into life (south/male), and all that is in life flows to the nothing (north/female).

Besides showing the obvious male/female combined power of Divinity, it also more subtly folds in the beings and consciousnesses of the cross-quarters: the angelic, faery, the mystical inner contact, and the beings of death and creation. But no living humans, and no power dynamic of human life. This is a balanced pattern that can be used powerfully to express the Divine as a holism, but not the human as an individual species or consciousness.

The understanding of these shapes in relation to magic tells us a great deal when we

come across magical seals in Grimoires. When, for example, you see a hexagram pattern as the main body of a seal "for gaining money," you know that the person who drew it was an idiot who did not know magic. Whereas if you see the hexagram pattern used in a magical seal "for avoiding plague," then you know the magician was drawing in the powers of Divinity in order to hide from the powers of death and destruction.

Now finally look at this pattern, the Metatron Cube.

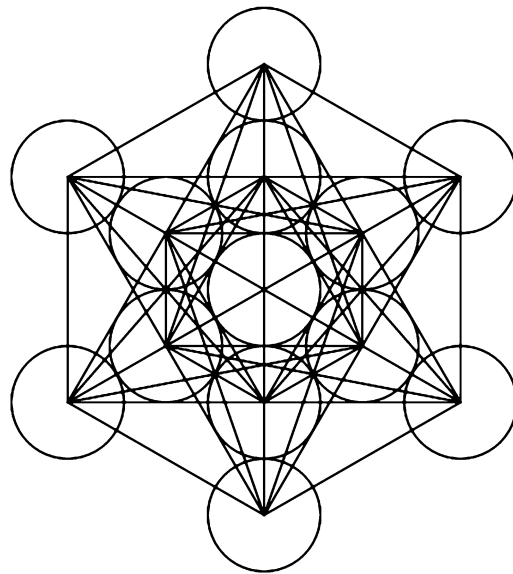


Figure 5.3: Metatron Cube.

You should be very familiar with this shape by now, and you should be able to draw it without a ruler. But for this lesson I will be nice and let you use a ruler.

As you look at the pattern, you will see many different shapes within the patterns and connections. Draw out each individual pattern one at a time. With each pattern, also mark out the directional and cross-quarter positions. Look at how each pattern relates to the directional/bridge patterns.

You will find a complex holism with all the powers of Divinity, the beings, the gates, and the central point of existence. There is no human focus, as this pattern is about the universe, not us. But the central point is the centre within all things, including us. The whole pattern can be broken up into units

to be used ritually in relation to each other when the magician wishes to use certain aspects in polarity. This is sometimes done on back-to-back seals.

When magicians worked with magical seals, they would either create their own shapes based on the ritual actions and directional powers they were working with (you have done this through creating sigils from ritual patterns), or they would use known geometric shapes that fulfilled the ritual pattern. Using a known geometric shape, like a hexagram for example, holds more power, as it is more stable and has been used for thousands of years in the same way. So whenever you see a magical, ritual, or sacred seal, and it uses a known geometric shape, you know you are potentially looking at something with real power in it. Conversely, also be aware that ‘fashion’ magic has been around for a very long time and fake magicians would often copy known signs and patterns in order to look like they knew what they were doing—something that sadly continues to this day.

### 5.9 Task: Looking at magical seals

Look in books and on the internet for different magical seals, sacred seals, flags, coinage, mandalas, etc., and see where you can spot the magical directional map in use. Look at how they are using it and why.

What is the most prominent power used? What is missing? What cross-quarters are used in a divided way, and which ones are not? In the divided cross-quarters, which direction is dominant? What sort of power do you think the pattern would generate? Does it have an anchor power, and if so, what? If you think it doesn't, what aspect of the power lines is most at risk from not having an anchor?

Look at the images very carefully. Ignore the letters and words, just look at the shape itself. Answer the questions and then decide if this is balanced magic, imbalanced magic, or a glamour dud. By balanced or imbalanced, I mean, regardless of whether the power pattern would destroy, create, protect, bind, or attack,

is it connecting power in a way that balances out so that it can work? If not, why?

Here is an example of magical geometric patterns used in coinage. They are not magical seals, but the powers that they generate would influence that coinage and how it is used.



Figure 5.4: Magical geometric patterns used in coinage.

Note that one side has the balance of the male/female divinity on one side, and the other side shows the four gates of the manifest world. It also has a lion in the centre, which will relate to the creature most prominent in the religious or cultural pattern: it is there as a guardian and also in recognition of its power. See if you can figure out from the images (not from searching the image on the net) what culture it comes from.

Choose three different images/seals and work with them in depth to figure out what potential powers, directions, and flows of power could be expressing through them. Copy each image into your summary and save it as a Word file.

*Note: When you look at complex patterns that could be recreated ritually, I hope now you understand why accuracy is paramount. Some of these patterns can get very detailed, and when reconstructed in ritual form the accuracy of movement, positioning, and mediation of power is most important. The slightest mistake would break the pattern or draw in the wrong powers.*



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## Lesson 6

# Geography, Geology, and Culture

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### 6.1 Looking at the land and the people in the exploration of magical roots

Why is this subject so important in magic, and particularly why is it in the core skills section? Because understanding the land and the way it interacts directly with humans is a cornerstone of magic. Understanding why a certain magical system developed as it did on a certain landmass will teach you how to adjust your magic and develop it in union with the powers of the land around you. It will also teach you how to make informed decisions as to what styles of magic to work, which will depend on the land you are on and the circumstances of your present life situation.

So many people skip over this aspect of knowledge when they study magic. They think that learning how to copy seals from 17th century books is what will teach them magic. Wrong. Learning how to discern and then work with the specific powers in the right magical context will teach you magic.

You have already done quite a bit of work on the land with magic, and have communicated with various land features. Starting that learning process at ground zero, the land beneath your feet, triggers a deep process of recognition between you and the land itself. That changes you at a 'spirit' level, so when

you step into another land, you are visible to the spirits and consciousness of the land there. This can be good or bad, depending on how you relate to the new land and how you conduct yourself upon it. Being 'nice' or 'responsible' is not enough once you become visible: you also have to have basic wisdom. That wisdom comes from knowing about the different lands, how cultures developed on them, and what magic grew out of that interaction.

For many of you, particularly if you have studied anthropology, this lesson will turn a few things on their heads. The modern world has the opinion that a tribal religion or ancient spiritual belief system develops from the culture and mindset of the people. This is only half true...and is also a misunderstanding.

The spirits and powers of a particular land act in a particular way, which in turn dictates the relationship between those spirits and the humans. How the land affects a human in terms of weather, altitude, and the mineral content of the water and food will also dictate that human's emotive responses (what affects the brain affects the emotions, which in turn affect actions and reactions) which in turn will affect the human/spirit relationship.

Out of this recipe comes a system that is created to act as an interface: a religion or a magical spiritual practice. The humans do not create the spirits from their imagination

based on inspiration from the landscape; rather humans meet spirits who flow out of the landscape. How the spirit appears depends largely on the mind of the human and the features the spirit is trying to display. How that spirit affects the human determines the style of magic the human develops in order to thrive. If the spirits are hostile, then magic develops to deal with that. If the spirits are friendly but unpredictable, the magic develops to navigate that. Each system of magic develops at source according to the relationships between the humans and the land powers.

Knowing how to spot this in old magic takes a variety of skills, one of which is knowing the land, the land features, the culture, the weather, and so forth. For a magician to truly unlock the secrets of ancient magic and work with them, they first have to understand where that magic came from and why it is as it is. It is no use standing about in a fancy robe and waving a colourful stick in an attempt to create magic if you are standing on a turbulent land that is ready to destroy you.

We can learn a great deal by studying a land, its weather, and the spiritual/magical expressions of the people in response to that land: these tell us why a particular stream of magic is as it is. This is crucial if you wish (as a mature magician) to access magic from different lands and cultures: know what it truly is that you are dealing with. It also teaches you a lot about your own magic, your own self, and why you are as you are. Both magic and ourselves do not develop in a vacuum: we and magic are the result of a lot of influences, and we need to be aware of what those influences are.

The best way to learn this is to look at different landmasses, look at their magic/religion, look at their weather, their foods, and the various aspects that make up their land (minerals, plant life, etc.).

## 6.2 Peeling the onion

In your practical work, you are going to choose two very different lands, and you are going to look at them in outer and inner depth. To make

this task easier, here is a list of things you will need to look at in order to gain the information you need:

**The general geography.** The land's height, climate, flora, fauna, and weather patterns. Pay particular attention to rivers: what are their sources and where do they go?

**The land's geology.** This is really important: it has a direct bearing on what land beings and powers will express in an area. Look at what minerals, what metals, what crystal structures and rock types are prevalent in the area, and also see if they figure into the magic/religion/culture. When you have identified certain prevalent rocks/crystals that figure in the land and the magic, look up their qualities.

**The people who populate the land.** Where do they come from? Have they been local to the area for thousands of years, or are they relative newcomers?

**The oldest mythology** of the land that you can find

**The oldest form of religion** that you can find on that land.

**The magic** that has come out of that land, both in its earlier form and its present form.

**The taboos and controls** that flow from that culture. Are there taboos that limit population growth, use of resources, uses of magic, i.e. taboos that encourage balance? Or do they have taboos that are controlling without balanced application?

**Lastly, look at the culture's traditional diet.**

How and what they eat also has a deep impact on how they relate to various dynamics of power in the land. Often we can learn a lot about the inner powers that influence a people by looking at how they compensated through diet. Certain plants and herbs have protective and medicinal qualities. Certain meats block

certain powers. Look closely at what food was available to the people, what they actually chose to eat, and what they chose to avoid.

By looking at these various layers, starting with the land itself, you will slowly begin to piece together the 'how' and 'why' behind a magical system. This will teach you a great deal about any magic that has flowed out into the world from that land and culture: you will be able to use that knowledge to tap into (should you wish to) the raw undercurrent of a magical system while bypassing the modern overlays which are usually imbalanced and adapted for a Western market.

This is one of those skills that when you are learning it, you tend to think that it is probably a waste of time. But there will come a time in your future in magic when you will be thankful that you did this work, as the rewards are numerous when it comes to magical development.

Let me give you a bit of an example—without giving too much away in case you choose this area of the world for your practical work. Let us look at the Tibetan Plateau. From that area, a vast repository of magic has flowed into the West. Both the formalised magic and the shamanic magic that is part of Tibetan culture and spirituality is very powerful indeed. Even in its watered-down, sanitised form that is now marketed in the West, the real power beneath still shines through. It is magic that developed from a very specific landscape; yet it also travels well and works anywhere.

But because it is so powerful, just diving in and experimenting is likely to blow you up: you need to know what you are doing, why you are doing it, and what you are really working with. That information cannot come from Tibetan texts: what is put out into the world is unbalanced, heavily edited, and manipulated. So the magician has to go to the roots of where that magic developed and why it developed as it did. By doing this, the magician can then spot, from looking at

Tibetan history, what mistakes were made, what degeneration set in, and why. The start of this is looking at the land and powers themselves.

The land of and around Tibet is very special to us all. It is the source of many different rivers and glaciers which in turn feed and water a large chunk of the world. Each of those rivers has a powerful consciousness, and they all flow from this one area. It is also a place of high, powerful mountains that are also still very young in mountain terms: they are full of youthful, vital force. The plateau is still rising, bit by bit, so the land is volatile, powerful, and full of energy. The whole range of the Himalayas is the same: young, vital, powerful, the source of many vast and powerful rivers, and still pretty wild. It has a low human population compared with other places around the world, and it also has a long history of powerful shamanic and temple-based magic.

If you have ever been on or around powerful mountains, you will know that this is not always a good thing for humans: the deity powers that flow through such mountains are vast, energetic, and often hostile destructive beings. So the magic has to adapt to deal with that. Surrounded by such powers as the mountains, the rivers, and the frozen lakes, a lot of the magic would have to be defensive, and understanding this steps you a little closer to understanding Tibetan magic. It is full of defensive and suppressive magic, full of rituals to dampen and placate 'demon' spirits, to bind or pin them, and to force one set of spirits to protect the humans against other, more dangerous spirits.

Such magic would have no purpose on a landscape that is gentle; such magic can only develop in the face of constant struggle. Rather than simply taking up Tibetan magic, copying it and using it, which would be folly, it is better to look at the magic with a full understanding of why and how it developed, then see what you can learn from its methods and techniques. Those more technical aspects of the magic can then be redeveloped and reapplied in a different landscape effectively,

without the inherent, localised issues that magic such as Tibetan magic has.

In your practical work you are going to choose two separate and different places. You will look in depth at both places and the magic that developed from them, then compare the two. Later as an adept you will do a similar exercise, but looking at the actual magical power and deities themselves, and seeing which approaches are necessary and which are not.

In Tibet's case, the magical approach to the destroying female powers in the land is to suppress, pin, and control them so that the people can survive. They suppress the destroying aspect in favour of the creative aspect, or they control and focus the destroying aspect on other beings who may threaten the populace.

We cannot judge such behaviour unless we have lived in that landscape ourselves for a long while and had to deal with such powers. But there are other, less extreme methods of working with destroying goddesses in a difficult landscape that do not need such oppressive behaviour. It will be up to the adept student to identify which other methods would potentially work which would be more compatible with the goddess power and the people combined. The fact that the priest-hoods who did such suppressive magic have now been driven off the land by the Chinese speaks volumes.

### 6.3 *Task: Investigating the magic of two cultures*

Look at a world map. Choose two very different landscapes/cultures that you can look at. Use the listed questions in this lesson and look at the land, its weather, what types of rocks lie under the land, what types of metals or minerals the land is rich in, how active the land is in terms of volcanoes, earthquakes, etc. Also look to see if any heavy mining has been done upon the land, and that is likely to have stirred up aggression in the land spirits.

Then look at the earliest cultures on the land that you can find. Look at their mythology, their spirituality, their magic, and see what the defining aspect of that magic is. And look further than just the surface.

Say, for example, that you looked at Ancient Egypt. Many writers will say that the culture there was obsessed with death. This is an incorrect assumption and displays a lack of understanding of the development of the sacred magic that defined that culture. That culture was about keeping balance: Ma'at was the defining impulse in that culture, and the focus on death was to allow priest-kings to stay on the land as an inner contact *to help maintain balance*.

There is also a deeper mystery about the 'obsession' with death. Learning to walk the complex path of the challenges of death while still in life is not only the signature of an adept, it also ensures that upon death you do not have to deal with such challenges: you did your homework and development while still in life. That is a major achievement in the Mysteries.

If you look at the early Old Kingdom texts, you will see this clearly. But if you only look at the end of the New Kingdom, it will indeed look as if they focused on death and the Underworld.

As you look at the geography of Ancient Egypt, you will see it was indeed a land of stability and plenty. What happens when you have everything you need all the time? You begin to want more and to become unbalanced. Hence the development of Ma'at. They lived on a balanced, stable land, and to stay in harmony with that balance they too had to be balanced so that they did not become greedy or complacent—which did happen in successive periods of Egyptian history.

If you contrast Ancient Egypt with the Hittite Kingdom, which we now know quite a bit about, you will see that the Hittite culture was based in a harsh landscape and their overarching driving force was control and conquest. Which culture lasted longer? Which produced magic that is still viable to this day?

Sometimes harsh lands create harsh people

and tough magic: it is the only way they can survive. So do not judge what you find from a moral standpoint; simply look and learn. Then think about the ramifications of such magic if it were plucked out of its context and used in a wider sense on another land. Also, think about if it would actually work...

For example, in gold-rich countries there are often tales of dragons and dragon magic. These beings are heavily connected with certain metals that come out of the ground—indeed they are the inner consciousness of those metals. The interaction of the land, the metals, and the people who use those metals developed dragon magic in a certain way. This magic has no power on lands that do not have those metals in them. But on lands that do have metals such as gold, copper, etc., the dragon magic will work, depending on what the magician is doing with it. (Another reason why you need this knowledge of lands.)

*A note of warning: the internet is full of misleading, badly-researched websites, particularly when it comes to magic and cultures. Use a variety of sources to gather your information. The educational sites for geography and geology are usually straightforward. Once you come to religions, cultures, and magic, you have to be a bit more careful. If you can find epic stories, legends, and myths in direct translation, they should be a good source of information. When you come to look at religions, tribal culture, tribal magic, or sacred/ritual magic, tread carefully and use your common sense. Look at academic papers, and overlook their conclusions as they are often wrong, but do look at the details they outline.*

Also, a culture's artwork, architecture, statues, and iconography will tell you a great deal if you look closely from a magician's standpoint. Draw on everything you know so far about magic when you look at images. Some cultural images you will find easy to understand magically and will give you lots of starting points for research; others you will have to think sideways a bit.

For example, here is a photograph of modern Altai hunters who work with eagles. Using

this image a starting point, you note that eagles and horses are central to their survival. When you look at the geography of the Altai, you see why. From this image, you would then search for standing stones and the images on them scattered around the Altai region, and then search out their stories, songs, legends, and history. What unfolds is an astonishing magical legacy that survived interference from both the Russians and Chinese. It is a magical legacy that can teach us much today about how to work with the land and the spirits of the land.



Figure 6.1: Altai hunters. (Common usage, by Altaihunters.)

Create two files, one for each culture you are going to look at. List their geographical, geological, and cultural historic backgrounds as a summary. List the overall emphasis that the legends and myths have (survival? conquest? protecting something?) and look at some of the magical/religious/spiritual patterns that the cultures use. Are they historically polytheist? Monotheist? Do they work with Underworld and star powers? Do they work with land spirits, ancestors? Do they work with weather spirits, animal and bird spirits?

Sit back and think about what is the driving force behind their spirituality and magic. Once you have identified that, look to see if their magic/spirituality has reached the West and if it is one of the waves of magical/religious fashions that swept up on Western shores (i.e. Tibetan, Siberian Shamanism, Amazonian Indian tribal spirituality, Hinduism, Kemetic magic, Sumerian magic, and so forth). If

the magic of the cultures you are looking at have come to the West, think about the root driving force behind that magic. What do you think that magic would do in a Western experimental magic setting?

#### **6.4 Task: Observing one of the cultures in vision**

Set up your working room and get all the powers and directions going (this is for your protection). Go in vision to the Inner Library with the intention of looking at one of the cultures you have chosen. Ask the librarian to take you to a place where you can observe the magic of that culture in action. Do not have preconceived ideas: you may find that what you observe and what you have read about that culture are very different and do not compare.

Do this visit a few times. If you feel confident and you have observed the same people more than once, step from the safety of the viewing area into the time and space you are viewing. It is very likely that one of the priests/magicians/shamans will pick up on your presence. If so, conduct yourself with caution and with respect. Introduce yourself to the protective beings around the magician/shaman/priest.

Let them know you are there to learn and that you pose no threat. If they are trying to achieve something that is vital, and you know you can help, then offer that help. Do not impose your help if they do not respond. But if they do, and you go ahead with helping them, tread sensibly—and don't overreach yourself.

What will happen will largely depend on what time and culture you have stepped into. The inner librarian will take you to a place and time that is the peak of that culture, that most expresses who they are/were. If the culture is in a powerful landscape, it is likely that the powers of the mountains/rivers/features will be present as deities or spirits. Be very careful if they communicate with you: do not make promises you cannot keep, and stay as neutral as possible.

Use all the information you learned from your research to make sense of what you are seeing. If any ritual action is being conducted, watch it very carefully in order to understand what they are doing.

If by any chance you are dropped into a time and place that is about to be destroyed (if you recognise the time and place, this can happen...) then you know that you have been timed in with an event in order to warn the people. This does sometimes happen. The inner worlds are very good at using time, power, and beings to achieve more than one thing at once. You may think you are simply going on a research exploration, but the librarian could dump you in a place just before something terrible will happen. Since you know the local priest/priestess/shaman will see you and you recognise the time and place (or you see the inner impulse of the danger awakening), you can warn the person who can see you about the disaster that is about to happen.

Most of the time, though, it is not so dramatic: you simply sit or stand and watch things happening, taking note of their magical actions, what powers they work with, what spirits are around them, and so forth.

Once you have been in vision a few times and observed the same people/magic in action, go back again and research those people and their magical/spiritual beliefs. Your understanding of what you are reading may have massively changed as a result of your direct experiences in observation.

This method of research followed by inner exploration/observation is an important skill to learn as a magician. It opens up the world vista of magic to you, and brings into sharp focus the amount of fake and pretentious magic flooding the modern world. This skill lets you spot fake magic straight away, and it also helps you get to the roots of old magic for yourself. You can learn different forms of magic, different approaches, and applications because you have a better understanding of how a thread of magic developed, why it developed, and what powers are behind it.

Type up your notes from your exploratory

visions and put them in the same computer file as the research on the culture.

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## Lesson 7

# Energy Management

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As you become more skilled in magic, and more advanced with your studies, inner and outer energy management starts to become an issue. In the apprentice section, the work you did was very mild, even if it did not sometimes feel that way. But as you step forward into the initiate training, you will need to know how to manage your energetic resources properly.

This issue is rarely talked about in magical education, usually because a lot of magical training these days never gets the student to the level where it becomes an issue. But Quareia's training exposes you to all corners of magic, and because of that you must become a good manager of your inner and outer resources. That management starts now, in your initiate training, and will really come into its own in your adept training.

When you work in vision or contacted ritual, your inner energies are worked hard. It is the equivalent of carrying heavy objects for hours. This is why the course is called Quareia: you are not only quarried and carved like stone, you are also the quarry worker who has to work hard at the face of the stone cliffs to extract raw materials and carve them into something beautiful. Real magic is hard work both on the body and the spirit. But through hard work comes strength and skill: the making of a true adept.

In this lesson we will look at the various ways the inner and outer energies are stretched

in magic, what resources you can draw on, and what resources you need to protect and preserve. That way, when you step into the heavier, hard work of the initiate training, you will be well prepared and able to step up to it.

### 7.1 Inner energies

The term *inner energies* refers to your energetic vital force without which you would not live. It cannot be measured medically, but it is well known to healers, magicians, and people who work as acupuncturists, cranial osteopaths, and homeopaths.

Your inner energies mirror your outer energies. Sensitivity to them helps to preserve them, and noticing a shift in your inner energies can warn you of an impending illness or a change in your body. For example when I became pregnant with my first daughter, I knew I was pregnant before it was possible to test for pregnancy, as all my vital force was suddenly 'busy.'

A complete drain on a healthy person's inner energies can result in their death; on the other hand a dangerous physical disease will often not kill a person if their vital force is strong. They may have a terrible fight on their hands to survive, but they are far less likely to lose that struggle if their internal vital force is strong. These are extreme examples, but for a magician, protecting their vital force is of



paramount importance for long-term health and survival.

When you work in the inner worlds, put energy into someone or something else, or create a magical project, it pulls on your inner energetic resources in the same way as muscles pull on your physical energy reserves when you do hard labour or training. When an athlete trains, they also take care to have a good diet. They train hard but rest well, and tend not to expend their energies on unimportant things. Part of their training is body management, and it is just the same for magicians: you are like inner athletes. You have to ensure that you care properly for your inner and outer body.

Part of this management is learning how to pace yourself magically, how to avoid certain things, and knowing your own limits. Another part is learning how to differentiate between a lack of inner energy and a lack of physical energy. It is not always easy to tell which is which. The magician must also be able to ascertain the cause of a lack of energy, and work out how to remedy it.

First we will look at normal, healthy magical situations that can drain the energies, and then we will look at unhealthy situations that drain and deplete the vital force. After this we will look at methods to replenish, protect, and develop inner energies.

## 7.2 Hard work

Real magic is hard work. Anyone who tells you that magic should fill you with energy, happiness, and a healthy bank balance has never done real magic. Doing magic properly is like being an explorer: you go places most humans do not, you scale heights, plumb depths, face all manner of strange beings, and you make changes to fate paths. “Oh, climbing Mount Everest is no strain on the body at all...” said no explorer ever.

Think of the people who explored mountain ranges, the depths of the oceans, the vast lands of Antarctica, and the jungles of South America. Think of the people who built the pyramids, who excavated vast under-

ground tombs: all these ventures took energy, resources, and determination. So it is with magic. Standing in a temple room in a fancy robe as you utter words you don’t understand takes hardly any energy at all. Opening gates to different worlds, bridging beings from one world to another, working on patterns of fate, and stretching deep into the inner worlds—now that takes the energy of an explorer.

But this hard work is normal, is part of life, and if managed well then no normal magician should have major issues with it. However, should you choose to commit yourself to a vast, world-changing project when you are an adept, then that is different. When you get to that level, you will know enough to decide if you wish to make that sort of sacrifice. For the regular magician, it is simply a matter of common sense and knowing how to look after yourself.

Most contacted magical work should make you feel tired, as if you have done a hard day’s work. This is normal, and you should regenerate after a good night’s sleep and a meal. However, certain magical dynamics may have a stronger pull on your energies, both outer and inner: these are things you need to know about and know how to handle. You are likely to experience at least one of these energy dynamics at some point in your initiate training, so forewarned is forearmed! Once we have looked at the various situations which could possibly drain you, we will look at the various ways you can recharge.

## 7.3 Time-drag

This energetic phenomenon can occur in a number of ways, and can also serve as a warning system for magicians. This dynamic is rarely discussed in magic; many magicians are not even aware of it. Essentially, an energetic time-drag is when your inner energies are drawn on by an event or events in the future.

Although our flesh and bone bodies are governed by time, our vital force is not. As you will have already discovered, time and

magic interlock in the strangest ways. Some time-drags are healthy and to be expected; others are danger warnings for the magician.

A healthy time-drag happens when the magician instigates a magical act that will affect the future in a powerful but balanced way. Once the magical pattern is set and released into the future, the magician feels a drag in their vital force: it has followed the magic into the future and as the magic reaches its peak, the magician's vital force works hard to initiate that unfolding.

The more conditional the magic, the stronger the pull on the vital force. And the fewer beings the magician works with on a project, the stronger the pull on their vital force. This is why some adept magicians work unconditionally whenever possible, and with a variety of beings. Teamwork takes a lot of pressure off the magician's vital force: essentially the magician does one aspect of the job and the inner beings do the rest.

Magicians who work only with conditional magic, and more or less without inner contacts, tend to have the worst long-term issues with drained vital force. You can get away with working like that for a short time, but in the long term it can do irreparable damage to your inner and your physical resources. The key is to know what type of magic to use when, and to work with many different beings if you are doing powerful magic that will have a long-term effect.

Most of the magic in the initiate section is unconditional, though some of it bridges between conditional and unconditional magic. You will also work with a variety of inner beings, so the risk to your vital force is at the absolute minimum. By the time you get to adept training, you will do full combinations of different types of magic, but by then you will also know how to manage your resources properly.

Consequently the time-drags you will feel as a result of your training and magical work should be kept to a minimum. I will put you in various magical situations where you will feel it, but not enough for it to be of any concern. It is important that you experience this feeling in

order to learn the difference between a healthy drag and an unhealthy one.

After doing magic that affects the future in some way, you will feel tired for a few days, as though your 'tide is out.' Indeed, that is exactly what is happening: your energetic tide will roll out with the magic until it properly locks into manifestation. At that point, the drag will stop and your energy will release. The feeling is like night and day. After a few days of feeling cold, tired, and not interested in anything, suddenly your energy releases and you will feel the strength rushing back into you. This dynamic is important to experience as a magician: it teaches you a great deal about how power and magic work, and it does no harm to you. As the tide comes back in, you are filled with energy once more and are fully replenished.

As an aside, when your tide rolls out, any hidden illness or condition burning away quietly in your body will surface. Although this does not sound good, it actually is. It is better to know about something that, left untreated, could potentially harm you. If your tide has gone out after a magical working and your body starts to display symptoms, then it is wise to see a doctor, unless it is a simple infection that you can deal with yourself with herbs and medicines. Sometimes your vital force will keep something penned into a corner of your body; sending the vital force out releases whatever was held back. It is better for your body that any infections are brought to a proper, acute conclusion rather than festering on in a corner somewhere, unseen.

It is because of the time-drag on your vital force that it is not a good idea to do magic while you are pregnant or recovering from a serious illness. During such times, your body and inner vital force are vulnerable: like all precious resources, you must learn how to protect them.

Time-drags can also sap a magician's vital force when they have taken a turn in a magical direction or are actively doing something magical that is inadvertently dangerous to

them or someone else. This happened to me a lot, particularly when I was younger and experimenting. When you start on a balanced path of magical action then any energy lag is kept at a necessary minimum. However, if the magic is dangerously unbalanced and likely to cause unnecessary destruction a few months down the line, then the pull on the magician's vital force is strong and immediate. Just setting a magical intention, if it is a dangerous one, will trigger such a pull: your vital force will go off into the future and tangle up in the peak event that the magic will cause.

This is very unlikely to happen to you as a Quareia magician, as the course is designed to steer you away from such dynamics. I learned a lot from my early mistakes and that learning influenced a lot of the training in the initiate section.

Finally, one brief and very efficient way to check for a negative time lag is to do a simple yes/no reading and ask if your sudden lack of energy is caused by you doing something you should not.

## 7.4 Sleep working

Ever woken up with the feeling that you have not slept a wink, and have had to drag yourself to work with no energy whatsoever? When this happens, the first thing you should wonder is whether you are coming down with a virus/illness. When your immune system kicks into gear, you often get a day of feeling great (from the release of adrenaline) followed by a day when you wake up feeling like the Kraken has chewed you up and spat you out. This usually indicates a virus: your body is riding into battle. This is all normal and healthy.

However, if there is no illness and you wake up still feeling chewed up and spat out, particularly if you are a magician, then chances are you were working in your sleep. Sometimes sleep work is about fighting something off, usually a tide of destructive energy in the area where you live. But there is another magical dynamic that can really drain you in your sleep, and that is real magical

work. This can be a particular issue for a student who is naturally psychic or has been a magician/priest/priestess in another life.

Your deeper spirit knows what it is doing: when your consciousness is switched off to give your body 'heal and repair' time, sometimes your spirit is called on to do work, or you work to sort out a magical issue that you may not be aware of in waking life. If it is a powerful job that is directly connected to you, you often wake up with memories of that work.

The variety of work can be enormous: I have found myself doing all sorts in my sleep. If there is a disaster building up or outing while you are asleep, you may find yourself on the front line, helping people into death or protecting them. You may find yourself going to the bedside of someone gravely ill when fate needs them to live a bit longer: you are dispatched to work on them and plug their vital force back in. Sometimes if you remember your dreams, you can decipher what you were doing. Other times it is better not to know: you wake up with no recollection of anything, but you ache from head to toe and are exhausted. In such cases it is best not to try and remember; just let it be.

You can use divination to check if you were working, but beyond that it is best to just let it be. When such things happened to me and I didn't understand it, I would do a reading to ask: "what was I doing in my sleep last night?" The answer would invariably come back as "working."

This brings me to an important point for student magicians, which is finding the balance between learning and being overcurious. By reading to see what you were doing in your sleep, you are learning to decipher the signals your body gives you, and you are also learning about how energy works. However, if you push to find out exactly what you were doing, then the ego creeps in, which is always a danger. The other issue is that if you have worked all night then your vital force will be tired. Stretching it further by doing a series of readings can be folly and is wasting energy.

Identifying through divination why you woke up so exhausted is useful, in that if it was work that tired you out, you know you simply need to rest. If the divination shows illness, then you know you need to attend to your body. If the reading shows attack, then you know you need to smarten up your defences and keep your space properly tuned.

When you have worked all night, if at all possible, go back to bed and sleep. If you have a gruelling daytime job that takes every ounce of your energy, it is unlikely that the inner worlds will pull on you to work in your sleep unless it is absolutely vital. The cure for sleep work is a daytime nap with a candle burning to tune the space.

## 7.5 Vampires

This can be a particularly bad problem if you are empathic, but for magicians in general it is something to be aware of. As you now know, a magician is often more visible than the average human when it comes to inner world beings, particularly ones out looking for a meal, parasites for example. However, the magical patterns and contacts that you work with tend to steer those types of inner beings away from you—unless you hang out in very unhealthy places by choice, in which case the inner contacts will let you get on with it and will not protect you. If you do not use your common sense, they will let you make your own mistakes.

Human vampires, however, are another matter. These are people who suck the vital force from anyone in their immediate vicinity. Some do it purposely; many do not. Some are just very unhealthy and their deeper spirit grabs for anything nearby that will energise them, which is often done unconsciously.

There are some people who are vampiric by nature, and they can be spotted by their outward behaviour. They are often very selfish, narcissistic, and self-centred, and will take what they want regardless of the effect on others. Such a person will also be an energetic vampire, and being around them will drain a

magician. If you have a choice, stay away from such people: simply do not put yourself in that position. If however you have no choice (you work with them, for example) then there are things you can do to stop them sucking off of your energies. We will look at these in the initiate module that deals with basic exorcism, which is the next module. There is also a simple action that you can do which is outlined in the practical work section.

Surprisingly, or maybe not, there are also magical groups who train their members how to vampirise energy from others. Such people are often weak and have no sense of power, but desperately want it. They are often mentally unstable, immature, and the training in vampiric techniques amplifies their inherent weakness. I find this very sad, and have come across one or two of these people in my magical groups. I stupidly gave them the benefit of the doubt and opened a space for them to mature, but sadly they did not take advantage of the chance to grow; rather they kept grasping for what was not theirs to take. Suffice to say they were ejected.

A contacted magician will have a lot of protection around them just by virtue of what they do and how they do it; but if you purposely put yourself in a difficult situation for no good reason, then inner contacts will not waste their time protecting you from your own stupidity. So think carefully and make careful choices about where you go and who you hang out with.

In my young days, my upbringing dictated heavily who I connected with and where I went. I was taught to be polite at all costs and not make anyone ever feel uncomfortable. This was a very unbalanced way of being, and it meant I was often in situations with very unhealthy, degenerate people where I would let them suck on my energies and treat me badly because I did not wish to be impolite. Magic soon knocked some sense into me and I began to create boundaries, both magical and social, and I learned how to say no.

At the time I was a young mother and I had a friend who would come to my house, sit

and talk about herself incessantly, and insult me continuously. When she left I not only felt emotionally battered, but I was completely drained of every drop of energy I had. It would take me a couple of days to recover.

One day I went to see my first teacher (who was also called Josephine) after being drained from that 'friend's' visit the day before. Essentially she lost her temper with me and told me to smarten up and stop being such a passive, stupid idiot. She also pointed out that my 'manners' were essentially enabling such a vampire to carry on their behaviour unchecked.

Josephine told me what to do, and the next time this 'friend' dropped by for another feed, I did as I was told. I was amazed: not only did I not get sucked dry, but this 'friend' suddenly became hostile with me (I was preventing her from feeding): she left the house in a temper and never came back.

All I had done was to imagine myself wearing a mask with big teeth (a mask of Yeshe Walmo, though I didn't know what deity it was at that time) and while this friend was talking, I was listening, but in my mind I was simply saying 'no,' and pushing back tentacles I could feel coming from her. I did nothing different outwardly, but those simple actions stopped the vampire in her tracks.

It was so simple and yet so effective. And seeing the outward reaction to such a subtle and simple inner action was a major revelation to me. I was in my early twenties and it was a good lesson to learn while I was still a young adult. Magicians stand out more energetically, so it is important to be aware that such people may gravitate towards you. You may not pick up on such a dynamic during your first experience of this, but you certainly will after they have gone. Once you have identified a vampiric person around you, learn to use your mind to create barriers and also to scare them off.

Once I learned this simple technique, I experimented with it by walking through town while imagining the terrifying mask on my face. I was astonished at the number of people who made of a point of getting out of

my way or backing away from me.

And is always the case in magical learning, this one simple thing led me to experiment and find all sorts of different methods for creating boundaries around myself and to scare people off. The teacher gives you one thing, and it is up to you to go away and experiment, learn, discover, and find a great deal more from that one lesson.

Of course such a simple technique would not work if you had a seriously dangerous being coming at you, but in everyday life where people are just trying to abuse your good nature, such techniques come in very handy.

## 7.6 Managing your resources

Sometimes energy drains are unavoidable, but to balance this you will also have huge inrushes of power linked to some of your magical workings: when you need more than you have, and the work or learning is important, energy will come to you to support you.

The rest of the time, it is up to you to manage your inner resources wisely. People spend a lot of time and effort looking after their body through diet, exercise, medicines, etc., but as a magician you have to take this further and protect your vital force/inner energy as well. To do this means understanding what your vital force does above and beyond keeping your body on its feet.

The complexity of the vital force is still largely misunderstood by health workers who work with it: it is seen as something that simply works within the body to uphold the life. In fact it does far more, especially when you are a magician, as your vital force does more than it would in the average person: you work it harder. But if you learn to understand the signals your vital force gives off, along with understanding what it is doing, you will be able to protect and nurture it far better.

Remember your web of fate? Your vital energy is constantly working back and forth between your past and your future, and it works in all areas of your life. It took me

years to understand this. As I experimented, I learned more and was shocked at how much of our seemingly everyday life our vital force is involved in.

One way to view this is to understand that your vast and complex web of fate *is you*: it is all of you, and as such is filled with your vital force which is constantly flowing back and forth between fate paths, incidents, and seemingly irrelevant things. You constantly stretch out through time and across worlds; you are just not aware of it most of the time.

Your vital force flows through various aspects of your life, like outer resources, relationships, work, spiritual connections, the land, magic, your health...everything.

When I was struggling to get my head round this, as I knew it was really important to me not just as a magician, but as a spiritual being, I finally had a breakthrough when I managed to make a powerful contact in Egypt. I felt a bit of an idiot, as this contact looked exasperated with me (“who is this idiot??”) and could not believe that someone magical did not understand this. The contacts in Egypt are used to the humans who can contact them being fully clued in: sadly we have devolved a lot. Thankfully they were willing to talk slowly to me.

The contact showed the dynamic to me as a series of ‘rooms’ in my ‘house of life,’ while at the same time calling them Pots of Resources. Each room was filled with earthenware pots and the contact showed me the angelic being who oversaw them: my guardian angel.

Each room was an aspect of my life: substance resources like house/money/food/clothing, one was body health, one was magical power, and so forth. The contact showed me how vital force flowed into these ‘structures’ and at certain times one structure would need more vital force than the others. I was also shown that the balance of vital force between these structures was rarely balanced, and that some would have more in them at one time, and less at others.

I was also shown that if you squander resources in one area by your bad choices, it could cause a drain on the other resources as

they tried to supplement each other. I began experimenting and had immediate results: moving vital force from one structure to another caused an immediate (next day) effect. And it was not a good effect: lesson learned.

What I learned was that trying to micro-manage my resources like this was the job of the angelic being, not mine. The angelic being essentially is constantly aware of the web of fate and its needs, and keeps the energy moving around as needed. We might think, “oh, my health is lacking, I will move resources from one structure to the health structure and I will be well again.” But the deficit in the health area could be because the energy is needed somewhere else on the web to do something else, or to avoid something far more dangerous to us.

When I realised how complex it actually is, I began to meditate on what would be a useful way to work with this dynamic that does not interfere with the work of the angelic being. I worked with the angelic being and also spent time in the Inner Library learning how best to work with this dynamic. What I found was this: be aware that your vital energy is constantly working to dismantle your past and build your future. To do this, sometimes it needs to almost empty one resource in order to build up something.

This can manifest as a period of low energy/minor illness, or a lack of money/resources that is uncomfortable but not dangerous, not being able to plug magic in, or just feeling generally in a ‘tide is out’ mode. When such a time happens, it is tempting to use magic to bring back in the tide, to bring in resources, money, health; but such conditional magic will simply force the energy back where you *want* it to be, and not where it actually *needs* to be.

Here is an example. Say that in the fate web of a magician there is an intersection with a major disaster that could potentially kill them—one of their hotspots. But their wider fate needs them to survive, as they have work to do. The fate pattern building up to that disaster is not fully set, so there are still

many different possibilities that could play out. But if the magician carries on the way they are going, they are likely to intersect at that disaster and become entangled in it.

So the guardian angel diverts vital force from the strong health pot and sends it along the web in order to create diversions and paths round the disaster. The magician starts to feel like shit. There is nothing particularly wrong with them, no terrible disease, but they feel very tired, as though they have lead boots on: the vital force for their body's upkeep has been diverted.

So the dumb magician does ritual work to bring them back their health and energy, as they do not like feeling so weak. That ritual work diverts the health energy back to the health pot. The guardian tries to warn the magician, but they are not listening. Six months later they have a terrible car accident.

Moral of the story? Let the beings working for your benefit just get on with their jobs, and you get on with yours.

As a magical student, this translates to you staying your hand with magic, and being careful and attentive. If you feel a sudden drop in energy or have a sudden drop in resources/money, don't immediately reach out for something magical to fix it. Take the time to look and see what is happening using divination.

If you are still struggling with interpreting cards, here is a simple way to do it. Using a Tree of Life spread, simply ask:

"Is something bad happening to me, or is my energy busy doing something?"

If the reading ends in a card that is the Tower, Death, The Devil, or lots of swords, you know that whatever your deficit is, it is from something that you need to attend to and deal with. However, if the end card is The Hanged Man (service, self-sacrifice), or a card of working, or a generally okay card, then you know it is just your energy off doing something important. In such a case, simply wait. It will

change, and the energy will rush back in when it is ready.

Three months before I started writing the Quareia course, my tide went out. I was exhausted for two months, and could barely keep up with my everyday life. I slept a lot, ate a lot, and could not think or focus. I did a reading to see if I was getting very sick, and the reading just said: "no, you are getting ready to start something." So I just went with the flow and let my body rest as much as it needed to.

Two weeks before the decision to write the course was made, the energy came rushing back in with a vengeance. The decision was made between Frater Acher and myself, and suddenly all this power was around me. Astrologically it was a powerful time and everything timed in to ensure the maximum power was available.

This can seem very complicated, but it is just life from an inner perspective. If you look at outer life from an older child's perspective, it can seem very complicated and overwhelming. The inner complications are only overwhelming because you have not as yet found your feet and learned how to navigate your way through the complexity.

Manage your energy by keeping a close eye on it, and remember that the outer manifestation of the inner energy and the inner source pot of that energy may not be the same. For example, if a magician is dumb enough to expend all their energy healing people beyond the magician's own energetic capacity (you do mediate energy from other sources, but it also uses your energy a bit), it can make them ill (health resource drained), financially broke, suddenly very lonely, or even have a marriage breakup: the energy will draw from whatever pot it needs to in order to keep you on your feet. It is all about balance.

Use your energies wisely. Use your body wisely and do not push it too far; use your money wisely and do not throw it around on useless things. This is where the rule of Ma'at comes in again: if you live your life in as balanced a way as you know how, you are sure

to make mistakes, but in general you will let your guardian angel distribute your energies properly, and you will not waste them. *They are not limitless.*

For instance, writing this course is a massive undertaking, not just because of the vast amount of writing, but also because contacted writing takes a lot of energy. So while I am writing this course, I am not doing anything else. This means I am more or less broke financially, have little energy to spare after writing, and can't really go anywhere or do anything. But that is fine: it is a choice I was prepared to make. While I work, my guardian channels my resources to the writing, and to protecting me as I write.

It is about choosing well and knowing that you cannot have it all, all the time. As a magician this is important to understand. If you plan on doing powerful magic for a major project, also plan to simplify your life during that time, and know that you will be generally low on resources while you are working. However what you need (not want) will be navigated to you to ensure you are upheld while doing that work.

If the work is with inner contacts and is service work, they will ensure that you have what you need. Help will be directed to you and other people will pick up on the fact that you need support while doing something, and they will help. The key is not to squander your energies and resources, but to balance them.

## 7.7 Refuelling

While it is unwise to use magic to move your resources around, there are things you can do to help maintain your inner energies and to add to them in general.

There are two obvious methods: the stillness meditation which gives your vital force focus and replenishes it slightly, and looking after your body properly so that it does not have to pull too much on your vital force to stay healthy. Look after your diet, get fresh air and exercise, and remember that your emotions can have a heavy pull on your vital force. This

is one of the many reasons that Buddhists work on stillness and avoiding any extremes of emotion, whether that is happiness or anger.

There is a mistaken idea that one has to be perpetually in bliss to be spiritual and healthy. In fact, the exact opposite is true. Emotional extremes of any sort drain the vital force, whereas keeping a healthy balance better preserves the inner energies. Sometimes you are going to feel down, sometimes you are going to feel full of happiness. Those swings are very much dependent on hormones, vital force, brain activity, and so forth. Working not to suppress emotions, but to not hold on to them either is very helpful for the body and soul. Stillness meditation can help enormously with this.

The land and the sun can both help replenish and recharge a sagging vital force. Lying out on the grass in the sunshine, taking a nap on the grass, or having a gentle walk out in nature can really help the vital force a lot. Also the dynamic you learned right at the beginning of the course, of giving and taking, helps keep vital force flowing and not let it stagnate.

Nap when you are tired, eat when you are hungry, and don't do magic when you are sick. Learn to say no to unnecessary things, and when people try to pull on your resources too much. Often people will want you to do things for them that they could do for themselves if they bothered to apply themselves: don't fall into that trap. It is a control trap and also a victim trap. Have strong boundaries, and do not be afraid of seeming not to be 'nice.' We are conditioned to feel guilt, and this can give people all manner of ways to manipulate you and suck on your energies.

So, enough of the lengthy lectures...let us get to some practical core skills for you to apply in your quest to maintain and protect your vital force.

## 7.8 Task: Tarot

A major technique in managing your resources in magic is tracking your distribution of vital



force to find out which areas have deficits, so you can avoid putting pressure on them until they regenerate. We can do this tracking through tarot.

When you feel a major slump in your vital forces, then it is time to do a reading to see what area of your vital force is causing a drag on your energies. Don't be tempted to obsess over this as some magicians do: constantly checking your energies through divination will itself drain you—and also reveals an imbalance in how you think and feel.

But when you feel that drag on your energy, looking at your 'pots of resources' will enable you to pinpoint where your energy is being focused and respond appropriately. For example, if you did a reading and saw that most pots were doing okay, but your health pot was struggling, then you would likely be harbouring an illness or deficiency. In such a case that information would tell you to go easy on your body, to rest as much as possible, and probably to do a health reading to see what the problem is (this technique will come up in the next module).

Whatever area of your vital force is low, be it outer resources, health, magic, etc., that is the area that needs care and attention. It will also help to take the pressure off that area if you back off any related work or energy load that you are carrying. For example, if your wealth pot (money, housing) is low, but you think you are doing okay financially, then it indicates that in reality there is little vital force behind your resources, which in turn puts them at risk. That should tell the magician to lower their spending to the absolute minimum and act as if they were in financial trouble, even if they are not.

When a deficit appears in a pot, it does not mean that the deficit is already manifest: it can be warning of shortages to come soon. Or it can indicate that the resources from your wealth pot have been diverted to your health or magic pot for a specific reason. In that case, by cutting right down on your spending and being very thrifty, you let that energy flow where it needs to be without putting undue

pressure on your wealth pot. If the energy has diverted to another pot in sore need, and the magician keeps spending because they feel they are doing okay financially, the low-energy wealth pot will empty. This can manifest as a future financial crisis in which the magician loses everything.

Other interesting dynamics can play out with these pots of resources that will teach you a great deal about how energy works and moves around. For example, if the magician needs a great deal of energy to conduct a long-term magical project that is an important act of service, energy will be diverted first from those pots that can be counterbalanced in everyday life. For instance, the emotional energy pot very much governs, from an inner energy perspective, how our moods and emotions influence our lives. The vital force in this pot is the inner fuel source for the neurotransmitters and endocrine glands that govern our emotions. If the vital force from this pot is needed elsewhere, it can be diverted by the guardian as there are medicines in the physical world to compensate for a lack of emotional vital force.

Ordinarily, such a diversion of energy would plunge the person into deep depression or at least disorder their emotions badly enough to affect them, but the guardian knows that if that pot is in temporary deficit, the human can get medicines to tide it over in the form of antidepressants. Once the energy no longer needs diverting, the pot fills back up and the medicine is no longer needed.

It is a fascinating dynamic and one I have observed again and again in myself and other magicians. By tracking the flow of energy from one pot to another, we come to learn so much about how pliable inner energy is.

So this practical exercise is about learning the layout and working with it. The layout outlines the key 'resource pots,' along with a position for the guardian angel and a final position where the guardian can communicate with you to give you a message about whether you are managing yourself well or badly.

The layout is shaped in a semicircle starting from the left, arching up to a pinnacle and down to the right. The first three pots are on the left hand side, the vital force itself is at the top of the arch, and the last three pots are on the right. The position of the guardian angel is in the centre of the space of the arch, and crossing the guardian angel is the communication position.

This is a flow that shows the outer energy actions on the left and the inner energy actions on the right. The angel sits in the centre of the space, in the position of dead centre if it was a full circle, and the communication card sits over the top of the angel. This positioning shows the progression from solid outer manifestation to deeper inner manifestations of human energy output.

If you wish, you can design your own layout, but ensure that the same dynamics are expressed: outer, denser energy expressions at one end of a spectrum, and deeper inner energy expressions at the other end. The guardian must be in a position to 'see' all pots equally.

Now we get to a breakdown of more detailed information for each position.

## 7.9 Position meanings

**Wealth/outer resources** This position shows money, housing, work, possessions: all the outer things we work to get in order to have the life we would like to lead, or at least to survive.

**Health** This position shows the physical and mental health energy resources.

**Emotions** This shows the emotive energy, expressions of happiness, sadness, anger, peacefulness, etc.

**Vital force** This shows the overall vital force and its general health levels. It can also show the health of the fate web in general.

**Inner senses** This shows energy for visionary work, psychic ability, dreams, intuitions, and overall inner senses.

**Creative force** This position is where the artistic, intellectual, or physical creative force comes from. It includes things like dance, sculpture, writing, singing—anything that is creative where you 'create' something.

**Magic** This is all ritual magic, magical acts, and the energy that goes into maintaining a magical pattern.

**Guardian angel** The guardian sits in the centre and oversees all the pots. The card in this position tells of your relationship with the guardian and whether the guardian is free to get on with their job, or if your actions are making the job of the guardian harder. If you are constantly acting in an immature way, or an irresponsible or unbalanced way, the work of the guardian is much harder, and that imbalance will show in this position.

**Communication** The communication position allows the guardian to send you a message. If all is well between you, the card will be benign. If the guardian is trying to tell you to change something, it will appear as a difficult card. If the guardian is trying to warn you of danger from your own stupidity, that warning will appear in this position as a destructive card. If it is necessary for you to go through a disaster, the guardian will not mention it and it will not show in this reading. But if you are causing a potential disastrous build-up through your own actions, a warning will appear here. If such a warning does appear, pay close attention to the card, as it will give you a clue by its element, its nature, and if it is a trump, which trump it is. You can then use a landscape reading or a Tree of Life yes/no reading to try and pinpoint what area of your life you are being a potential dumbass in. The health of your individual pots will also give you an indication.

If you find that one or more of your pots looks unwell or rather troubled, but the

guardian card and the communication card are fine, then regardless of how that deficit affects you, it is all good and is a part of your fate path.

### 7.10 *Task: Public figure readings*

Get used to the layout first. Lay out random cards in the positions so your mind gets used to it, or draw it out on a cloth or paper with the names of each position.

Once you have the layout in your head, start by doing a reading to look at your own pots of resources. Write down the results. If they do not look brilliant, remember that these pots vary according to how your life is at the time you read for: it is not a 'forever' picture; rather it is a weather report on how you are doing now. If the angel has an important message for you to smarten up, do other readings to look at where you need to put your focus in your life and what potential changes you need to make.

Once you have done this, choose three public figures and do resource readings for each of them. Write down the results in a computer file. Compare what comes out in the readings to how they appear in real life. The key to accuracy with any reading work is lots of practice, and public figures are great subjects to practice on. You can also look at public figures who are now dead. Ask to see the state of their pots of resources on the week they died. This will teach you a great deal about how various deficits affect the life force.

Then look at older, but healthy vital public figures and take note of where their resources are strongest. Look at rich people, poor people, sick people: choose public figures where you know about their lives, and look at how their inner resources match up.

As you will now be aware, it is fairly easy to look at anyone using tarot: you do not need them to be there. Once you discover this, you have a responsibility towards respecting the privacy of people and not letting your curiosity lead you to invading their private space. So don't start doing readings about your friends and family unless you have a real concern for

their welfare *and you are willing to act on the results of the readings in order to assist them in any way they need.*

Public figures are different in that they have chosen, by nature of their profession, to present themselves to the public, and they are likely to have all the support they need. But this type of reading, like health readings, should only really be done if you are then willing to help them should they ask for it.

With close family members, if you are concerned, and you do readings that show they need help, be then willing to help them. If you are looking at your children, understand that vital force works differently for children, and such a reading as a resource reading will be meaningless.

If you children are adults, then as a parent it is your prerogative to look and check on them to ensure they are okay. But again, if you see deficits, be willing to help them as a result of that reading. If they need money, food, a hug, an emotional presence or bits of advice—regardless of your relationship with them, help them.

Doing these readings out of pure curiosity about people around you who you know is just invasive. Bear this in mind.

### 7.11 Protection

This is a very old-fashioned, simple, but highly effective method for keeping away vampiric people from hooking into you when you are out and about in public. This simple method can be technically enhanced to give it more bite, which you will need as a magician. The method is as follows:

Have paper and a pen, and go into your temple work space. Open up the directions, call the contacts to the thresholds, and do the Anchor ritual to ground and tune yourself and the room.

Then sit in front of the central altar facing south with the paper and pen in front of you. Still yourself and call inwardly for the contacts to guide your hand. Tell them that you are working on a mask image for protection.

Start to draw a mask face with big eyes and very big, fierce-looking teeth. Don't make it too detailed, because you have to visualise it and remember it. As you draw, keep focussing on the mental projection of "back off, dangerous, will attack."

When you have finished, sit and look at it. Look at every detail and feel the energy of it, the warning of it, and the danger in the face.

When you have a good sense of it, visualise it over your face. Feel the eyes and your eyes looking out of them, feel the teeth, the fierceness, and the warning to others. Feel the growl that comes from the face, and keep practising until you have a really good sense of it.

Once you have finished, close the room down and destroy the drawing—unless you have made it into an artistic piece or an actual mask, in which case you may place it over a door to a room that needs extra protection.

When you go out and are among people, practice wearing the mask in your mind. Visualise it constantly until it feels like second nature, and take note of the reactions of the people round you. It will take a week or so to really build the power of the mask, but lots of practice will strengthen it.

When you are in a situation where someone is trying to vampirise your energies, or is trying subtly to undermine or threaten you in some way—maybe a disgruntled co-worker, a boss, a neighbour, anyone doing this in a subtle or underhanded fashion—see your mask in your mind and let the mask growl at them. You have to be focused enough to keep your outer face normal while the mask threatens.

This is very useful if you are sitting on public transport and there is someone who is an energy parasite, someone who is disturbed and a potential threat, or someone who is thinking about harassing you. Wear the mask, let it growl, and make sure the teeth are big and sharp. This will put off ninety percent of parasites, harassers, and also any inner parasites who were considering chomping on your energy.

I have found this very useful on trains and buses... which is something I need as I am very empathic. People's inner instincts react even though their conscious mind makes no sense of it. Parasitical people in particular are effectively warned off by such a mask, and will go elsewhere for a meal.

## 7.12 Vision for regeneration

If you have been heavily drained of vital force either from magical service or from helping/healing someone, or from having to deal with too many things for too long, then here is a vision you can use to help regenerate.

Again, don't overuse this: treat it with respect and never, ever use it if you are drained because of your own bad choices. If you party or squander your resources in a meaningless way, the contacts in this vision will not help you—in fact they will slap you for being stupid.

However if, for example, you have been magically working to help the land or heal a person, or have been working in vision in service or in heavy study and find yourself badly drained, then use this vision. If the drain happens after magical work, first give yourself a couple of days to recover naturally: it is always better to let your vital force renew itself naturally, if at all possible. But when you have been seriously drained off from hard work, and a week later you are still in the same state, then you need help.

To prepare for the work, open the directions in your work room, call the contacts to the thresholds, and then sit down on the floor. Make sure you are sitting in a way that you can lie down halfway through the vision. Have a blanket over you. If the room is large enough or the right shape, sit facing south in front of the central altar, and when you lie down, have your feet in the south and your head pointing north. If you cannot do this, do not worry: your inner pattern will do it. Just make sure you have room to lie down.

Go in vision into the Inner Library and go to the stone temple room that you were intro-

duced to towards the end of Module X in the apprentice section. See the flames on the altars and feel the stillness and silence of the room. Bow to each of the directions in turn, and ask the sacred and angelic presence of the room to help you regenerate your vital force. See yourself lie down in the centre of the directions with your feet pointing south and your head north. Place both your arms out to your sides so they point east and west.

Now physically lie down. In your mind be aware of the work room you are lying in and at the same time be aware of being in the stone temple room. Bring the two locations together in your mind. Then shift your mind to stillness and silence. Allow yourself to drift into sleep while you are magically in both these rooms. Stay there for as long as you need to.

When you have finished, you may feel that you need to go to bed and sleep, even though you may have just slept for a while. If you do need to sleep, put the candles out without closing down the room and go have a sleep. And let yourself sleep for as long as you need to: the magic will continue to work and repair you as you sleep.

For a few days after this, don't take on any tough physical or mental work if you can avoid it, and do not do any magic for a few days. Just rest and recharge. Eat well, and eat food that will ground you.

You will hear some clueless New Agers or armchair magicians telling you that magic should never make you tired or drain you. This is because they have never actually done any powerful magic. Often when you do powerful service magic, you are filled with a power that is not yours, and it does not really deplete your own resources. However, the actual act of bridging that power is draining, as it is hard work on the inner muscles. There is no such thing as 'easy' in magic, so ignore such stupidity and remember you are akin to an athlete.

## 7.13 Acupressure points and tapping

Making use of acupressure points, with either an acupuncture pen (a pen-like device that takes batteries and runs a low current through the nib) or just tapping with your fingertips (or both) can be a really helpful part of your energy maintenance toolbox. Usually energy maintenance and repair requires a mixture of different approaches (which I will list in the summary). The use of power points on the body is a really good one.

I use tapping and the pen device when I get drained or am coming down with something that will drain me off. As I am older and now deep in menopause, and also having autoimmune diseases, I use the pen and tapping method on a regular basis, along with an ointment I put on the points afterwards.

The pen device is applied directly to an acupuncture point and a mild current is passed into the point. You should be able to feel it, and it may be uncomfortable if that point is blocked up or under strain. If this happens, adjust the pen to a level that you can bear, but don't overdo it. A minute or two on each point of an evening is usually enough. Use it for a few evenings in a row if you are badly drained.

After I have worked on the points with the pen, depending on the type of fatigue I have, I will rub either white Tiger Balm on the points (if I am cold and tired), or Hypericum ointment that has a 5% medicated homeopathic dose (if I feel the CNS is tired or impacted). With the Hypericum ointment, if I work on the various points of the feet<sup>1</sup> and the soles of the feet, I will afterwards rub plenty of the ointment into the soles of my feet. The lovely feeling that seeps into the body afterwards is wonderful.

This is not an 'official' method, and some acupuncturists I am sure would look on in horror at this technique, but I have found it does work well for me, so it is worth experimenting with it yourself. A list of

<sup>1</sup>Curiously, magicians often need to pay particular attention to their feet energetically and health-wise.

key acupuncture points for Qi (vital force) weaknesses is given below.

Another method you can use is one you can do anywhere, which is tapping. It has become quite the rage in alternative medicine circles lately, but I adjusted it to work for me in a way that I know works, and it is really good at what it does.

The tapping works on certain acupuncture points (the official method uses very specific points) combined with positive affirmation.

Positive affirmations are the sort of thing that give me an immediate New Age nausea reaction, but I have found that adjusting them to my own style works very well. In my mind, while I am tapping, I think:

“I might feel like shit, but I am doing just fine.”

When tapping first started it concentrated on a small number of points, but now if you research it<sup>2</sup> people have added many others...ah, the joys of having to be one step ahead commercially! For myself, I use the traditional upper body tapping positions, and I also add in some of the Qi points (below) on the knee area. These points can be tapped, or you can use the acupuncture pen.

If you have time and money, then seeing an acupuncturist regularly is a really good thing for magicians to do, particularly if you have been doing a lot of powerful work. Maintaining your inner and outer energies is an absolute necessity for magicians. I cannot afford to go for such treatments, so if, like me, you have to live on a shoestring, use the pen and the tapping.

Some acupuncture pens are better than others, so do some research before buying one. They are not expensive (or they should not be). Mine cost me about twenty pounds sterling. It has worked for me faithfully for years now.

<sup>2</sup>Search for “tapping” or “EFT.”

## 7.14 Acupuncture points to use

These points can be identified on an acupuncture point map. You can find these online: the website listed below has body maps (see navigation at the top—points).

I tend to work from the premise of top down: I start at the top and work my way down the body. Once you get used to working with these points, you will feel it when they need work: they will tell you by aching, or feeling sensitive or even painful.

Another dynamic you may find once your body has gotten used to you working on the points, is that when you work on one point, another point somewhere on your body will start to hurt: it wants your attention next.

The points are a complex weave across your body: seemingly random areas are deeply connected to each other. Working with them this way is intuitive and magical, and you will slowly develop your own way of working with them.

Of course this is a poor substitute for going to see a good, skilled acupuncturist, but for those of us without that recourse, this method works well and you can use it in your own home or at work.

The other interesting thing I discovered as I worked with these points is that some of them can be magically linked. The points on the soles of the feet can be worked with for protection to keep your inner footfall clean and connected to the land, and the points on the top of the head can be worked with to clear and connect with the star powers above you. You have already worked in the first module with tapping your ‘third eye,’ which is just above and between your eyes, above the bridge of the nose. You can also work with the points in the palms of the hands in conjunction with the Limiter and the Unraveller. The whys and wherefores are for you to figure out yourself.

## 7.15 Points for Qi deficiency

So here are the points. Find a good points map on line or use the link below to identify the

location of these specific points.

SP 6  
ST 36  
CV 6  
LU 9  
HT 5  
GV 20  
UB 20  
UB 21

(reference from *Ying Yang House* website<sup>3</sup>)

to sleep for twelve hours a night until the work (or my part of it) was finished.

Don't gauge yourself by other people or general public health advice: you are a magician, so your body will have different needs. The same goes for diet. There is no strict rule in magic for diet, but what is important is that you eat what is right for you at the time. You may find your diet changes as your magic changes. Listen to your body and let it tell you its wants and needs regardless of the advice in health articles.

## 7.16 Summary

Maintaining and protecting your vital forces is a mixture of technique, common sense, and self-limitation (refraining from pointless activity that will drain you). Fresh air, sunshine, food (and the quality of it), and exercise is the basic key. After that, the next step is learning to avoid or repel energy vampires, and learning to self-limit in terms of not overdoing something which is not necessary that you know will cause an energy drain.

Working in vision, using pressure points and also herbs, and getting plenty of sleep are all things that help maintain the vital force in the long term. Sleep is of major importance to magicians, as is the timing of that sleep. You should be in a deep state of sleep by 1:00 a.m. if your job allows it, as major repair happens between 2:30 a.m. and 4:30 a.m., and to get the most from that repair you need to be in a deep state of sleep by that time.

Also a hint: if you find that when you nap you immediately start dreaming, then you are not getting enough sleep. Even if you have a regular seven hours a night, as a magician, if you are plunging straight into dreams as soon as you fall asleep, then you are sleep deprived. Magicians often work in their sleep, so they need long sleep times: they need to get their rest and repair sleep as well as their working sleep time. During bouts of heavy and powerful magical projects, I would often have

<sup>3</sup>[https://theory.yinyanghouse.com/acupuncturepoints/locations\\_theory\\_and\\_clinical\\_applications](https://theory.yinyanghouse.com/acupuncturepoints/locations_theory_and_clinical_applications)

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## Lesson 8

# Vessels and Windows

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You have done various bits of work with *vessels* and *windows*. Now it is time to look a bit more closely at them, as they will become a prominent part of your magic as you progress.

It is also important to know the in-depth details of this aspect of magic as vessels and windows are often used to attack someone, and they can develop into a problem for natural psychics and empaths. As a magician, part of your exorcism training is learning how these vessels can become major issues for people, and knowing how to deal with them. Passive vessels and windows can create chaos in the wrong place, and become major helpers in the right place.

To recap what you have already learned, a vessel or window is an object or picture that usually has a face and humanoid or creature-like characteristics. In a normal person's ordinary home, a porcelain animal, a deity statue, a magical painting, an icon, or even a cuddly toy is of no consequence and is simply an ornament. In a magician's house, where magic happens (and wherever a magician goes, magic always follows) or in the house of a natural empath or psychic, these seemingly harmless objects can become vessels or windows for beings to operate through.

If such windows in a magical household are not maintained properly, they can become an issue if the type of magic used in the house

or around the magician is not balanced or properly focused. In the house of a natural empath they can potentially cause major problems, and in tribal cultures they can be used to dispense aggressive magic.

Because of all the variables, it is important that you fully understand the various dynamics, for as well as needing to tend to your own living space, you are also stepping into a stage in your training where you may need to help others. You cannot help someone if you do not know what you are doing.

So in this lesson we will look at the various situations with vessels and windows, both in theory and in practice, as this is a major core skill that is too often overlooked in magical training. In the next module, we will revisit this subject a little in terms of magical attack.

### 8.1 Non-magical objects

Non-magical objects that can become vessels are essentially any ornament, toy, object, or image with certain attributes like eyes, ears, mouth, teeth, arms, legs, and so forth.

When a magician has any of these things in their home, they have the potential to activate. This is not necessarily a bad thing; indeed it can be a very useful thing if approached properly. So why can these things be an issue for a magician?

When you do magic, real magic that uses



the mind in any way, you essentially change the world around you in terms of frequencies: you operate in your everyday life with a higher degree of power, you are more visible, more approachable, and your consciousness stretches into everything around you. This is partly how powerful magic works.

Various beings pick up on you and your living area. Some want just to be under your wing, some want to live and work with you, some want to guard you, some want to partner you. Because of the frequency of magic that you work with in Quareia, parasites and low-life beings tend to be filtered out and are not so much of a problem, but some of the other types of beings attracted to you can still become an issue if not maintained properly.

When a being is drawn to you for whatever reason, it may try to find a vessel that it can inhabit, or a window through which it can communicate with you. The various ornaments and pictures around your house are all potential vessels that a being can operate through in its quest to be active in your life.

The majority of these types of beings are land beings and faery beings, with the occasional ancestor, ghost, or animal spirit thrown into the mix, and rarely angelic guardians. Before you get excited and think "oh, cool!" you should know that if this situation occurs at random, it can create a very chaotic household. When such situations are not maintained properly, you can have some rather odd problems arising from these beings moving into your space. Think of it like a household of rather large dogs with no discipline or training: it can get messy.

If you live in a city, this sort of situation is much less likely to occur, but if you live in the countryside, then at some point it is likely to become an issue. If you live on powerful, untamed land, then it certainly will become a major issue.

For example, say a being moves into a vessel and decides it likes one person in the household but not the others. The being will work very hard to force the other people out

of the house by attacking them in their sleep and making them feel very uncomfortable in the house. Faery beings in particular can become strongly attached to one person and will look upon them as their 'partner.'<sup>1</sup> They will become hostile and aggressive with the other human partner, or will try to challenge potential human suitors.

All this can be overcome in one of two ways: either don't have potential vessels in the house unless they are a specific part of your magical work, or train and discipline all the vessels in the house. I have lived both ways, and as I have gotten older and more experienced, I have come to prefer a full household (I come from a very large family).

Around my house I have various wood, clay, porcelain, and metal animals, creatures, statues, and pictures that are not specific deities. I talk to them when I bring them into the house (after stripping and cleansing them) and I give them a specific job. I tell them to watch a space and guard it, and to alert me to intruders, spirit or otherwise, and to be friends with the other vessels in the house. I give them a hierarchy structure, like a family, and I am the alpha female of the group. Each day, as I go into a room or am doing something, I will say hi to them and remind them of their jobs, or will chat to them as if they were pets/cats/dogs.

In return, they do actively watch over the house and the occupants of the house and will tell me if one of the cats is suddenly ill or in distress, or if someone is sneaking around the outside of the house. They will also warn me of incoming magical attacks, someone trying to magically snoop around, or feral spirits trying to wander into the space.

The key to this technique is first to strip anything that comes into the house (next module) and then to treat the empty object as if something was already in it. Doing this defines the 'rules of occupation' and outlines what is expected of any being who wants to take up residence in the vessel.

<sup>1</sup>Similar problems can occur with parrots!

Repetitive interaction by a focused magician creates an environment that will lock out beings who would not be willing to live under such rules, and welcomes those who are. I also make it very clear who is boss, and that the other occupants of the house are to be treated with respect and also protected.

I used to use this method with my children's toys, and would make it very clear to any being that if they wished to move into one of the toys, they could only do so if they were willing to serve and protect. In return they get to have a vessel (a body, which spirits normally do not have) and have interactions with humans, which many spirits truly enjoy: they become part of the family.

One such vessel once saved my daughter's life. She was playing in her bedroom and had an epileptic fit. She had fallen in such a position that her airways were blocked off. Suddenly all the toys in the room started screaming for my attention and I rushed in just in time to clear her airways and call an ambulance.

Because of the magical frequency upheld in a magical household, parasites or destructive, dangerous beings cannot get access to the space, let alone enter one of the vessels. This is why it is so important that magic becomes part of your everyday life: such a way of being changes everything around you which in turn offers a good amount of protection from magical predators. The other insurance policy is to keep more specific vessels in the house as well, which we shall come to in a moment.

The one thing to be aware of with such household vessels is that they are not all-powerful defenders: they are simply the house's eyes and ears. Don't expect too much from them. They can only watch, listen, and call for your attention; nothing more. A dog or wolf vessel can growl an inner growl to put off intruder beings, but they mostly cannot attack unless magically programmed to do so, which is another thing altogether.

When you choose to bring something into the home, how it looks greatly defines how it

will act. If it has big eyes and big ears, it will be a good watchdog. If it has ferocious teeth and claws, and is not a known 'being' representation, then you may have problems with it.

Anything you choose that looks ferocious should be something known traditionally to be benevolent towards humans. If you bring a fantasy figure with claws, teeth and weapons into the home, any being who steps into it may try to use them psychically to attack, and would be unstable. A wolf or dog with big teeth is fine, so long as it knows you are the head of the pack. A fantasy figure however, particularly one from a game or film where it attacks anyone, is probably a bad idea. The constant engagement with humans and their imaginations through the film or games builds up a thought-form pattern that a being can utilise through the figurine.

Keep it simple and keep it as natural as possible: figures of animals, benign or faithful creatures, human figures of priests, elders, nurturers, guards, and so forth. If you do have fantasy figures with lots of weaponry and you don't want to get rid of them, tell them that you are the boss and they must do as you say. Give them a specific job to do. This way, no being will be able to 'get in' to such a figure who is not willing to go by the rules.

## 8.2 Museum copies

Museum copies of objects can get very interesting. Besides statues or images of deities, which we will come to in a moment, a museum copy of an ancient vessel or image can bring an interesting dynamic into the house, depending on what it is. By museum copies I mean things like vases, statues, and plaques. Below are a couple of examples.

These types of ornaments work differently to regular ones because the original shape has been used in ritual circumstances or for religious or magical use in the past. When the original has been enlivened and used in a ritual setting, *any other exact copy of that object is going to have a specific frequency attached to it.*



Figure 8.1: Owl, Shang Dynasty (common usage)



Figure 8.2: Falcon (common usage)

Bringing such an object into a magical home will *awaken* it passively; such an awakening is a similar dynamic to the magician instructing an object and setting boundaries.

The difference with these museum copies is that they are already programmed for use. You don't actually need to do anything other than

talk to it and give it instructions. Because of its preprogramming, only beings willing and able to operate within that narrow set of behaviours can access such an image.

This is one of the reasons why if you go to the house of a true adept, you will likely see specific museum copies littered around the house: they are working objects that bring a very particular quality of action to the house.

The key is that they are specific copies, not likenesses of an object, which is something different again. Copies of ritual statues, objects, tools, and images will all work this way. They do not bring a deity through; rather they are just vessels with set conditions. When you get something that is only a likeness of (or an artistic expression of) something, then it becomes far more hit and miss.

For example, take a painting or sculpture by an artist that is based on a ritual object but is not an exact copy. Whether there will be a fragment of the original's programming in it largely depends on the artist themselves. If they are natural mediators, which some artists are, then the power will come through to a greater or lesser degree. If they are not, or their creation is something knocked together on computer or is a parody, then it will act as a normal, everyday vessel.

For example, I found a beautiful copy of an animal vase where the original was a Bronze Age ritual vessel. It had been handmade and copied very carefully. I did not need to do anything to it when it came into the home. Within an hour of being in the house, a being had already moved in, was working through the creature, and had told me the best place to put them so they could get to work.

The being who flows through that vessel operates through a filter of elder advisor, watchwoman, and protector. She is very strong, very verbal, and very good at what she does.

The being itself is a bird spirit, and the vase is an ancient depiction of that bird: the two are perfectly matched. But the spirit in the vase did not come from the vase itself, and did not

come in with the vase; it is a spirit from the valley here where I live.

One thing to be careful of is modern depictions of ancient beings that have been ‘sexed up’: images of spirit beings given thin waists and big breasts (sadly, it seems, the fashion these days) will only attract parasites: the sexual overtones in the image will attract a being who communicates through sexual energy exchange, and most of those are parasites.

So now let us move on to deity statues, images, and reproductions.

### 8.3 Deity statues and images

When a magician brings a deity image or statue into a magical house, it will trigger that deity image regardless of whether the magician works with it or not. There is no such thing as ‘inert’ in a magician’s house. Deities have their own rhythms, and they ‘sleep’ and ‘awaken’ according to their own pattern, not one laid down by humans. This is a mistake constantly made by some magicians who look to ancient texts to know how to be around them.

We have already discussed this issue in the course, so there is no need to go back over it again. Suffice to say, if you bring a vessel into the house that has operated a certain way for thousands of years, it will trigger around a magician. They do not always make this apparent at first, though some do. Some will instantly change the frequency of the house and cause a shuffle in the hierarchy of beings dwelling there, and others will come in and stay seemingly empty for a while.

Those that appear empty are far from it. Some wait until you are ready to recognise what they are and what they do, or they wait until it is time for them to kick into action. I have had deity statues in my house that seemed to just be ornaments, until one day they switched on.

Because of this, think carefully about what you bring into the house and why, and be willing to deal with the good and bad consequences. The other thing to think about is the fluffy bunny modern idea about deities: “oh, I am being nice to them, so they will be nice to me.” Wrong. That is an overlap from Christian thinking.

With deities it is generally not personal, or perhaps I should say it is a bit more complicated. A deity may like you, but if their power is destructive and they are triggered by your work, they will release destructive power regardless of what it washes over—including you. It is not that they do not like you; it is just that they release their power which will do whatever it is going to do.

I have had to clear up a lot of messes with magicians who have brought a destroying goddess in to their homes and tended to them. If a magician knows what they are doing it is not so much of a problem, but if you do not know what you are doing then it can get very messy.

For instance, a destroying goddess can be very protective of a magician, and be willing to work with them and teach, guide, and nurture them. But if a destructive tide aimed at humans is flowing across the land, and the magician is busy giving the destroying deity a flame each morning, then it is likely that the destructive fire will flow through the house, the dreams of the magician, and through their bodies.

In such circumstances, the deity will often try to tell the magician to stop working with them and stop giving them elements—water, fire, etc. If the magician is paying attention, then all will be well. When the magician does not pay attention, the deity they nurtured can destroy them. We see this in Egyptian texts where the priests and priestesses who tended to Sekhmet used magic to get out of the way when her destructive power was unleashed or triggered by something.

Think of this in terms of bringing a lion into your home. If the lion still has its claws and

teeth, there is a good chance at some point that the human will get damaged, not because the lion is hostile, but simply because it is big and has sharp teeth and claws. And if the deity is raging to protect you, do not get into the line of fire.

It is because of these complicated dynamics that you have had little to do with deities so far. The deeper you go into magical power, the more things become apparent and active. This is not a bad thing if you keep expanding your learning and are able to be flexible in your approach to things. It only becomes a problem if the student does not expand their awareness and does not listen carefully. This is one of the filters of powerful magic: if you do not 'get it,' you will be taken out of the game.

This is also a reason why, if you want to work with deities but are not sure what you are doing, it is wise to bring in a complete deity with both creation and destruction in their pattern. You are far less likely to fall victim to an accidental hit if the deity you are working with is a complete, undivided one.

It is also wise to know the deity's deeper dynamics. For example, take a magical household with a married couple of male and female. If the male magician brings in Athena, his female partner will at some point be attacked by her. She is a goddess who focuses on men, and she is not too keen on having female competition.

The same issues also include statues or images of demonic beings (destroying deities) like Pazuzu. Pazuzu is commonly known today as a 'demon of the winds.' He is very fashionable at the moment, and people do like to have a statue of him in their home to be 'edgy and dark' (yawn). Pazuzu is a very powerful destructive deity who, when worked with carefully and for the right reasons, can teach you a great deal. But to bring such a power into your home you need to have a good reason; if you bring him in on a whim, you will eventually regret it.

He is also one of those beings where taking the statue out of the house is not enough to get

rid of him once you have welcomed him into your home. If you are willing to work with storms, and to learn a great deal about storms, disease, death, and destruction, then Pazuzu would be a good teacher. But no real adept would be stupid enough to try this if they have a family at home, children, or pets—or lived in tornado alley or a major hurricane area and were not willing to focus wholly on working with the weather. Beings like Pazuzu are serious heavyweights, and they are not to be played with lightly.

Pazuzu is also one of those beings who can be triggered by the land alone, without needing to be in a magical household. He is not a localised being, and bringing him into a house as an ornament will potentially trigger a response from the local land and weather, depending on the power in that land.

But it is not all doom and gloom: deities in your magical home can bring you all sorts of learning, help, and companionship. The key is to choose wisely and be willing to learn. It is my job to outline the worst-case scenarios, basically because no one else does and these things can go badly wrong, and often do.

Sometimes, as a magician, you may find that deities come to you: someone gifts you a statue or image, you find one calling to you for help in a junk shop, or suddenly they start appearing in posters, shops, and images wherever you go. That is a signal to work with them. Just understand that when such things happen, you are not joining a religious stream; rather you are building a one-to-one relationship with an inner being who has a great deal more power than you.

On a practical level, if you bring a deity into the house, do readings with the Tree of Life spread and the four-directional spread to see where they would be best placed in the house. And track your work with the deity through readings so that you can come to understand the signals they put out, and also how their power flow works.

In your adept training you will work with various deities in a variety of different ways so

that you can slowly learn all of the complex dynamics involved in that aspect of magical work.

## 8.4 Windows in nature

This is something that fascinates me because I do not fully understand how it works or how it comes about, only that it does work, and powerfully so. Windows in nature are natural formations in trees, stones, landscapes, etc. where an image of a deity appears in nature. This has happened enough times for me, and has led to enough powerful work for me, that I know it is a genuine connection between humans and deities.

The key here is very simple: when you see a defined deity or face in a natural formation, work with it. Talk to it, interact with it, work with it in vision, and learn as much about it as you can. I have a few things like this, ones I found out in nature and brought home (only those willing to come with me: never just take).

For example, I once found a rock that interested me because it was unusual and it talked—a lot. I asked the rock if it was willing to come home with me, and it said yes. It was not until I had got it home and studied it properly that a very clear face emerged out of the crystalline side of it. The consciousness within the rock taught me a lot about working magically with stone, and when I tested it, the work was spot on. I cannot pretend to truly know what is happening here, but what I do know is that these types of formations have a consciousness that flows through them that is not a projection from the magician.

This is a really old form of magic and tapping into it can open out deeper understandings of the consciousness within nature; this in turn gives you access to the very old collective knowledge of nature work from humans who worked in such ways long ago.

It is a delicate balance between being open-minded and being gullible. There is a lot of fluffy New Age Disney style crap about magic out in nature, but behind that silliness are fragments of truth. You will not find those

fragments by studying books, but by being out in nature and coming across such things for yourself.

If you bring such a thing into your house, just be sensitive about where you place it (i.e. if you find a deity within wood, don't put it near a fire). This will teach you a lot about working with natural vessels and also teaches you to recognise them. This applies to all forms of vessels, not just deity ones. The deeper you work with magic, particularly your nature work, the more likely you are at some point to come across a natural vessel. These can take the form of human shapes/faces, but also magical swords, vessels, shields, masks, and so forth.

A magical sword is essentially a blade, and they can come in many different forms. The sword you bought as an apprentice is a practice sword for you to learn with. At some point in your magical life, when you have displayed inner courage to the contacts and deities, and when there is need, a magical blade will come to you. It can take many different forms. It can be a forged blade, or it can be a stone hand axe that is naturally formed and given to you by the land. A blade that comes to you from the land as a gift (you are led to it, or you find it) is a vessel of great power specifically tuned to the power of the land: they do not come more powerful than that. When you are ready, the contacts will start to guide you, through hints and dreams, how to use such a blade.

## 8.5 Pictures and power

In modern homes this is usually the type of window that causes the most problems, and is something that exorcists come across regularly: images that let certain powers flow through them. For some reason they tend to be more likely to activate in a non-magical household than a statue, probably because a statue is specific to a temple line, and often pictures are not.

Paintings of people, situations, beings, and places, depending on the artist, make easy and sometimes powerful windows for

consciousness and power to flow through. Whether this causes problems depends solely on what the picture depicts. A painting that conveys destruction, hostility, oppression, and so forth, provides a wonderful window for a being or parasite.

When a human looks at a painting, a subtle energetic interaction occurs between their spirit and the painting itself as a structure. This has been observed by a few artists in the past, and has been expressed by artists not wanting certain people to have or even look at their paintings.

In the world of the internet, that has changed things a great deal as images are now everywhere, but from my experience so far, it would seem that this dynamic only plays out when the human is in the same room as the painting and is looking at it with their own eyes (and not through a camera lens).

The paintings themselves bring in their own power with them, however strong or subtle that may be, but when they come into the home of a magician, like all other vessels and power windows, they switch on at a higher frequency.

This is not necessarily a bad thing, and it can be used to great effect by magicians for many different purposes. Bear in mind this relates to real paintings done by hand, not prints. Prints of an image can also change a space, but at a fraction of the power that a real painting would.

The magician can use this to good advantage for all sorts of jobs: the subject of a painting can introduce an element to an area of the house (a waterfall) or bring in a specific working element (a wind storm). A painting can be a working guardian (a picture of a creature who guards, or a painting with lots of eyes), or a spirit or demon trap (lots of complex patterns that will keep a spirit busy). It can be a deity window (picture of a deity), or a connection with an ancestor, an animal, a force, a person, or a place.

This type of work is a foundation stone in magic, as the magician learns first to mediate something through contacted

writing or painting, then learns to alter their surroundings with such paintings, increase their magical family, or use the dynamic to trap and dispense beings.

One exorcism technique uses painting to lure a being into an image and pin them there to disable them before sending them back whence they came. All these methods you will learn, but before you get to that, a general awareness of the dynamic is important so that you understand what you are actually working with; hence this lesson.

This all boils down to one thing: anything created has the potential to hold consciousness. What it depicts, what it is made of, how it is made, and the form it presents in (painting, statue, etc.) defines how strong that threshold window or vessel will be.

Any of these objects can be a container or a window, and the difference between the two is this: a window allows a being to peer into your space and interact with you, but not manifest further. When you talk to a being with tarot, you are using a window.

A vessel potentially contains a fragment or essence of the being which lets the being be more fully present in your space. It can take on the inner form of the vessel and use that form to move about the space, interact with you physically, and draw energy or power from anything in the space. A picture can be a vessel, and a statue can be a window. How it is used by the being or the magician defines which it is. It also depends on how the object was used before it came into the magician's possession. I have paintings that are vessels and statues that are windows, and vice versa.

This dynamic was (and is) used heavily in temple and church cultures, as the dynamics of vessels and windows were discovered very early on in human temple culture. As you explore physical temples and churches you will discover something: some windows and vessels are more powerful than others.

Some of this power is drawn from the place and culture in which the image was created,

and some comes from the consciousness of the image itself. Often powerful artists were not highly spiritual people: they were good mediators who were able to let power flow through them. A poor mediator, no matter how good an artist they are, cannot fully open out an image in the way a good mediator can.

## 8.6 Books and influence

Another magical dynamic that can affect a magical household for good or bad is books.

Again this is a much-overlooked influence and largely misunderstood in magic. If the frequency of the magical household also includes the frequency of the Inner Library, which happens when you do visionary work in the Inner Library, the books in the house will 'awaken.'

When a person writes a book, a lot of inner dynamics come into play. Copies of that book act as a thread of energy that carries the knowledge *into the substance of the book itself*. This is a subtle effect and in a normal household would have little if any effect. In a magical household, whose frequencies are very different to a normal one, a collection of books will act in very similar way to the books in the Inner Library: not only do they hold words of information and knowledge, but they also carry specific energetic signatures that connect into the subject matter of the book itself.

Even in a magical household, this subtle effect is usually minimal and of no consequence unless a book seriously clashes with the work of the magician, has been magically worked upon, or carries information that relates to the magician's work.

For instance, when I started writing this course I noticed that the frequency of the room where I write was becoming unstable. I traced it down to books in the room that clashed with the knowledge and ethos of the course, so I took them out and put them elsewhere. Peace was restored.

After that incident I had a huge sorting out of our books: books whose voices would help

the writing of the course were brought into the room, and ones of no consequence were taken out.

Keeping that awareness as I write, when I need to focus on a particular subject, I will 'talk' to the books as if talking to the authors, and as a result the contacted writing becomes stronger. This links to the wisdom that everything around you has consciousness, everything around you has an effect on something: a magician's environment is like a huge orchestra and they are the conductor and composer.

There is something else that can happen in a magical house when it comes to books: bringing a book into the house with very unbalanced magic in it or which has been magically worked on to boost its sales or hook the reader into a way of thinking.

There are even some books, thankfully very few, that are magically worked on to parasite off the reader's emotive energy. These books tend to be small press books or self-published ones which are not publish-on-demand but print-run books. The books are printed and sent to the author or publisher for distribution. The author or publisher (or both) then work ritually over the books before they are sent out.

This sort of behaviour makes me very angry as it is abusive and also childish. Such magic can trigger all sorts of unintended situations, and the parasitical ones are just nasty.

The first time I saw this being done I was shocked and surprised, as I had not thought that the person involved would do such a thing. It brought a friendship to a sudden end. I asked why he was doing it, and he said it was to send the books out into the world, to draw the reader in, to make sure they sold well, and to link the reader into the magical agenda. I pointed out to him that books often live different lives and move from household to household, and that his magic would affect people whom it shouldn't. He didn't care.

Over the years I have been sent various books by authors, a small percentage of which have been magically worked on.



You can recognise them instantly: in your early training you learned to feel magical or energetic ‘dirt’ on your hands. These sorts of books just drip with energetic dirt and feel horrible. Put them on your shelf and your magical household will go nuts trying to warn you. What I do with this sort of book is burn them, which disperses the magic.

Occasionally you will come across a book that drips energetic dirt not because it has been magically worked on, but because of its contents. Don’t make the mistake of thinking that every magical book about ‘good’ magic is clean and every one about ‘bad’ magic is dirty. Magic (and life) is not like that. A magician needs to learn about the whole spectrum of magic, both creative and destructive; and balanced destructive, Underworld, Abyss, or death magic is not an issue.

However if a book’s magic is seriously unbalanced and a danger to you, it will feel dirty. The unbalanced magic collects stagnant energy which feels dirty to the touch. Again, burning them is the only way to get rid of it.

Once I was given some books which were very unbalanced, but were also beautifully made and worth a lot of money. I took them to an occult store to sell, and the store owner, who is a knowledgeable magician, would not touch them either. So they went on the fire.

You can also get energetically dirty books whose dirt is not connected to the contents but is from the last owner. If you buy used books, which I do, occasionally you will get a really good book that drips with dirty energy. That comes from the last person who read it and had it in their house. Smudging the book with frankincense smoke and doing a basic cleaning exorcism on it (next module) usually gets rid of the dirt.

Besides all these negative sides to books, there are also strong positive ones. Having profound books around you not only gives you plenty of wonderful reading, learning, and inspiration, but they also emit energy that helps you absorb their knowledge. The more

psychic or magical you are, the more you can passively draw from having great books in the house.

So let us get on to the practical work. The best way to learn about the dynamics of vessels and windows is to create them for yourself.

## 8.7 Task: Creating a vessel

The first exercise you are going to do is to create a vessel and live with it for a while until you feel something move into it.

*Warning: do not do this exercise if you have children in the house—just read this part of the lesson and move on to the next. This is really important, as sometimes this experiment can work too well and affect the children in the household. It is not worth taking the risk.*

You have worked with creating a vessel before, but in a very defined way. It should have become a working member of your household.

Now you will create a vessel and have little control over what moves in. I want you to experience what it is like to have a feral being move into a vessel, and then you have to remove it.

The way we will do this is not dangerous, as I will put certain safeguards into the action, but it is something that you need practical experience of in a small way. Once the experiment is finished, you will dispense the being back to where it came from.

For this experiment you will need clay or a similar substance you can shape and dry. And you will need basic tools to shape the clay: a thin knife or a lollipop stick will probably work. I use wax shaping tools. Also have a board you can work on, like a bread or cutting board.<sup>2</sup>

You are going to work in your magical space. Open the directions, don’t use a central altar,

<sup>2</sup>These come in handy for all sorts of magical work, so it is good to have a couple around the house. They also make good altar tops if you do not have tables or have no room for tables.

and place your clay and board etc. in the centre of the room. Go round the directions. In each one, tell the contacts at the thresholds that you are learning about how to deal with beings who step into vessels uninvited: they can be feral land beings, parasites, any type of being. Ask the contacts to assist you and not protect you from a parasitical or similar being moving into the vessel, as you need to learn and gain experience. Ask them to let a being into the vessel so that you can learn what it feels like in the house, and then what it feels like to get rid of it and send it back to where it came from.

When you are ready, sit down and start forming the clay into a person or animal shape. The more human it looks, the more of a response you are likely to get. Give it a gender that the opposite of yours, and do this by giving it genitals. Give it eyes, ears, a mouth, and some teeth—just not big sharp ones—and also give it arms and legs. Don't make it too benign, and don't make it too aggressive; give it a face and features that are somewhere in between.

Once you are finished, put it somewhere warm to dry or put it in an oven on a low setting for an hour or for however long it takes to dry properly. Close your directions down. When your sculpture is dry, use a pen nib or something pointed and sharp to finish it off and tidy it up. Paint it so that it has defined eyes and a general colour.

Put it somewhere where you spend a lot of time, like in a bedroom or living room, or on your desk if you work from home. Put it on a shelf and start talking to it every day. Just say hello, stroke it like a pet, maybe give it something to eat every day by placing a little food on a small lid in front of it.

When you do this, you are not creating a thought-form; you are creating conditions that a passing being will want to move into and operate in. By acknowledging the figure every day, you are also signalling to the guardians of the house that whatever moves into this vessel is there by your invitation, so they will not

challenge it nor inform you when it springs to life.

How long it takes for a being to move in depends largely on where you live, the power of the land around you, and so forth. If you live out in the country on powerful land, it should not take long for something to move in. If you live in a big city, a passing parasite will pick up on the opportunity at some point. It can take a few days or a few weeks—and there is no way to speed it up, so you just have to be patient. Where I live, it usually takes about a month.

When a being does move into the vessel, how long it takes you to notice it will depend on your own inner senses and observation skills. Because you have given it genitals and it is of the opposite sex, the first sign that something has moved in will either be it trying to 'visit' you in your dreams (being seduced by it) or by it challenging your partner. If your partner suddenly starts feeling uncomfortable in the house or unsure of their relationship with you, it is likely that the being is trying to get into their head and mess with them.

It may try to get into your head and steer your emotions away from your partner and towards itself. Generally these things work through your dreams, emotions, moods, and the house's atmosphere. If you have pets (particularly cats: they are very psychic and make good alarm systems), watch how they behave around it.

The object of this exercise is to experience what such a vessel invader feels like, and to understand how the features of the clay figure define how it behaves. If you get a reaction fairly quickly, then you have done what you need to. Take notes of what happened, then burn the figure on a fire.

Fire is how you dispose of these beings: do not think for one moment that burying them will get rid of them. Doing such a thing would be more likely to fully establish them in your life.

If you do not have a fire or a yard where you can build one, get an old metal pan, make a

small fire in it, break up the figure, and put the bits in the flames.

When you place the figure in the flames, just utter:

“I send you back from whence you came.”

Have no emotion about this and do not linger over it emotionally. The being will not be harmed, though it may be confused and a bit pissed off.

Although it is not the greatest thing to do to a being, it is necessary that you learn the practicalities of this simple exercise, as it may save your life or someone else’s some day.

This exercise only involves a minor parasite or opportunist being, but there will come a time when you are called to a situation where a potentially powerful, destructive being has moved into a vessel in someone’s home and is hounding them. You will only really be able to spot this if you have had some experience of the situation, albeit in a lesser way.

So put your figure on the shelf, move on to the next exercise and then the next lesson, and just keep an eye on the house and its occupants over the next few days and weeks. If nothing has happened after a few weeks, it is likely that natural protectors around you have prevented anything moving in, or you may just live in a very quiet neighbourhood in spirit terms.

## 8.8 *Task: Creating a window*

Rather than creating a window that will wreak havoc on your house (you will probably be busy enough with your figure) you are going to learn how to create a reverse window: one that you can use to look into a place and build a bridge to in your house.

As well as being a useful technique for you to learn as a magician, it will teach you how to spot working windows in other places: the characteristic resonance of a window will stand out to you more once you have worked with one.

You already have already worked on a couple of passive windows in previous lessons, but now you need to take things a step further. You are going to learn how to create a window into an inner space, and the safest one for you to learn with is the Inner Library.

For this exercise you will need paper or a canvas, pencils/pens or acrylic paints and brushes (and water). Work in your room as you did before, working in the centre of the directions. When you open the directions this time, ask the contacts on the thresholds to assist you in creating a window into the Inner Library.

Paint or draw the view of the central circular room of the Inner Library with the inner librarian in the centre. Paint it from your memories rather than looking for reference material to copy. Paint it carefully, ensuring that the books are shown, etc.: you need a literal translation of the place for the image, not an impressionist or abstract painting. Do your best: it may take you a few days to complete it, but take however long it takes, and as you work on it, hold the intention that this is the Inner Library.

When you have finished, put it in front of the east altar for a while with all the candles going. If you live in a small space and do not have a designated temple room, then just have four candles lit around you for the four thresholds as you paint. Your focus and intention is more important than having physical altar tables.

Once the picture is completed and dry, hang it in a space where you can look at it a lot when you are working, or before you go to sleep. When you look at it, hold the intention that you are looking into the Inner Library and that the picture is your window into it.

When you need to learn something or look something up, before you reach for a book or the internet, look at the painting, close your eyes, and see yourself step through the painting into the library. Browse the books with your hands to pick up the information, or simply look at the painting and ask the librarian. Then go and do your research.

Pay attention to your dreams, your daydreams, and the effect that the picture may have on the people in your home. This exercise is safe to do around children, and may help them as well.

As it is not a vessel, it will not have a direct impact on your home; however the energy and power of learning, wisdom, and knowledge will flow into your house. As you reach for learning, the picture will be a doorway which you can step through into the library simply by looking at it. You can work with it in visions, or you can simply keep it in the house and let the power flow back and forth: it will work as a two-way window.

The effects of this will be subtle, but should be strong enough for you to feel the difference over a few weeks. If you find yourself more inspired, having learning dreams or teaching dreams, or your kids start doing better at school, or study becomes easier for you, then that is the power of the window linking into your life, and your life linking into the library.

If you do a lot of study at home then put the painting near where you study, as it will help you. Learn to talk to the librarian by talking to the painting. If your kids are interested, tell them that if they are learning something they can ask the librarian and she or he will answer in dreams, inspirations, and sudden revelations.

Not only is this a useful tool to have in the house, it also gently teaches you about the nature of pictures and windows. Having one in the house brings a certain energy 'feel' to the room it is in. Once you get used to it, you will only really feel the difference when the picture is taken down.

Recognising the base energetic signature of a window will help you spot one in a house where there are problems: usually when a magical exorcist is called to a house, it is not a problem with 'demons' but vessels, windows, parasites, and trapped spirits. Learning how to walk around a house and feel all the different things going on, and learning how to pinpoint a possible vessel or window is an important tool for an exorcist or an adept.

The window into the library can be kept on your wall for as long as you want it there. Unlike your experiment with the clay figure, it will not cause problems and can become part of your magical household.

## 8.9 *Task: Filling a vessel and pinning*

This technique is one you can learn practically, without having to tackle a dangerous being or spirit. A vessel can be created to trap a being who is causing problems, or to trap curses, attacks, parasites, feral destructive energy, and so forth.

It can also be used to project an aspect of disease or a diseased organ before it is surgically removed: surgery takes away the outer organ but not the inner one. First the inner organ must be removed (we will work on this in a later lesson) and any consciousness of disease, magic, or parasites inhabiting that organ must be caught and removed.

The creation of a vessel for this purpose uses paintings rather than figures (though you can use a clay figure if you want). The reason paintings are used is just because it is easier to stick pins in a painting than in a clay figure.

The image draws in the energy, spirit, magical pattern, or curse. Once it is in the image, the image is pinned with iron pins to trap whatever is in the picture and hold it there. Then the painting is destroyed by fire and as it burns, whatever is in the picture is directed into the Void. This ensures that any being can regenerate and rebalance in the Void, and any magic or energy is dispersed into the Void and the energy recycled.

For this you will need paints, paper (as small or as big as you like; just remember you have to burn it at the end), a medium or thin piece of wood or thick cardboard (not so thick that you cannot hammer a nail into it easily) about the same size as the paper, iron nails, and a hammer.

For this exercise we will work on something from within yourself so that you can learn

the technique. Later on in your training, you will be extending this technique to trapping magical curses and invasive parasites and beings. For now, I want you to think about your body, its organs, its energies, and your overall health.

As before, have your materials in the centre of the directions. Light the lights, open the gates, and commune with the contacts.

Sit in the centre of the room and close your eyes. In vision, go round the directions and once again commune with the contacts on the threshold. Ask each one if there is a decaying energy, an illness (virus, bacteria), a parasite (either inner or physical like worms or Candida), or anything else in your body that no longer belongs in you. Ask them to highlight it to you. Once you have been round all four directions, decide on an area of your body, or on an energy or illness where the inner aspect needs to leave you.

Once you have a feel for it, even if you are not sure what it is, start painting. Work with contacted painting: let your hand take control and paint whatever needs putting on the paper. It may take the form of a pattern or a being, or it may be a swirl of energy of a certain colour: just let it be whatever it is supposed to be. You will feel when it is finished. As you paint, focus on bridging whatever it is out of your body and into the painting.

When it is complete, get your hammer, nails, and wood. Run your hand over the painting to feel where its energy centre is, or look closely and let your inner instincts tell you where its energy centre is.

Put the wood under the painting and hammer a nail right through the painting and into the wood beneath.

Now look at the painting and see whether there are any arms, legs, or major tentacles extending out, or eyes that have appeared (it is amazing what can emerge from random painting). Pin them as well.

Your painting should receive a minimum of five nails: one in the centre of the energy and

one in each of the four directions. Use more nails if you need to. Pin anything that looks like a major feature.

Leave the painting under or beside your bed overnight and the following day, burn it. As you start the burning process and put it in to the flames, tell it:

“I cast you into the void where you will no longer trouble this servant of the gods.”

After the fire, pick through the ashes for the nails. Bury them: do not reuse them or leave them lying around.

Write up a summary of your experience.

## 8.10 *Task: Tarot work*

To conclude this work you will track your actions and results through tarot. We will use readings to look at each action and see how it worked (or not). You can use the Tree of Life layout, the four-directional layout, the landscape layout, or all three: the choice is yours. Write down your results and include the readings with the summary of your last experiment.

### **Tracking the figurine**

Do readings to identify what type of being moved in to your clay figure, what it wanted, and whether it actually left properly after you destroyed its vessel. If nothing moved into the figure, do readings to find out why. Did your house guards prevent it? Or was there nothing around that wanted to move in?

### **Tracking the window**

First do a reading to see whether your window into the library is indeed working. A simple way to do this is with a yes/no question:

“Does that painting access the Inner Library?”

Then do a reading to see what influence it brings into your house.

### Tracking the trapped energy/pinning

Once you have done this experiment, do a series of readings to see what was transferred out of you (i.e. what type of energy it was). Was it successfully pinned? Was it successfully dispatched to the void? If it was not, but you have identified some degenerate or destroying energy in your body, the work in the next module will give you different tools to get rid of it. Write down your results.

### Looking at vessels

Now you should know enough to be able to look at different vessels through divination in order to get an idea of what their powers look like. Cards let you track all sorts of workings, so you need to get a lot of practice in.

In the British Museum there are statues of Sekhmet. Some are seated and some are standing. Look them up on the internet so you get a good idea of what they look like. Pay close attention to their details: their look, their features, their throne if they are sitting down, etc.

Now do readings to see what sort of power is in those statues. Choose your questions wisely. Find out how they affect the building of the museum, and look to see if they affect the people who visit them. Once you have done this, do a Tree of Life reading and ask:

“Show me the power of the goddess Sekhmet.”

Compare that reading to the readings of the statues. Do they compare? Are they weaker, stronger, unbalanced, angry, content?

When you have finished these readings, go back to the internet and search Sekhmet in general in the images search. You will find archaeological photographs, and you will find pictures of modern representations, often glittery and with large breasts, etc.: you will find fashion and fantasy depictions. Try to find some modern representational fashion/fantasy statues of Sekhmet.

Choose one, keep the image, and do readings around that statue. Ask what power is in that statue, if anything. Compare it with the readings of the real Sekhmet statue, and also the readings about the goddess herself. Write up your findings.

## 8.11 Summary

Hopefully this lesson will have taught you to be careful with what you bring into your home, and to choose wisely when you are looking for a depiction of a deity or being. The closer an image is to the original representation, the better the contact will work, with the deity coming through rather than a cross-dressing parasite pretending to be the deity.

And you should also be well on your way now to understanding how windows work, how to create one, how to recognise one, and how to work with one. This will prepare you for the next module, which deals with some difficult subject matter: you will need to have absorbed everything you have learned so far.

**Initiate Module II**

**Exorcism I: The Basics**





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# Lesson 1

## Assessing

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### 1.1 Introduction

Now that you have some direct, practical understanding and experience of various types of beings, and of magical and natural energetic patterns, it is safe for you to start to explore one of the most important forms of magical service: that of the occult exorcist. In this module you will learn the foundation techniques and knowledge necessary to tackle low-level problems. The major, powerful issues, which need an experienced exorcist, you will learn about and address in your adept training.

Before we get into this subject matter there is something you need to think about: know your own limitations. It is easy to get egotistical, puffed up, or eager with this subject matter as it can seem glamorous and exciting. But this realm of magical service can be truly dangerous, and what keeps you safe above all other things is knowing your own limits and sticking to them.

This is why the maxim of the mysteries is *know thyself*. It is not some obscure psychological whim; it is a hard, practical directive. If you do not know yourself, your limitations, your weaknesses, and how your ego operates, you will quickly become unstuck in this area of magic. So be warned. Be forever attentive, constantly question your own motives, and never, *ever*, let your emotions or ego drive you.

In this lesson we will look at assessing a situation, what presents as what, and what masquerades as what. The sorts of issues that need an exorcist are similar to diseases: many different forms of infection present identical symptoms in their early stages, yet they all have different causes and different cures.

Everyone thinks of an exorcist as someone who saves humans from demons. This is like saying a doctor is someone who saves people from smallpox. The sorts of situations that may need an exorcist are wide-ranging and cover an intricate collection of different problems.

Throughout this module we will look at various methods of assessment, clearing, and removals, as well as specific issues that can affect vulnerable members of the community. We will not be looking at the more dangerous situations that can present (which are rare) as you need to have a lot more experience under your belt before you can take on such service.

### 1.2 Assessments

When an exorcist is called to a situation, it usually involves a person or a place, or both. In the next lesson we will look in depth at the issues affecting buildings and objects; in this lesson we will focus on people.

The first assessment by an exorcist has to do with ruling out a number of things, rather than identifying certain things. By the process

of elimination, the exorcist will discount probably ninety percent of ‘possessions’ as something else. And by taking this measured approach, the exorcist does not get dragged into a drama; rather they identify a problem and a potential solution, which most of the time does not involve magic or spirituality.

To address this, we will look at the different types of symptomatic presentations by nature of the cause, and we will start with the presentations that have nothing or little to do with magic, demons, or anything else like that.

### 1.3 Mental illness

Most situations that an exorcist finds themselves asked to deal with are in fact cases of mental illness. The presentations of mental illness can be very similar to true possessions, and it takes a trained eye and magical knowledge to spot the difference.

Sometimes mental illness is very obvious, but some of its presentations are not, and it can be very tricky to unpick what is actually going on, particularly when the mentally ill person uses language drawn from the occult or religion. This often fools many priests and exorcists, and is something you need to be keenly aware of.

Before we look at the actual presentations of mental illness, there is something prominent in mental illnesses which you should be aware of: a lack of inhibition.

A normal person will often think one thing but say something else in order to conform and not stand out. Though they may wish to behave a certain way, they will self-inhibit in order to stay part of society. But when a person becomes mentally ill or has a lifelong mental condition, their process of self-inhibition becomes fragmented.

A mentally ill person may behave with total abandon until they find themselves under threat, at which point they can, with some effort, rein themselves in temporarily in order to appear normal. This is something many exorcists do not understand, so they can be

easily fooled. Never take things at face value, and watch the subject very carefully.

Let us start with two very different presentations that both stem from mental illness, but can be mistaken for possessions. Because of the complexity of mental illnesses, and the fact that we are not doctors, I will approach this from how these conditions present rather than by naming specific illnesses.

### 1.4 Presentation I

This is the most spectacular type of presentation, and the one most often mistaken for possession. It can even fool a doctor if they have little or no knowledge of the occult or religion.

This type of presentation, when it is mental illness, nearly always involves someone with knowledge of the occult, religion, or both. It can also occur when the subject has been exposed to movies about possession—which is probably most of the English-speaking world!

The physical presentation is: loss of weight, sleeplessness, little or absent appetite that swings into a huge appetite, a very high sex drive that is difficult for the subject to control, a constant need to keep moving (or the tapping of feet, fingers, leg jerks, hand jerks, or tremors), tinnitus, Tourette’s (verbal or physical tics), digestive upsets, talking to themselves or shouting, and being unable to create order in their lives.

Their home or living space tends to be very disordered and very dirty, with collections of trash and/or hoards of stuff. The subject may not wash or keep themselves clean and they are generally disordered.

Any attempt at communication, be it verbal or through text/writing is often nonsensical and tends to be a stream of unrelated subject matter or fragmented thoughts. Another anomaly is that the subject will often use ‘clanging’ in their speech, i.e. compulsive rhyming or alliteration that does not make sense.

The person can also appear to have become very strong or very weak, which is again a

disorder of the energetic balance in a person. A person in a full psychotic breakdown can appear to have superhuman strength at times.

This whole picture (which can present in full or with only some of the symptoms) is a hallmark of *psychosis*. An exorcist is usually called in when such a person is also ranting the names of demons or claiming to be possessed by one, or by a deity, a spirit, and so forth. To someone who lacks experience in this field, such a physical presentation, along with the naming of demons and uninhibited behaviour (spitting, swearing, exposing themselves, sexualised behaviour or violence) can fool an inexperienced exorcist into believing they are indeed dealing with a person possessed by a powerful demon.

But they are not; they are dealing with a very ill person. And it is really important to be able to make that distinction, because such a person is in need of immediate and highly specialised medical care.

## Clues

When a subject is claiming possession and is naming demons, spirits, etc., the first thing to do is to think about exposure and also magical/occult significance.

When a subject states that they are possessed by 'Legion,' or 'Asmodeus,' or 'Samael,' you immediately know you have someone who is mentally ill, regardless of the presentation. This is where true magical knowledge comes in. In occult texts, these beings are often presented as powerful demons—which is total crap. But they are popular names to throw around.

The idea of being possessed by 'Legion' became popularised by movies about possession. A similar thing happened with Asmodeus, in fact a wrathful deity, who was popularised as a possession demon by the story of the Loudun possessions, a fake group possession in France, 1634.

All these things can present either purposely or subconsciously. When done consciously,

this sort of name-dropping (along with Lucifer, the devil, etc.) is intended for dramatic effect: the subject is looking for a stage and an audience. Such purposeful presentations can also be subtle cries for help, if the drama is presented in a way that says "I need attention and help."

This sort of presentation is often accompanied by claims of terrible abuse in the subject's past, which upon investigation often turn out to be untrue; but the claims nevertheless communicate "I am in need, as something terrible is happening to me."

It can also be a very calculatedly created drama to gain attention, in which case it can often be brought to a screeching halt by the suggestion of being sectioned or committed to a psychiatric unit and medicated. Often the subject will backtrack on their symptoms and try to control them (and also stop claiming to be possessed).

The other simple thing that often stops the claim of possession by a known entity is to talk to the person in the language connected to that entity: for instance, a non-Hebrew-speaking person who is truly possessed by such a being will understand Hebrew—or at least the being within them will. A person merely claiming to be possessed by such a being will often be brought to a screeching halt by the use of Hebrew: they will not understand a word of it.

When such a presentation is a subconscious projection by a mentally ill person—i.e. they are not trying to act out, but rather their subconscious mind is acting out in the midst of a psychotic breakdown—they too will dredge up these popular 'demon' names. Again, the presentation is very 'Hollywood' and bears little resemblance to a true, powerful possession. In such cases the proposed beings are always from the cultural and/or religious background of the subject: you never hear of a Siberian herdsman claiming to be possessed by Asmodeus!

True possession of any kind, regardless of the type of being involved, always has certain presentations, which will we will look at in a

moment. But when it has become clear that the subject is mentally ill, it is time for the exorcist to back out and leave the situation to the doctors.

It is very likely, just by nature of the illness, that the subject will have a parasite problem, but in these situations that is in fact a side issue to the illness itself. Treat the illness, not the parasites. The reason for this is that the mentally ill person's behaviour will attract the parasites and can often confuse the issue, but if they are removed without the illness being treated, they will go straight back in again. Such a situation is very complex as the propensity for mental illness attracts such beings, and only the person themselves can eject them. And that can only happen once the breakdown or psychotic incident has been stabilised.

The treatment of such illnesses is still in the early phase of understanding in medical terms, but the role of the exorcist has no place in that treatment, and can often make the situation worse.

Then there are the issues of drugs: many drugs can tip a person who is mentally unstable into full-blown psychosis, and that drug issue and dependency also must be addressed. The most common presentations of 'possessions' are with young people aged 19 to 35 with a history of mental instability and drug use. They are often parasited, and again in that situation nothing can be done by the exorcist until the mental situation has been stabilised and the drug issue addressed. Only then can the exorcist advise the subject on how to clean themselves up and keep themselves parasite free.

In such situations it is not appropriate for the exorcist to clean them up unless they are in close living contact with the subject: it is a long, drawn-out process that needs intensive day-to-day support over a period of months, if not years.

This is a situation where you need to know your limitations and not start something that you cannot uphold and finish in the long term. To do a simple clean-up and then leave

the subject to their own devices is counter-productive: in such cases the mentally ill patient needs to learn to self-limit, which in turn will slowly help them develop an inner immune system against such infestation. The infestation itself is far less likely to threaten them than the illness itself.

## 1.5 Presentation II

The second presentation is another common one that is often mistaken for possession. It is one where the delicate balance of hormones, neurotransmitters, and so forth becomes badly imbalanced and presents a series of symptoms. This type of picture tends to happen the most to teenagers, people in their fifties (hormone drops), or someone suffering from PTSD or neurological organic diseases (MS, Lymes, etc.).

The picture presents a little like this: the person becomes tired and depressed, and over time begins to feel the symptoms of dissociation or depersonalisation. They feel apart from themselves, or may hear their own thoughts as separate from themselves; they may experience panic attacks for no apparent reason, feel under siege, may withdraw from the people around them, and feel as if they have no inherent control over their own bodies and minds.

Often with this type of issue there will also be physical symptoms that present: deep pain in the limbs, digestive upsets, night sweats, skin rashes, and so forth. These types of symptoms are often a picture of an autoimmune disease waking up.

This can lead some people to feel that they are possessed. Besides the general physical symptoms, they may also feel as if they have a being within them, or that someone else is looking out through their eyes. They may have personality changes and generally be in a state of suffering.

Because some of these symptoms can also indicate that a being has attached itself (usually a clever parasite) it is wise to do a series of readings to check on the person's

health, and also to see if something else is really in there with them.

With this though, you have to be careful: such a disorder, which is connected to the Hypothalamic-Pituitary-Adrenal Axis, needs proper medical treatment, but it can also attract parasites by nature of the illness. Such a chemical imbalance can weaken the person's natural inner defences, which will automatically attract parasites—and this can make it seem that the parasites are causing the problem. In fact, most of the time they are a symptom, not a cause.

Such a case should be referred first to a doctor for medication to stabilise the system—usually SSRI's or SSNRI's. Then the exorcist can extract any parasites that are in there, seal the person up, and keep an eye on them. This sort of condition is not usually lifelong, and can often happen after terrible abuse, trauma, or severe long-term stress. Any parasites attached to the person will prolong the illness by digging into the brain and keeping the imbalance going. We will look at how to deal with such beings in depth in one of the other lessons in this module.

Once the person is clear, they will need a very close eye keeping on them to ensure that they do not become reinfected. Because the risk of reinfection comes not from behavioural patterns but from actual hormonal and neurotransmitter imbalance, the exorcist has to 'take over' the inner responsibility of the person until they become stronger and the brain starts to rebalance itself. If the subject has a person close to them who can be trained to spot and deal with any parasites, that is the better way to go. The more you can empower people to deal with such situations within their own family, the better it is for everyone.

## 1.6 Presentation III

This third presentation is yet another one that is part of the mental illness category, though it is not often thought about in that context. It is also the most common of all presentations that an exorcist has to deal with, and that is

drama. We often dismiss such presentations as people wasting time and wanting attention, but to go to such extremes for attention does indicate a mental imbalance and a need for possible psychiatric help.

The subject often presents as sane but needy. They will complain of aliens raping them, demons living inside them, and ghosts hounding them—and they will reel off a whole list of physical symptoms that show no objective signs. I guess this is the exorcist's version of Münchausen syndrome. Some subjects will cut or scratch themselves to look injured, and will recount terrible sufferings that cannot be verified.

The major key with subjects like this is that the symptoms or situations they recount come straight from movies and books. Thankfully, very few movies have ever been made that realistically portray a real possession; instead Hollywood presents a sensational, fictional picture designed to shock and entertain the viewer. And it is these shock horror movie 'symptoms' that are recounted.

For example: being sucked into the white noise of a TV, being probed anally or being raped by aliens, having ghosts take over their body and demon babies shooting out of their bellies,<sup>1</sup> having their eyes turn all red or black,<sup>2</sup> being able to shoot flames out of their fingers.<sup>3</sup> You may also get religious versions of such presentations. The list is long, and as spicy as Hollywood itself.

In most of these cases it is best not to engage, not to play into the drama, but to ignore them and get on with your job. If one presents that is a mix of real symptoms and silly ones, I tend to do a quick reading to see if there really is something going on, but invariably the answer is "no, they are just nuts."

If such a person is parasited, which many are, it is their own choice of behaviour that drew the parasite in, and usually the parasites just feed off of the drama without actually

<sup>1</sup>Yes, really...

<sup>2</sup>This is a new one, and only started appearing as a symptom after the effect was used on TV.

<sup>3</sup>But sadly not able to repeat it for the exorcist.

hurting their host. Again, that is not your concern. If you clean them up, the behaviour will not change, and the parasites will quickly move back in.

And this brings me to a really important point for exorcists: you are not there to save everyone; you are there to help those who truly cannot help themselves, or those who are willing to change their lives to come back into balance.

Again, it is back to the laws of Ma'at. If someone wants you to clean them up but they are not willing to change their lives, then such a person should not be worked on. If you clean a person up and through their own actions they become infested again, then you do not clean them up a second time. The infestation will force them to change over time, which may be the only way they will learn. You are not to interfere with that development process.

So now that we have got the most obvious non-possession situations out of the way (and there are loads more, but the same general rules apply), let us move on to looking at minor, real problems that an occult exorcist may have to deal with.

## Real presentations that would require an occult exorcist

### 1.7 Natural psychic

This is the most benign real presentation that an exorcist may come across. Some people are naturally psychic and empathic without realising it, and there is no real vocabulary for this in Western society, so people of this type can suffer intrusions that are not dangerous but still unpleasant, and which need dealing with.

This sort of issue will present as a person who has a history of being sensitive, either emotionally or physically, and is often an introvert, as that is their only way of surviving.

Something usually triggers the situation. The most common triggers are hormone

changes, moving to a strange area, stress, or intense emotions connected with hormone swings: premenstrual issues, high testosterone issues, emotional breakups, and so forth. When such things happen, we all get badly affected, but for sensitives it can tip a difficult sensitivity into a real inner vulnerability.

The symptoms can be: hearing things around the house or in their ear, feeling as though a being is following them about, feeling emotions that are not theirs, feeling something trying to get into them or trying to affect their decisions, feeling something trying to trigger them sexually, or picking up a sense of exhaustion, fear, and pain that they know is not theirs.

They will usually also have physical symptoms like rashes, sneezing, heavy periods,<sup>4</sup> brain fog, fatigue, and headaches. The physical symptoms can indicate a number of things when they present on their own, as can the mental emotional ones: having them together in a sensitive is usually the alarm bell of the body trying to get rid of something.

The reason for these reactions could be parasites trying to feed off emotions, beings trying to connect with them, newly dead people clinging to them,<sup>5</sup> or simply a lack of 'inner skin' which makes them vulnerable to everything around them.

These people can pick up the symptoms of other people's illnesses in quite spectacular and objective ways, e.g. not being able to breathe around someone with lung cancer, high blood pressure around someone with heart disease, tremors around someone with Parkinson's disease, and so forth. It may take some careful observation by the exorcist to spot what is actually going on, but with patience and paying attention the picture can become quite clear.

What is happening in such a situation is that the person is lacking a layer of natural protection and often has an overreactive

<sup>4</sup>Obviously just females!

<sup>5</sup>Which we will get to in a moment.

immune system: the outer immune system is triggering from an inner threat.

The main job of the exorcist in such cases is to teach them how to strengthen their 'skin' by training their inner senses and inner spirit to give them more awareness and control over them. This can be done with the techniques you learned in your first apprentice module.

They can also be taught how to dampen their 'inner shine' a bit by way of what they eat/drink and live around. Sad as it sounds, someone like this who is also young and has little if any inner experience is more at risk if they are vegan or vegetarian: such a diet enhances the thinness of their protective layer. They may need to eat a form of meat for a while until they learn how to ground themselves properly.

Teaching such a person how to work magically with stone and the land will also help: they will ground more and also become visible to the land beings who can help protect them.

Teaching them how to make a model guard dog and work with it as a spirit vessel companion/guardian will also keep opportunist beings away.

Physical disciplines like yoga, Tai Chi, or dance are very beneficial for such people and should be suggested.

It is also very important for such people to have a religious, magical, or spiritual path, regardless of what it is, to give them an anchor and inner assistance.

They should be checked for parasites and any found should be removed. Then a talisman should be made for them to wear until they have found ways to thicken up.

Just helping such a person understand what is happening to them and why is fifty percent of the cure. They are not under any real threat, but experiencing such things without knowing what is happening can be very frightening. Once they learn to tell beings who are inching close to them to go away, learn consciously to instil boundaries by saying no, and make a point of staying away from sick

people whenever possible, they will slowly develop the skills to deal with the outside world without getting eaten alive.

They should also be advised to stay away from people who are dying or newly dead until they have learned to build walls and boundaries, as having a newly dead spirit clinging to you can become very dangerous indeed.

In essence, the exorcist must become an educator and mentor to such a person, and be on hand to advise them as they develop. Such sensitives can be taught to live strong, healthy lives with some adjustment and training. Otherwise they will become prey to everything and everyone around them.

## 1.8 A minor hostile being

This sort of problem can happen to sensitives (see above), teens, and people who are going through massive changes or disasters that make them emotionally or physically vulnerable. This form of possession is fairly common and often mistaken for 'demonic possession,' which it is not, though it can be distressing for all concerned.

This type of problem occurs when a hostile spirit or being from the land—or a clever, intelligent parasite—first hounds and then infects a person. The progression is usually a slow decline rather than a sudden change, as the being inches its way in a step at a time.

The actual situations that can trigger such an 'infection' can be drugs; being around—though not necessarily involved in—ritual, religious, or occult behaviour that is unbalanced; or behaviour that threatens local beings—building fires in the wrong place out in nature, for example.

Not all drugs affect people this way, but some can lower or completely devastate the inner immune system,<sup>6</sup> or can make someone suddenly very visible.<sup>7</sup> Some people are not affected by such substances, but others are, and that needs taking into account.

<sup>6</sup>Amphetamines, meth, ecstasy.

<sup>7</sup>Like hallucinogenic substances.

The same goes for certain unbalanced ritual behaviour which can seem benign but in fact sends local spirits and beings into aggressive rages. Silly ones<sup>8</sup> tend to do nothing, but trying to summon, establish, or work with certain deities or beings who are incompatible with the land, or doing so in the wrong place, may trigger a hostile response.

I have come across these situations with Buddhist rituals, magical summonings done by people who are idiots, rituals for destroying deities or competing deities, trying to ‘raise demons’—essentially any sort of ritual practice that is immature, unbalanced, hostile, or in the wrong place.

By ‘wrong place’ I mean on an area of land that is powerful, on an area of land that is already powerfully tuned to different deities or religions, tribal land protected by guardians, and so forth.

Often this sort of behaviour is done by young people who know no better and are simply experimenting. Often drugs are also involved, or alcohol, or both, or sex: all these things create a situation where the inner safety of the person is lowered, hostile beings are triggered, and/or parasites are attracted. The end result can be messy. This is a relatively new phenomenon that is becoming more common because of the availability of substances, in-depth occult or religious information, wild land, and kids who are trying to experiment while also being vulnerable.

The person in question will slowly withdraw from their family and also sometimes from their friends around them. They will become secretive, be constantly trying to cover their heads (like keeping hoods up over their faces), will not be able to sleep, will hear voices, lose weight, stop eating, self-harm, and stop communicating.<sup>9</sup> This is a common picture that can be caused by anything from depression or mental illness to hormone swings: those things have to be ruled out first, along with any physical symptoms.

<sup>8</sup>“I am going to raise Satan”...good luck with that one.

<sup>9</sup>Yeah, I know, sounds like most teens!

They will also become very pale, may display rashes,<sup>10</sup> have digestive issues,<sup>11</sup> and will be hostile to everyone around them. A lot of the time such a presentation is down to a bout of mild mental illness that will simply need medical treatment. However, this is also the presentation of an inner infestation by something more than a simple parasite.

There are a few ways that the exorcist can tell the difference, as a person infested with a being will react to certain things that a mentally or physically ill person will not. The key here is *not to let the subject know they are being tested or that you are expecting a reaction.*<sup>12</sup>

Once it has been shown that there is an actual being involved, the exorcist needs to backtrack through the subject’s recent history to try and ascertain when the entry happened and under what conditions. This will give you clues as to the direction to take in the removal.

When questioning someone about their recent history, be very careful not to be judgemental in any way: it is important that they feel able to speak freely to you. And besides, we have all done stupid stuff in our time—and if you haven’t, you still have time to!

The horrible experience of possession is enough of a learning process for such a victim: they do not need self-righteous lecturing as well. Being open and balanced with the subject will let them unfold and speak clearly so that you can potentially identify the being.

If you are lucky (and the victim is unlucky) the being may be intelligent enough or have embedded itself enough that you can speak to it directly through the person. In those cases the beings are usually land or ancestral spirits who are enraged at the victim’s behaviour and are trying to stop them behaving that way again: they are trying to protect their land or the surrounding community of spirits.

Sometimes it is a spirit who is opportunist and destructive and who wishes to destroy the

<sup>10</sup>The immune system trying to get rid of something or reacting to something.

<sup>11</sup>Trying to process something.

<sup>12</sup>We will cover these methods in Lesson 3.



victim; other times it is an intelligent parasite feeding off the fear they are generating.

There is also the situation where a being has been sent at someone using magic. This is usually done via tribal/folk/raw magic (i.e. not Western modern magic) and it can be a serious issue. In such cases the being moves into the person, as instructed, and is there to manipulate or govern their actions and deeds. These beings are not intentionally sent to harm or destroy the person, but to control the person's actions and the situations around them. This is usually apparent in cases where arranged marriages are an issue, and as the world gets smaller it is up to the exorcist to learn about different types of magic from around the world in order to be helpful.

Usually such a being is sent to try and stop an arrangement going ahead, or to stop someone from being able to work, marry, or function. The being is sent with the intention that it will stay with that person for the rest of their lives (unless it is removed) and that it will trigger every time the host does something that the being is trying to stop happening. The ones like this that I have dealt with tend to have been sent to stop a person getting married (inheritance feud) or to stop them having children (cursed, and the reasons are endless) or to stop people going into a family business. In some communities stopping a person getting married will switch the course of the line of inheritance. Or someone else may be plotting to marry the victim's prospective spouse (usually there is a large amount of money at stake, i.e. the spouse is potentially rich).

These beings are told to behave a certain way once they are in the victim and will trigger, for example, when the person meets the potential marriage partner. The being will trigger and the victim starts to act strangely, or becomes hostile to the potential marriage partner, and will act out of character. Often such a victim will go through subtle (or not-so-subtle) personality changes that tend to be permanent.

The same mental and physical presentations

are present as with the beings described earlier; the main difference is that a spirit like this will be bound to the victim until the victim dies, unless it is taken out magically. In general when a body is invaded by a spirit, the inner and outer immune system will react and eventually kick it out. But when it is magically bound into the body, the immune system cannot get rid of it. Unless helped, the victim can struggle on for years of suffering, as only death will separate them.

The removal process of beings is explained in detail in Lessons 5 (ghosts and spirits) and 6 (parasites). After the removal, the victim is likely to be weakened for quite some time. They will need to follow a strict regimen in terms of their behaviour, what they put into their bodies, and where they go.

## 1.9 Ghost clinger

Dead or dying clingers tend to happen only to people who are natural empaths or natural psychics: people who have thin or extended energetic boundaries. It tends to happen when someone who is at the point of death (or who has died within the last twenty-four hours) panics and their spirit grabs for the nearest person they can latch on to.

This situation is very dangerous and can kill the victim, but the remedy is within the capabilities of an initiate, which is why it is listed here. Again the methods are discussed in depth in Lesson 6, but we will look at the situation here. Usually the victim is around the dead or dying person, or crosses paths with them as they are dying. This has happened to both me and my daughter, and is also one of the commonest issues I have been called to deal with as an exorcist.

The effects are strong and immediate: the victim will slump in energy suddenly and severely, and their body will mimic the organ crisis of the dead or dying person. This could be a sudden disturbance of the heart,<sup>13</sup> a

<sup>13</sup>Irregular heartbeat, a mild heart attack, a sudden drop in blood pressure, etc.

disturbance of the brain,<sup>14</sup> or an organ failure. It is a deadly situation and if it is not remedied quickly and the victim is not very strong, they can die.

A ghost clinger should be suspected if a person collapses for no apparent reason, has a massive drop in blood pressure, or falls unconscious for no medical reason, *and they have been in close contact with a recently dead person or a dying person who has subsequently died*. The methods for diagnosing the situation are vision and divination, and the diagnosis must be done quickly. Vision and divination will usually make it very clear what is going on, and once the connection has been cut the victim's health will improve immediately.

And this is one of the hallmarks of true phenomena: as soon as the inner situation has been dealt with magically, be it a possession, intrusion, clinger, etc., there will be a stunning change in the victim's health and presentation. If after magical intervention nothing improves within twenty-four or forty-eight hours, then you are likely looking at a physical condition and nothing more, even if possession is highly suspected.

In most suspected possession situations it is wise first to discount any form of mental or physical illness, but when a clinger is suspected the magical work should be done immediately, without any delay. If it not a clinger then doing the magical work will not harm the victim, and it is better safe than sorry: better a confused victim than a dead one.

With a clinger there are very few, if any, mental disturbances: it is a purely physical presentation that is severe and immediate. Unless you know the people involved, the exorcist is often not called in until the doctors have admitted defeat. No amount of medical intervention will save a clinger victim, as essentially two things are happening: the body is collapsing under the strain of trying to accommodate two human spirits, and the

imprint of the physical collapse that caused the death carries with the dead spirit and imprints as a pattern of behaviour on the victim's body. The two fates merge as one: if it was fated for a human to die of a heart attack, then when that human clings, their fate pattern carries with them and triggers the victim's body. A perfectly healthy heart will suddenly give out.

If you are ever called to the bedside of someone who suddenly collapsed for no medical reason and who cannot be treated by doctors, then the first thing you should do is to suspect a clinger and check. If you try to offer 'healing' instead, you will simply pour energy into the vessel, which allows the clinger to cling tighter. They will try to nudge out the victim's spirit so that they can take over the body. For this reason, you never, *ever*, try energetic healing on someone until you know exactly what is going on: you could end up energetically healing more beings than you realised.

The most common presentation of clinger is where one partner of a couple has died, and the other partner suddenly collapses shortly after. Often a clinger was an immature or selfish human, or was highly dependent upon the living partner; they cling in death as they clung in life.

## 1.10 Bound or cursed

This is a particularly sad situation that does happen, though rarely in the Western magical community, simply because the skill level is not there (except in their own heads). This sort of situation usually happens in ex-pat tribal communities, Central or South American people, African communities, some Jewish communities, and some Sufi communities, usually Egyptian. It can also be seen in Far Eastern communities and Himalayan (Tibetan ex-pat) communities. I have also come across it in Native American communities, but not as much.

You may come across some cursed people in the Western magical community, but such

<sup>14</sup>Sinking into a coma or becoming unconscious.

curse are usually weak and easily dispensed with—and the same goes for the Western witchcraft and Christian communities. Most modern magic that draws from the Golden Dawn, the Goetia, Grimoire magic etc. tends to be weak, poorly defended, and easily broken up without much effort. But some other forms of magic from around the world can be devastating, and can kill or seriously limit a person for the rest of their lives if they are not dealt with properly.

Some forms of ritual binding are designed to stop a person doing something, and will only trigger if the victim unwittingly activates it. There are two issues with this. The obvious one is that the binding limits the person's actions; the other is the physical reaction of the victim to the binding itself.

Often the physical immune system will activate when the bindings are triggered, and the person will suffer a symptomatic picture of being restricted. They will be unable to eat, sleep, think, or breathe; they may have constipation; and they will often suffer terrible and inexplicable muscle or bone pain *as if bound*. The longer the bindings stay on, the more damage they will likely do to the physical body, and the more the victim triggers them, the more damage they will do.

The keys to recognising this situation are many, and it can be a complex picture to observe. The exorcist must look at the personal situation of the victim: are they involved in magic, or do they come from a tribal society where there is hostility involved or major family conflicts? Are they dabbling in tribal magic or involved financially with people from these sorts of cultures?

The tell-tale sign is that the physical symptoms only trigger when the victim does something specific, and that their mental health is stable and untouched. A reading will quickly identify if bindings are on a person, and the exorcist may have to look closely through divination to see if particular organs have been bound to restrict their health and their inner/outer actions.

If any organs have been bound, then you can often identify what type of magic has been used by which organs have been targeted.<sup>15</sup> For instance, sometimes bindings come along with cursing. If it is particularly nasty, then the person will have been cursed to death and the heart bound and limited from speaking on the victim's behalf: they are being condemned to eternity. Very nasty.

When you come across something like this (and I have a few times), your first action must be to research which religions, magical systems, and tribal systems consider the heart to be the voice of the spirit.

That information, along with the victim's ethnic background, will give you a good idea of what you are dealing with. A lot of complex magical curses and bindings are beyond the skill of an initiate, but as an adept you will learn more complex presentations and removal methods. As an initiate, knowing the presentations allows you to test the waters to see if it is something you can in fact deal with.

About seventy percent of such curses and bindings are indeed devastating, yet they are magically unguarded and therefore easier to take off. So do not presume that just because it is a powerful presentation, you cannot get rid of it: sometimes overconfidence in the attacker can leave many open doorways.

Cursing is either directed at or placed on the person themselves, or it resides in an object kept nearby which they have been deliberately given, or which has been hidden in or around their house.

A curse on a person can present in loads of different ways, as there are numerous methods of cursing: the method used will depend on the attacker's culture and background. The whole idea that cursing is psychological, and the victim must believe in it for it to work, is wrong and is folly (as I know from direct experience), so bear that in mind.

<sup>15</sup>Now do you understand why, besides the obvious health benefits, you learned about working with organ spirits?

Many times people think they are cursed and they are not, but they can worry themselves into illness: the exorcist has to draw on all their knowledge and skills to make a proper ‘diagnosis.’

As a young magician, I waved away a person who thought they were being cursed to death: that person died in a freak accident a few days later. I could have helped them, and if I had taken the time to look more closely, I would have seen it and dispensed it. Lesson learned.

A curse can manifest in a great many different ways, too many to list, as it all depends on the culture from which it hails, the method used, the type of curse, and so forth.

A presentation may show physical illness, strange immune reactions,<sup>16</sup> a major drain of energy,<sup>17</sup> frequent freak accidents or near misses—and by this I mean serious accidents, not minor issues—nightmares, animals attacking them frequently,<sup>18</sup> people suddenly becoming hostile to them without good reason...the main picture is one of everything suddenly attacking them, people not seeing them in dangerous situations, and a physical feeling of being poisoned without the physical presentation of a poison reaction. When a being is involved (as we discussed earlier) the victim’s mental health is usually affected; when it is an actual curse or binding without a being involved, then everything around them reacts, but their mental health stays intact.

To spot such a curse, the exorcist has to look in vision at the person and also use divination. Any curse or binding will appear upon, around, or within the person, and its appearance will be dictated by the type of magic used. If the curse/binding is upon the person, then the job is best left to an adept, as some magic will have ‘trip wires’ to prevent it being taken off. *If you do not know what you are doing or what you are looking at, you can injure*

*yourself and the victim by blundering through the magic and kicking it into action.*

There are some passive actions that can be taken by the initiate that will not make the situation worse, and if the magic is not properly guarded, then such methods can indeed dispose of the curse. We will look at the practicalities of this in lesson five.

However, if the curse is on an object that is around the victim, then a focussed initiate should have a good enough skill level to deal with it. Such things can come into a person’s possession deliberately or by accident.

A deliberate method is to connect the person to the object using magic, then place the curse on the object. While ever the object is in the victim’s possession, it will dispense the curse at them. If the object has been designed to look like the person or to mimic their vessel (body), then no matter where that object is, it will keep dispensing the magic until it is carefully destroyed. This is why burying such things does not get rid of the magic: it will simply keep radiating out its venom until it is destroyed.

The obvious objects are shaped like a human and may have pins, nails, bindings, or lettering over them. They may be modelled in a bad position (kneeling or hog-tied) with string around them, or they may be bound up in strips of cloth with lettering on them. All these are very obvious and cannot be mistaken for anything else. These types of things are often hidden around the house or outside it, buried in the garden or on nearby land: they will be within range of the victim.

This type of method is often copied by people who do not know what they are doing, and they will keep the object in their own possession and attack it daily. But unless it has a properly constructed, and a functional magical pattern connected to the victim’s fate, or unless it is in the hands of someone who really knows what they are doing, then such a distant poppet will be ineffectual.

The more dangerous and insidious vessels for curses are seemingly harmless objects that have been heavily worked on and then sent

<sup>16</sup>The immune system reacting to the curse.

<sup>17</sup>The curse draws on the person for energy.

<sup>18</sup>Animals pick up on the curse and become aggressive to it.

to the victim (often as a gift) or hidden in or around their house. Very occasionally the curse will be in a piece of jewellery given to the victim, or in a picture sent to the victim. I have found such things in children's dolls, coats, vases, statues, handbags, pictures...they can be in absolutely anything. This makes locating such an object difficult, but they are easier to dispose of once found.

The method for finding such things is as follows.

First trawl through the house using vision and your inner senses.<sup>19</sup> The property, both inside and outside, should be methodically checked room by room,<sup>20</sup> cupboard by cupboard, and the land around the building in sections. Check any outbuildings, any newly dug areas, any attics. The victim should be questioned about any gifts or objects given them just before the situation started.

Once suspect objects have been identified, they need to be narrowed down using divination to check each one. The reason why you may find more than one object is not because there would be multiple cursed objects, but because sometimes objects have their own odd energy that can make them stand out. For instance if someone has a tribal artefact it could potentially have something connected to it, and that would stand out in vision.

When you are checking a property, first walk around the property to get a feel of each individual space, and note any subtle shifts in your senses of energy as you walk around. As an active magician, you are far more likely to pick up on something than an ordinary person would.

Once you have walked through the building and familiarised yourself with each room, then sit down and draw out a map of each room and the areas of the house and land. Close your eyes and use your inner senses to 'remote view' each room in turn. If any suspect objects, areas, or rooms appear

<sup>19</sup>Do you see why your very early exercises were so important?

<sup>20</sup>Where one room used to be two rooms, check both sides as individual rooms.

weird/bad/threatening, open your eyes and mark them on the map and where in that room there is a potential issue.

When you have finished, go in vision into the Inner Library, tell the librarian what you are doing, and then go back the way you came, back to the house but with the intention of staying on the inner threshold. From the threshold of the library you can peer into each room in turn and look at it with the strength of the library behind you. Any cursed object will stand right out, and if there is a being connected to it, you will see the being as well.

Again, open your eyes and mark down the area on your map. Bear in mind that what may look terrible in vision may appear totally innocuous in the flesh: I once spotted a terrible cursed object in vision, in someone's wardrobe. Physically it was a Barbie doll. It was heavily and very nastily cursed.

Then the exorcist checks out each area outlined on the map. Each room is again checked using inner vision as the exorcist stands in the suspect room itself. Each potential object is then identified and moved to a central place.

Once all the objects have been collected, they are separated out around the directions of a room. In turn, each object is looked at using readings, using the Tree of Life layout. Regardless of the rest of the reading, the final card will give you your answer.

This can be double-checked by looking at a six month projection of the victim's life if that particular object is dealt with and destroyed. A major improvement would indicate that the object is indeed the right one.

You can triple-check this by asking what the next six months of the victim's life would be like if the object was not dealt with. The two projection readings should have major differences if you have found the right object. Beginning to see how complicated this can get? Different objects can affect a person without being cursed, and you need to differentiate between the two.

Once properly identified, the object must be wrapped and bound in a piece of conse-

crated or magical cloth<sup>21</sup> to separate it from the victim. This immediately limits the object's scope, but it will hold for only a short while, and does not actually destroy the curse: it is a simple barrier, nothing more. Then the object should be plunged into consecrated salt and water and kept there for at least an hour to strip some of the layers of magic without endangering the victim.<sup>22</sup>

From the salt and water, it should go immediately into a fire that has been lit—and the fire must be big enough to totally burn the object. Before the object is put into the fire, the exorcist stands before the flames and first tunes the element,<sup>23</sup> and then visualises the shape of the magic into a form they can hold in their mind. This shape is moved into the fire (using visualisation) and held in the flames while at the same time the object is cast into the fire.

Utterance of power is of no real use unless you are working with specific deities (Adept level) but you can use your voice as a directive. Once the object is placed in the fire, and a visual of the shape of the magic has been formed in the mind and also held in the flames, then you can use utterance and sigils.

Seeing in your mind the east altar behind you and the flames of the fire before you, say:

“With the power of the Limiter I bind you...”

Mark the sigil of the Limiter in the air over or projected at the object in the fire.

“...by the power of the Scales I weigh you...”

Mark the sigil of the vessel in the air over the object.

“...and by the power of the Divine fire at the centre of all things I destroy you and cast the pieces into the Void.”

Once the object is destroyed, the ashes must be taken away from the property and scattered in a river, the sea, or mixed with water and cast down a drain or flushed down a toilet. They must be placed into moving water to disperse them; they should not simply be buried.

The victim must be given a consecrated ritual bath, each room in the house must be ritually cleaned (lesson two) and the exorcist must also ritually clean themselves.

After twenty-four hours do readings<sup>24</sup> to see if everything has gone and to make sure there is nothing left. After the readings the cards must be cleaned by putting them in a bag with dry salt and shaking them, rubbing them, and making sure they are properly cleaned.

As an initiate, these are all things you can do if you apply yourself properly and think carefully; just know your own limitations and do not get overconfident. And always clean yourself up afterwards: curses can leave nasty trails of resonance behind them.

## 1.11 Inner contact invasion

This is the rarest type of invasion that can happen, and it only happens to adepts who are working on specific jobs or projects. It is one that magicians need to be aware of, but the solution is not difficult and does not require advanced adept magic.

This type of situation happens when an inner contact, nearly exclusively human, turns up in the life of a magician to assist them. If the relationship stays at that level then there is no problem and the inner contact will stay around the living magician and guide them, teach them, or nudge them towards certain actions.

This happens when the magician is undertaking an important or key round of work that is also of key interest to the inner contact. The living and the non-living magicians work together as a team to achieve something. Usually the inner contact, when living, was

<sup>21</sup>Lesson 5.

<sup>22</sup>Weigh it down with something to keep it underwater.

<sup>23</sup>Tuning it to the central flame.

<sup>24</sup>In your ritual space or a protected space.

a magician connected to the same stream of magic and they now, in death, work in the inner worlds to continue that work.

The problem occurs when the inner contact wants more than just to be a member of the team. We tend to think of inner contacts, inner adepts, as being all-knowing and all-wise: that is not correct. We tend to forget that these magicians, when they were alive, were normal human beings with all the good bits and bad bits. Becoming inner contacts does not automatically make them all-wise and balanced: it really all depends on the person, what they were like in life, how they conducted themselves, and so forth.

What happens when this goes wrong is that the inner contact feels that they have to have more control, or that they want to join the magician within the body vessel so they can experience life again—or take control. Control issues in magicians is a major issue in general, and it can become a real problem once they die: often they cannot let go and let the next generation make their own mistakes.

This manifests in a variety of ways. It is something I have had to deal with personally, and I have also helped other magicians with the same problem.

First the inner contact engages with the simple communion that is normal for an inner contact: they talk to you in vision, and also through your mind in order to guide your actions. This is normal and not a problem.

The first line is crossed when the inner contact decides to stay in the magician's home and hang around: essentially this is a form of haunting and is invasive. This invasion (unless they are invited to stay) will trigger the house guardians and affect the other members of the house, its animals, and the deities that are working in that space. The house will become troubled, and the magician will often feel that the contact never leaves them alone.

If this sort of contact is useful for your work and you are happy to have them around, then it is wise to set very strict boundaries. Give them a window (a picture of the contact when they were in life), and make it clear

that stepping beyond that boundary is not okay. Sometimes this works acceptably, and sometimes it doesn't.

The next line is crossed when the inner contact starts to draw on the living magician's vital force, leaving them in deficit and letting the inner contact become stronger. The magician will feel the drop in their vital force and the concurrent growth in strength of the inner contact. When this becomes apparent, it is time for the magician to show the inner contact the door and kick them out.

If the inner contact is allowed to continue their behaviour, they may try to actually invade the living magician's body in order to live within them. This gives them a body to operate within and a chance to live again. Not only is this degenerate, it is also dangerous. A woman's body is designed to hold two souls; a man's body is not. Because of this, female magicians tend to have this sort of problem more often than men: the inner contact knows they will kill a male magician if they try to move in, whereas a strong female may be able to hold them.

I had this problem once with a male inner contact. At first he hung around the house and was really helpful with the magical work. He taught me a lot. But then he decided we could achieve far more if we were both in the same body (excuse me!). It took a bit of a struggle, but he was pushed out and sent packing with a good telling off.

As soon as I got rid of him, after a week of feeling like I was dying, my energies came flooding back in. He was an inner contact who was a magician in life and who died in my lifetime. I knew who he was and I also knew that he had no bad intent; he just thought it would be a good idea and had no clue about the long-term effects it could have on me—besides the fact that it never occurred to him that I might not want to be possessed!

The other thing that can happen with this sort of scenario—and here things can end badly—is the inner contact deciding that the living magician would be far better off and far

more effective if they died and came to work with them in the inner worlds. Usually this is not done with bad intent: the inner contact just fails to understand that the magician may not want to die yet, or that it is inappropriate to mess with people's fate in such a way.

When this happens, the magician loses vital force suddenly and quickly, and a death picture quickly emerges in the fate pattern around them. They will become very weak, cold, sleep a lot, and will literally die slowly before your eyes unless the problem is dealt with.

The key to recognising this is if they are an adept and have been recently working with a known inner contact who has stepped from the inner realms into our world to operate from this side of the threshold.

When the exorcist looks from an inner perspective they will see the inner contact, and they will see that the contact is trying to hold the gates open and encourage the magician's deeper spirit to step through the gates.

When this is spotted, it is up to the afflicted magician (not the exorcist) to reject the contact, cut the links/cords to them, and shut the gates.

I have come across this a few times but I have never come across an inner contact maliciously trying to force a magician into death; as soon as the magician rejects the contact, the contact leaves and the problem is solved.

This all happens when you have an inner contact who was a skilled magician in their lifetime, but who was also selfish or just thoughtless. Inner contacts may have wonderful magical knowledge, but often their social skills were not up to much in life, and if they stay as an inner contact, and retain the 'image' and personality of that person, those traits will carry on in death.

This is why it is important for an adept to choose their inner contacts wisely. Usually inner contacts tend to be more established in the inner worlds (i.e. they are from the ancient past), but if you reach out for a known inner contact, a magician from your own time, then you are more likely to get issues.

## 1.12 Summary

This first lesson on the subject matter has given you an overview of the different types of simple presentations that can occur that an initiate can deal with. Obviously the more complex and powerful issues and situations will be dealt with in the adept section, but there are still a lot of things you can learn at this stage, and that you can also help deal with.

In the next seven lessons we will look at different aspects of this subject matter. Because it is such a complex and massive topic I have broken it down into subtopics and various aspects of the subject matter. The main focus is on situations that you, as an initiate, can handle if you use your common sense. This also lays a foundation of knowledge for the more complex situations you may face as an adept.

Work your way through the lessons and understand that they are all intimately connected: they are not standalone subtopics. You will see where the many different skills you learned in the apprentice section now start to come together in practical application. You will be given exercises to do, but don't go out looking for things to fix: as soon as you have gained a skill, when the time is right, work will be diverted towards you for you to deal with.



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## Lesson 2

# Building Examination

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After people, buildings and their contents are the most common reason exorcists are called out to help in a bad situation. The situations that can arise in buildings and objects are as numerous and diverse as those that involve humans.

When something goes wrong in a house or building, the owners always think it is 'haunted' by ghosts or an 'evil spirit.' Sometimes this is the case, but more often than not, the picture is a bit more complicated.

Yes, the dead sometimes inhabit or become trapped in a space, but so too can land beings, faery beings, destructive forces, and ancestral spirits.<sup>1</sup> Often the problem is an object in the house being a vessel containing an entity, deity, spirit or magic. Sometimes the land the building sits on is the problem: land forces awakening and flowing through a space will cause all sorts of nasty problems, as will land beings who are drawn in by someone living there. Magic or magical objects, if badly unbalanced, can affect a space and cause all sorts of reactions with local spirits: as you can see, the picture can be complicated.

More often than not the consciousness in the space is not inherently bad or 'evil'; it is just in the wrong place at the wrong time. Or there is a clash between the humans inhabiting the space and the beings who are

present. Sometimes there is a parasite infestation; sometimes it is simply the power of the land beneath the house when something has triggered a power dynamic that is difficult for humans to live with. Sometimes the source of the problem is someone in the house, who is triggering all sorts of things without realizing it, from vessels, to spirits, to different land powers.

Because of this complexity, the exorcist's first job is to walk through the house slowly, to spend some time in the space, and to look using inner senses, vision, and divination. Before talking to any of the humans in the space, it is important to get one's own first impressions.

As an initiate, the apprentice section should have given you enough skills to survey a space and get a view of the first layer of power in the building. This provides the starting-point from which you can slowly peel back layer after layer of energetic disturbance.

Problem buildings often do not have one simple thing wrong with them; one situation triggers another, one being attracts other different beings, and so forth. Frequently the issue is more complex than it first appears, and usually the answer lies not in a single solution but in a series of solutions that must be applied one at a time.

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<sup>1</sup>Different from ghosts.

Having said that, most of the time when a magician is called out to a building there is no magical or inner issue, and the root of the problem is actually mundane. Strange noises, strange smells, even voices can often be tracked down to a simple, everyday cause. Because of this, the initiate also needs to understand buildings, how they are constructed, and what can happen when things go wrong.

People will often automatically think a house is possessed if they hear noises and smell bad smells. It will not occur to them that the drains could be blocked, a waste pipe could be leaking back into the house, or that wooden houses contract and expand, and thus make noises. One case of a person hearing voices turned out to be a radio accidentally dropped into the cavity space of a house by a builder. Bad smells and a sinister wet patch on a wall turned out to be caused by a leaking waste pipe (pour strong blue dye down the toilet and see if the wet patch changes colour).

And yet strange things can happen in a house, things that are inexplicable, and which are sometimes down to a being in the house.

The weirdest case I came across was not frightening, was not dramatic, it was just odd. A damp patch kept appearing on a wall. A friend of mine called me to it, as she felt there was something strange going on, but she also knew that I was grounded and knew about houses in general. The damp patch would appear in the middle of a living room wall, with nothing above or below it. It was at waist height and seemed to renew itself every few days.

I checked the layout of the piping. No pipes ran in the walls or above the wall, which ruled out a slow leak. It was not rising damp as there was nothing beneath it, and there was nothing on the wall's other side that could contribute to the wet patch or that suggested there was a leak flowing through the cavity in the wall: it had not come through from the other side. I was stumped.

I then approached it as an exorcist: I went round the house in vision and also walked around using inner senses. The room's energy

was very different to the rest of the house: not bad, just different.

So I got a chair and a book, and sat by the wall for a few hours, reading. Sure enough, after a few hours I felt something creeping up to me to see what I was doing. When I know there is not a dangerous being in the house, but there is probably something there, I use this method to pique their curiosity.<sup>2</sup>

I ignored the presence and kept reading. Its curiosity got stronger and it got braver, and slowly it inched towards me. Pretending that I was still reading, I sent my mind into vision (using the eyes-open method) to see what was creeping towards me.

It was a little boy.

He was a dead spirit who was trapped in the house.

To cut a long story short, I talked to him in vision and he told me he was scared to move—and when he was scared, he always wet himself. Because he found this embarrassing, he would pee up the wall as he could not leave the room (kid logic!). I asked him if he wanted me to take him from the room and show him where the angels lived.<sup>3</sup> He said yes, and was very happy to get out of the room. So I took him by the hand and walked him through the death vision, to the Plains that you accessed through the Underworld Forest.

As we walked, I tried to tease out of him why he was trapped and what had happened to him. He did not realise he was trapped, and he was caught in a heavy emotional trap that kept him suspended in time: he was in a loop of trauma. From his fragmented explanation, it seemed that his father hit him for peeing up the wall and accidentally killed him with the blow. He had been buried under the house.

I released him into death and that was that. I took a sample of the wet wallpaper and handed it to a friend of mine at the local university to find out what it was. It came back as human urine.

<sup>2</sup>It also works well for catching horses.

<sup>3</sup>Always talk to an entity as you would if they were alive. This was a small frightened dead boy...he knew angels were good.

The house had gone quiet after that: no wet walls, and the room felt the same as all the others. My friend did some research on the house and talked to old neighbours. It seemed that there was indeed a little boy there, one of many children, and he had apparently moved abroad to live with his grandparents—or so the neighbours had been told.

I talked to my friend and outlined everything. She decided that if the child's body was under the house, then she would act as guardian for his remains.<sup>4</sup> She also wanted to do some form of burial ceremony for him.

Though this would not have made any difference to the boy, as he had gone, it made a difference for her, and it helped her come to terms with what had happened in her house.

Bear this in mind as an initiate exorcist: not only do you have to deal with the spirits in the house, you also have to help its human occupants come to an understanding that they can relate to and cope with. By doing a ceremony for the child, she 'laid him to rest' in her mind, so that she could continue to live in the house without feeling terrible for the child. The child had been Muslim, so I recited prayers for him from the Qur'an.

As you can see, not every job is worthy of a horror movie: in fact most exorcist jobs are fairly unimpressive to the onlooker. Too many exorcists, particularly the Christian ones, get into all sorts of showy drama, which does nothing to help and only hinders the process. Most problems can be solved calmly and carefully, though there will be the occasional difficult one that can seem dramatic.

So let us look at the different types of issues, their root causes, their presentations, and so forth. Obviously this does not cover all the variables, as there are too many—some of which are beyond an initiate, so we will address those in the adept section. But to give you a foundation in the subject matter, we will look at the most common issues you are likely at some point to come up against.

<sup>4</sup>The father was long gone, so involving police was probably pointless.

## 2.1 Land issues

Land issues are the most common reason for the so-called 'hauntings' that an exorcist can be brought out to. These situations tend to be complex, and also difficult to explain to the house's residents. The solutions can be even more complex, and often the residents are not willing to undertake them.

Land issues tend to happen where there is wild or powerful land that has not been inhabited by humans for more than a few hundred years. When you have an area that has been inhabited for thousands of years, such issues tend not to happen. But in outlying areas, countryside, etc., and particularly in countries that have not long had 'fixed communities' (i.e. built houses, towns, etc.), then it can become more of a problem.

In the USA, for example, the land is powerful and expressive and in some areas has been inhabited for only a couple of hundred years or less: here the problems can be significant. And the differences can be quite marked: a two hundred-year-old town is less like to be a problem than an area five miles down the road that has had fixed habitation for only forty years.

So when you are called to a building, the first thing you look at is: how old is the house? How long have houses existed on this specific area? What was here before the town was built? Has the area been inhabited by humans for thousands of years, or for just a century or less? In previous lessons you have already looked at this issue in a small way, and have learned to look at an area and what flows around it in order to ascertain what possible power is in the land.

The land's natural features are also important to look at. Is the house on or near an earthquake fault line? Is it near mines—even old, disused ones? Are there springs or caves nearby? Are there old wells? Are there strong minerals or metals in the area?

Then you would look at man-made features like burials, ritual grounds, sacred structures,

etc.

All these things can trigger problems that may have been dormant for a long time. Usually the trigger is an earthquake (releases), mining activity, astrological patterns awakening a ritual ground, an empathic or psychic person in the house, ritual activity in the house, or simply the wrong person moving in.

A change in noise levels (teenager discovering loud music) can trigger things, as can a death in the house (which is then mistaken for a haunting). The exorcist's job is to look at the situation of the land around the house, changes made to the house, new people moving in, youngsters hitting puberty, and objects brought into the house that could trigger a local response, etc.

Recognising what causes what comes from knowing what things can potentially go wrong, and what that symptomatic picture looks like. Remember the work that you did around such issues, in various ways, in your apprentice training. And remember that if a problem house is near an old but still working Catholic, Coptic, high Anglican, or Orthodox church, or a temple, Gurdwara, etc., it will rule out certain issues. Modern churches, on the other hand, do not offer local protection as they are not ritualised buildings; they are more like religious community places that have no deeper energetic roots than a shopping mall.

So let us break it down a bit further, as a successful resolution to a problem cannot be sought if you do not know the problem's exact cause.

## 2.2 Fault lines and earthquakes

Houses on fault lines or in earthquake zones have their own unique set of problems. In older cultures the energy and beings released from such places are usually handled by the ritual/magical/mystical aspect of the culture and tend not to be too much of a problem if the area is under active protection. However in places like the USA where there is little ritual

overlay, particularly in earthquake areas, all manner of problems can occur.

Fault lines that are active from an inner energy perspective are constantly releasing pulses of energy that will affect local people and buildings. The fault line may not be outwardly active, but if its inner energies are still grumbling then problems do surface.

This issue can also happen where a fault line is now sleeping, but a massive earthquake happened in the not-too-distant past: sometimes the fault line's inner reverberations keep pulsing out to the surface world and affect everything around them.

Places such as Reelfoot Lake in north-western Tennessee still reverberate with inner aftershocks: in fact, this lake is one of the places that amply demonstrate the inner issues that can come with fault lines.

Often such places have disproportionate human or animal violence. Tribal peoples tend to leave such places alone, only visiting them for hunting or fishing. The unstable inner energy can often affect the humans and buildings in the area: they will mirror the aggressive build-up of energy by aggressive behaviour.

The energy in buildings can feel aggressive for no apparent reason, inner or outer. If you feel such aggressive energy in a building and there is no identifiable source<sup>5</sup> the first thing you should check is the seismological history of the land under the house. If there was a massive earthquake in the last hundred years or so, but not much since, it may be that an inner build-up of energy is aggravating everything in its path, without there necessarily being an outer build-up for an earthquake.

The solution this issue is *regular inner release work* done in vision to create a path for the energy to release naturally, but in a more continuous and less volatile way. Usually such a job is for an adept, but as an initiate you have enough knowledge to potentially be able to work in vision with the local land beings, in

<sup>5</sup>No beings, no object problems.

the inner landscape, to create a release route through which the pent-up energy can flow.<sup>6</sup>

By creating various release shafts in the land and also working with beings to direct the energy, the pent-up energy can release slowly and freely, which will take off any build-up of inner pressure. Think about how you worked on bodies and organs: the method is not much different.

The other issue with fault lines or earthquake areas is the constant release of pressure through minor shakes and the regular release of energy from the plates. This can aggravate a sensitive human or space. In such an instance, there is unlikely to be any aggressive energy in the house, but it will be 'noisy' energetically.

This can present as a house with strange noises, beings being seen out of the corner of the eye, things seemingly 'passing through' the house, everyone having broken sleep patterns and nightmares, and a general feeling of tension. If an infestation of beings has been ruled out, and it sits on a very active fault line, the chances are it is just 'earthquake busy.'

These sorts of places are never peaceful and are very difficult to keep tuned magically. They are constantly moving on a subtle level, so beings are frequently releasing, being woken up, or disturbed. And the land beneath the house is subtly mobile: there is no sense of foundation in the house. This cannot be remedied directly, as you cannot stop the natural movement of the land which causes the issues, but you can teach the house's residents how to live with such constant activity.

The first thing to teach the household is that it is a volatile energetic space and as such no magic should be done there: no vessels, no power objects, nothing that any being can move into. There is no solid 'root' for magic to settle on in such a house, so the magic itself will be unstable. This in turn makes the building vulnerable to all the beings in the area: without foundation and roots, you cannot build walls.

<sup>6</sup>Remember the flows of energy from one direction to another.

Not all buildings on earthquake zones have these problems. If it is in a city, for example, then there will be less of a problem: the city will scare away beings and its energetic noise will drown out the inner energetic noise of the land. But out in the country, particularly where any settlements are fairly recent, like the northwest coast of California, problems are more likely.

The busy, noisy energies can also affect the more sensitive residents in the area, causing far more stress, mental imbalance, depression, and adrenal problems than normal. And a stressed, unbalanced person on a volatile, shifting land with lots of beings constantly passing back and forth can make for a very unhealthy picture. The best solution for sensitive people having problems in such an area is to move. If a person has been born in that area, there is a good chance they will have built up a natural immunity to it, but coming into such an area from a peaceful land can be a major shock to some.

If they wish to stay, essentially they have to learn how to be still in noise (teach them stillness meditation), and how not to be scared of the beings flowing back and forth (they are often unaware of the humans and pose no direct threat). Learning to talk to the land, to become friendly and connected with it by gardening, going into the landscape in vision, and talking to everything, will slowly help the resident's body adjust. It can be a long process, but that is really the only way. And also make sure that they do not have a house stuffed with potential vessels that passing beings can move into. Such a house needs to be as clear and balanced as possible.

## 2.3 Caves, springs, and mining

Here I have put together two very different sources of problems for a building, because although they are very different, one natural and one man-made, the results in the house are often the same.

These things often present a picture that seems like a house possession: seeing things

around the house, disturbances of electrical equipment, things being knocked off shelves, the occupants having nightmares, feeling threatened all the time, and often physical or mental attacks on the humans. Any male in the house is likely to be deeply affected, either by the triggering of a psychotic breakdown, illnesses worsening for no apparent reason, or rages and temper tantrums that are out of character.

Caves and springs can be a constant issue in an area, and can be triggered by something which is often trivial and unseen. The Bell Witch story is one that is about spirits coming out of caves and springs, and we have a similar issue where my partner and I live. You have already looked a bit at such disturbances in your previous lessons, so I do not need to go into too much detail, but in short the root problem is land spirits who are aggressive and often female, and who do not take kindly to humans, particularly male ones.

Faced with such a problem, if you research the area in question, you will often find old stories about the issue, or you may find that there is a higher than normal incidence of mental illness in men in the area.

The issue with mining is very similar, both in presentation and with the beings involved, except it can often be far more vicious. Not all mines trigger this sort of issue, but those that strip silver, gold, tin, or copper do seem to trigger it. It is not about the toxicity of the metals affecting people;<sup>7</sup> rather it is about spirits responding to the stripping of the metals.

Gold and silver mining in particular, where the metal is not panned but stripped out of the land, releases all sorts of powers and beings (dragon power included). These beings attack male humans whom they see as being the root of the aggressive behaviour towards the land.

So if you get a major presentation in a house, and the male member of the household is getting the worst of the damage, and it is a

<sup>7</sup>Though drinking water contamination can be an issue that needs ruling out.

violent situation, don't automatically assume it is an Underworld, demonic issue. It is more likely to be a land disturbance that has released these powerful female land spirits.

If the family or resident cannot move, and the resident is male, there are a few magical things that can help settle the situation and ease it. However the solution is not one that non-magical people would believe in, and they would therefore be unlikely to carry it out.

The solution is as follows. Firstly, men living in the house must be submissive to the female power and honour that female power. If not, that female power in the form of female spirits will rage through the house, get into the men's minds, and literally send them slowly—and sometimes spectacularly—mad.

Secondly, a gift of gold or silver must be given to the local springs by the male as a 'giving back from what has been taken.' The men should never go near the local springs or woods, and must not show aggression to any living creature or inner being in the area. Now you can see why most men would not follow such advice.

In the valley where we live, we have raging female spirits who come out of the springs, and we sit on top of silver and copper mines. The number of men in this small village community who go mad is a local joke. As I write this, one of my male neighbours has just been hauled off to a secure mental ward—the fourth this year so far.

My partner Stuart manages to sidestep this issue as he is a long-term priest to a warrior goddess and has great respect for the female power. He never goes in the woods or near the springs, and he is very protective and respectful of the land, the spirits, and the creatures here.

Often you will find, particularly when buildings are concerned, that the people who have the issues are unwilling to make the changes necessary to have a peaceful home. The men in particular will often have a very testosterone-fuelled response to house problems and will feel they have to challenge

invasions. It is exactly this attitude that often brings the problems about in the first place.

A man might respect a huge lioness sat in his yard, and would not try to confront such a creature; many people do not understand that these feral female spirits are of a similar ilk and can do just as much damage. Essentially it is a territorial dispute where the house residents are the intruders, not the spirits.

## 2.4 Burials and ritual centres

Ancient burials, stone alignments, and ancient ritual centres can also cause many problems in a house. As is the case with most inner issues, the symptomatic picture is often mental and physical disturbances in the residents, along with strange things happening in the house. If the initiate is called out to a house that sits on such a place, it is very likely this is the cause of the problem.

These types of places have all sorts of issues, which usually boil down to problems with guardian spirits, astrological triggers, or someone disturbing the site in some way. It is not impossible for people to leave a peaceful life on such a place; it just means that they have to adjust how they live in such a building.

If a guardian is triggered, it will attack the household occupants. If a guardian attacks, it will manifest as nightmares where the dreamer is constantly attacked or told to leave. When they wake they may find themselves covered in scratches and bruises.<sup>8</sup>

No one will feel safe or welcome in the house and it will be constantly cold, no matter what heating is used. Often animals will not come into the house or will act in fearful ways. Things will get broken, and if weapons are brought into the house the activity will heighten: weapons will be seen as a threat.

These guardians are only doing their job, which is to protect their site from intrusion or

<sup>8</sup>Always look to see if the marks are in places the person could not reach themselves: you would be surprised at the number of people who self-harm for attention and claim they were attacked, or who simply scratch themselves in their sleep.

destruction. The more powerful the burial or ritual site, the worse the backlash will be.

If it suddenly triggers in a previously peaceful house then something will have caused the reaction: new building work, digging in the garden, moving a major stone, or bringing a magical or religious power object into the building that is not compatible with the power of the burial or ritual space.

Burials only tend to cause such problems if they contain *sleepers* or people who for one reason or another kept their spirit locked in the remains of the body. This was usually done voluntarily, though sometimes it was done as a magically forced action.

Either way, such a burial will have a guardian and it is the guardian who causes the problems, not the spirit of the person buried there. Any spirit who directly causes problems from a burial is a different sort of problem<sup>9</sup> and is handled a different way.

Ritual centres can also cause problems, either by nature of the ritual centre itself or by the beings who guard it.

A ritual place that was a place of sacrifice, for example, can cause all sorts of problems, and not just from bad energy that has built up from the constant slaying of animals or people. If a local deity<sup>10</sup> made an agreement in the past with the earlier humans whereby the humans offered sacrifice in return for protection, then if those sacrifices have stopped the deity involved can cause major issues.

Such an issue can become an adept-level problem, as the deity or being would have to be communicated with and a new truce negotiated with more humane methods of making the trade-off. Sometimes an acceptable trade-off can be as simple as offering the first food of a meal, which would be within the scope of an initiate to set up, but other times it is not so easy.

If you find yourself in such a situation, know when you have gotten to the stage where it is beyond your ability to deal with it. Making a

<sup>9</sup>See *haunting*, below.

<sup>10</sup>Or deities, or land beings.

mistake in such a situation can be deadly for the people who live in the house.

You will know that it will be a tough one if the building has a history of sudden deaths: this is the deity taking their due when it is not offered. Such a situation can quickly become dangerous and really needs an exorcist who knows what they are doing.

Other ritual places are not so deadly, but can still cause issues just by nature of the power that emanates from them, particularly if it has gone out of focus. Very old ritual spots<sup>11</sup> tend to keep their focus naturally: they were well done and will last virtually forever.

But newer ritual spots tend not to be done so well and can quickly spin out into a disordered maelstrom of turbulent energy. Such places have to be kept tuned if the humans wish to live there peacefully. Imbalance here will attract all sorts of unhealthy beings: parasites, Underworld beings, ghosts, you name it. So such a place will have to be stripped clean first, then tuned.

The householders will have to learn how to keep the house tuned: a central candle lit each day with a silence meditation of the void, no loud or volatile music, no violence, no violent or aggressive films, games, music, etc., no cooking of meat from an animal sacred to the local culture...the list can be long. Any of these things can jar the ritual power and cause a guardian to lash out, or cause the ritual power to manifest itself through the house and people.

If the ritual area was dedicated to any sort of fire magic or religious fire deities, then it can be a dangerous place unless it is kept ritually and spiritually clean and calm.

There have been occasions when I have been called out to just such places, given advice, tuned the place in for the householders, only to have the advice ignored after a week. (It was too hard, too silly, not convenient—these are some of the excuses I have been given.)

Sadly in each case where the advice was ignored, disaster struck. On one occasion

a house fire burned the place down and killed. On another, where the occupant not only ignored the advice but threatened the guardian, they ended up in hospital with multiple serious burns (a freak cooking accident in the house). These sorts of places are not to be treated lightly, and once triggered, it can take a long time to put them back to sleep.

If the residents are magically inclined, then the simple four-directional gate work, with a central flame, done every week, will calm everything right down, change the frequency of the house, and restore peace. Sometimes such places can be triggered by certain astrological alignments, so if a place like this triggers for no apparent reason, check the astrological weather for the area.

If the ritual area was an old temple dedicated to a religion mildly compatible with modern humanity, then simply working regularly in the house with a system of tuning compatible to that religion would work. For instance, in modern houses on top of old Greek, Roman, Egyptian, etc. temples, having a presence of their deity in the house, in an honourable place, with a daily candle or a glass of water, can be enough to calm things right down.

If it is a very old ritual spot, or was for deities that were destructive, find a counterbalance deity power with the intention of bringing a vessel of that deity into the house. Always double check by doing readings to make sure they are in fact compatible and will counteract the destructive power, not add to it.

In all cases, the house should be ritually cleaned and tuned. You know how to do this, even if you don't realise it. (We will recap the methods in Lesson 5.)

## 2.5 Areas of massacre

If someone is empathic or sensitive and moves to a building on top of a massacre site, then they are going to have problems. This sort of presentation will be not dramatic, but any sensitive people in the house will have nightmares, illness, a lack of energy, and a constant

<sup>11</sup>2,500BC and older.



sense of fear in the house. They may become parasited, and any men may suffer personality changes, such as a generally mild man becoming aggressive and difficult.

The symptomatic picture will consist almost entirely of mental, emotional, and physical issues without any of the more dramatic or weird presentations that you get when beings are in the house.

The most that will happen in terms of strangeness is occasionally 'seeing' what they think are ghosts out of the corner of their eye. These are not hauntings, but are like recordings that catch a person's extreme distress and keep replaying it. You have looked at such a thing in your apprentice training. If these sorts of things are happening along with physical and mental changes in the house's residents, it is likely that a major destructive event happened on the land at some point in recent history. After a few centuries such an energetic black hole usually begins to heal, but it can take a long time.

Now you can see why it is so important, if you are called to a building where there are disturbances, to look carefully at the history of the house, the history of the land beneath it, the geological and geographic details, the mythic patterns on the land, etc.

Far too often when a priest or magician is called to a troubled building, the cause and solution of the problem is worked out exclusively from the presentation of the human symptoms. As a result the conclusions are often wrong, and the 'solution' does not help the people living there. Always look at the land's and the building's history in detail first before you do anything else.

When you have a situation caused by a massacre site, you need first to understand what it is about the site that is causing the problems.

When a massacre occurs, a huge amount of inner energy, emotive energy, fear, hatred, anger, etc. becomes trapped in a loop and constantly replays itself. This attracts parasites. Often the person or people who

commit such a crime are themselves dangerously parasited, and those low-life beings stay on the site, constantly feeding from the loop of energy. Also, if an Underworld destructive being was involved, it can sometimes stay in the land spot: this does not always happen, but it happens often enough that you need to be aware of it.

For an empathic person, it is like walking into the midst of the massacre as it is happening, but unless they are magically aware they will not understand what is happening to them. Often the physical symptoms are connected to the adrenals and the kidneys, though a particularly psychic person may manifest injuries that reflect the nature of the massacre.

Animals will often not stay in such a place and if they are forced to<sup>12</sup> they will become neurotic very quickly. Any young people going through puberty will likely become violent and/or deeply depressed.

In this situation there is no option but to deal with it or move: it cannot be lived with and if it is not dealt with, the residents will become chronically ill.

The solution<sup>13</sup> is to fully cleanse and tune the house. This cannot be done as a one-off working: it can take months to achieve.

And this is also something you need to understand as an initiate: movies have brain-washed us into thinking that such problems can be cured by one dramatic ritual, after which everyone will be just fine. It really doesn't work like that. Think of it like a building that has just been torn apart by a tornado: the rebuilding is going to take some time.

It is not beyond an initiate to deal with this, but you have to be prepared to put the time into the job and see it through. The solution is regular ritual cleansing and tuning the building to the directions, the powers, the thresholds... you have to turn the centre of the house into a magical working space by regular and consistent repetition of the basics.

<sup>12</sup>Indoor cat, for example.

<sup>13</sup>Apart from burning the house down.

The reason this works is that the tuning of the land has been knocked off severely by the impact of the massacre and the huge energetic belt of energy such a thing causes. The space must be retuned and held there long enough for the tuning to stick.

You cannot teach the method of retuning to the residents, as it needs someone who is already immersed in the pattern to make it work strongly enough to have an effect.

This is why you spent so much time doing the same basic ritual over and over, with bits added each time: it not only taught you the details of such work, it also built up the pattern within you so that the pattern could switch on.

If you think right back to Apprentice Module II, most of you will remember how the rituals had little if any impact. You would have felt as if you were doing empty movements: you needed to learn the pattern first; then the power slowly began to creep in with time and practice. You cannot expect a total beginner to slip straight into the power pattern: it just will not work. So the magician has to do it for them.

A place that is as close to the centre of the house as possible should be identified and the four altars and central altar placed there. The house should be ritually cleaned with the salt water ritual, music should be used in the space to start the process of frequency changes, and the house should also be cleaned with frankincense to drive out any low-level beings. Also, all the house's residents should be given a ritual bath or cleaning. Do not at this stage try to do an inner visionary clean-up to get rid of the parasites, as there will be too many and it will be too dangerous.

The altars will need to stay out all the time and not be put away, so they need to live in a room where the residents are willing to leave them all out and keep an eye on them. The four directions and the central flame, the powers above and below, need to be established. The first session should have the magician's ritual cloth on the floor to 'set' the pattern, and the magician's sword, stone, and vessel should

be placed on the altars, again to establish the pattern.

The magician will have to go round the directions, open the thresholds, ask for their own contacts to come to the thresholds, and then for a guardian being to come into the space and stay there to guard the pattern. The magician will need to do the Anchor ritual to re-establish living human energy on the space.

This work needs to be done at least three times a week, preferably every day, for a week or so. The difference in the house's energy will be felt after a few workings as it becomes the dominant pattern in the space. Essentially you are retuning the space with a louder, stronger frequency and pattern that will overwrite the one that the massacre imprinted on it.

Once that shift is felt, you do four more sessions, and *then* try to work in vision to get rid of any lingering parasites. This visionary work should be done via the Inner Library, and with some of the inner contacts from the Library: never attempt it alone. If more than one initiate is available, a group of you could clean the space up, again going through the Inner Library, which affords you protection and also direction.

A rhythm needs to be established of ritual cleaning and the tuning of the space. The cleaning should be done weekly and the ritual work in the space should initially be done every day, or at least three times a week.

In between the ritual workings, candles should be kept going and the gates left open all the time. In practical terms this means that the house's residents must keep up with renewing the candles.<sup>14</sup> Seven-day vigil candles are excellent for this, but always make sure you attend to any safety precautions: burning candles in energetically unhealthy spaces can cause fires.<sup>15</sup> Always place a candle in a container that does not accumulate heat (a deep dish will do that), and on a surface which if it cracked or exploded would not set fire to anything. Placing a candle in a bowl of

<sup>14</sup>Eight-hour tea lights on a fireproof plate or dish or a long-burn candle in a glass—and not perfumed!

<sup>15</sup>Beings trying to put them out, the flame flaring with too much inner energy, or the glass holder cracking.

water is one way to do that, and it also brings in the added element of water, which can help. In any exorcist setting, when lighting a candle, always look around to see if anything could catch fire.

I cannot reiterate this enough, as I have seen so many freak fires start from candles in magical situations. A small flame can flare very high if it is energetically disturbed: it can set fire to wallpaper, curtains, cabinets: such a flame in a magical situation is like a potential jet engine. Never, *ever*, take for granted that it will be safe.

The flames should be kept lit all the time. Lights should be left on in the house overnight (hallways etc.), and where possible the light bulbs should be swapped for bulbs which have a strong blue-white frequency to them (like full-spectrum bulbs). This simple act also helps, along with many other things, to change the frequency of the house. Smells are also important. Smells attract or repel, they lower or raise a frequency in a space. An exorcist should always pay special attention to the smells in a space.

Any chemical air fresheners<sup>16</sup> or scented candles<sup>17</sup> should be removed. Chemical smells can repel the helpful beings and draw in parasites; they can also interfere with the natural signals that human scents put out and therefore send confusing messages to the beings in or around the space. This is the reason that most adept exorcists do not wear perfumes, deodorants, or colognes; rather they use specific essential oils.

Chemical smells in a disturbed space will only make a bad situation worse. Using oil diffusers/burners and dropping essential oil into dishes and leaving them out will help slowly flatten the space out. You learned right at the beginning of your training about smells and oils, so go back and look up that work. Also, lavender oil has a very interesting 'decontamination' effect in such a house, as does myrtle oil; but Frankincense is always the king of space clearing.

Each time you go back to the house to tune

it ritually, it should feel easier and easier. It may only be a tiny difference each time: it all depends on how powerful the impact was on the land. And there is no set length of time that it can take to fix such a problem. I have worked on a few massacre sites: some have retuned within a month, whereas one took nearly six months of regular work to get it properly tuned.

You will know that the frequency is settling when you come to work in the space and the tuning is still there from the last working. There is no theoretical way to explain how that feels, as it is one of those direct experience things: the more you work in different spaces, the more sensitive you will become to feeling frequency changes. This is again why real magical training is not about studying books, but about *doing*. It is only through regular practical work that you will learn how to draw knowledge from direct experience.

Once you have felt the 'holding' of the balanced frequency, you can start to lengthen the time between visits, to once a week, one every two weeks, once a month (time it in with a full moon, when the power pull is strongest).

If the people in the house have any religious or spiritual belief at all, or are that way inclined, teach them the basic act of stilling themselves: the father above and the mother below, and to then light a candle. This simple act can help them if the house kicks off and you are not available.

The house will need a monthly tuning at each full moon for a year at least, to establish a new pattern. So you can see how it can be a long and involved job. The only other solutions are for the occupants to move—which just hands the issue over to new residents—or to demolish the house and clear the land with a large fire. As you can see, there is no easy solution to such a problem.

## 2.6 Objects

Problematic objects in the house are probably the number one reason for house disturbances. It happens a lot more than people realise. Because such a thing can be so subtle,

<sup>16</sup>Plug-ins, etc.

<sup>17</sup>Chemically produced smells.

it can often be overlooked by an exorcist looking for something juicier.

A subtle reaction to a problem object can be simple exhaustion: the person's energy is used up defending their inner energies against the object's presence. Or it can be a spectacular presentation of someone in the home being targeted and attacked in their sleep, night after night.

An experienced magician who is used to inner work should be able to feel such an object almost immediately when they step into the house. The energy put out by such a problem object will be strong and focussed, regardless of what it is or what is 'in it.'

The room where the object lives may be the focus of the disturbance, or if a powerful being is in a vessel it can rampage through the house causing physical and mental disturbances to everyone living there. The objects can be anything from statues, weapons, tools, masks, instruments, to bones... in fact it is quite a long list, and often the object itself, once identified, will tell you a lot about the potential being or energy connected to it.

Tribal ritual objects are quite the fashion accessory these days, but people do not realise just how much trouble they can cause. Fakes are not usually a problem at all, but original pieces can make for some really nasty problems.

In the nineties I had to deal with a lot of household disturbances that were traced to African objects, which were extremely fashionable at that time. Ritual masks, statues festooned with nails, dried blood, body parts,<sup>18</sup> spirit statues, spirit animals with big teeth... for a while I spent a lot of time just going from house disaster to house disaster where each one tracked back to a tribal ritual object. Hopi Kachina dolls were another favourite, as were Tibetan masks and original paintings of Tibetan destroying deities, Balinese ritual masks, African artefacts, and so forth.

People give no thought to the fact that these ritual and sacred objects hold real power, and often also hold beings within them, and many times the objects bought are attackers, curse objects, or hostile spirits. Some of the tribal traders who sell these objects also have the mentality that the hapless people buying them deserve everything they get: it is seen as payback to sell a while middle class person a tribal attack doll who will hound them.

Even where there is no bad intent involved, often such objects have been stolen or conned from their original owners. And they have been taken out of their ritual context and placed on a land that aggravates the indwelling spirit, along with a living space that is not respectful of them. These objects are not ornaments or curiosities, and they should not be treated as such.

In a magical household, they may be treated properly and with respect, and tended to. Unfortunately, they are also sometimes used in ritual work that is totally inappropriate for the indwelling spirit. In those cases, it never ends well—in more than one case I have dealt with, it ended in death from fire.

The way to spot if an object is causing problems is to use inner vision, inner senses, and divination (as outlined earlier). Once the object has been found, the exorcist must then ascertain whether it is a known tribal or magical/ritual/sacred object, or whether it is an unknown quantity that must be further investigated.

If the object has been identified as from a specific culture, and there is indeed a being within it, then it must be sent home to the culture from which it came. There is no way around this, as trying to strip it or change it is likely to cause a 'war' between the spirit in the object and the owner. Usually the spirit wins.

When at all possible (and it may take some research), identify someone from that community and ask if they are willing to take the object and give it a proper home. With tribal artefacts, choose very carefully: there are a lot of 'fake' tribal shamans/magicians/priests who are not of

<sup>18</sup>What were these people thinking?!

the blood of the culture and are not truly connected to that land and blood. Even a white person who has been 'accepted' as a traditional priest/healer/whatever will not be suitable. These types of spirits need to be under the roof of someone with the right ancestral bloodline. Because they have already been uprooted and mistreated, they are likely to turn on anyone from the same blood line as the current owner.

For example, the spirit in an African tribal statue owned by a white American is likely to be very pissed off at not being on their own land—a lot of tribal spirits are deeply tied to a particular land spot or human bloodline. Even if a white American has trained and been accepted by a tribal community, they will hold bloodlines similar to the person who abused the object. Good intention counts for nothing. Regardless of what a person may have learned and who they have been accepted by, these types of spirits only recognise blood and land.

If a potential new owner cannot be identified and contacted, then if the owner lives on the same landmass (e.g. Native American objects owned by someone in the USA), then a road trip is in order. The object must be taken back to the land from which it came, and placed by a river, or on a mountain, or in a cave: often when these objects come back to their own territory they spring to life and will tell you where to put them. Put them back into nature on their own land.

In the past I have sometimes done such a thing on behalf of terrified owners, and when I have driven to the land area that brings the object to life, I have been guided to connect with someone who is the perfect person to take them.

In one such instance, I was guided to a small trading post on a reservation in the south USA. I went in and got talking with the guy who owned it. When I got the feeling he could help, I told him about the object in my car, about the road trip to find it a proper home. He broke out in a large smile, shut up shop, and took me to meet his grandparents, who agreed to take the object into their care. I asked the spirit in

the object if this was okay. It was delighted.

I was very lucky that time. Sometimes you cannot find a home for such an object: in that case you have to build a fire and burn it. As the magician places the object on the fire, the being inside the object is told (nicely) to go back to where they came from. The fire and dismantling of the object frees the spirit and lets it flow back into the inner realms, after which it will likely re-emerge in the land where it came from. Sometimes, particularly if the being was trapped in the object, it stays in the inner worlds.

The owners are often not too happy about such destruction, but there is no other way of releasing the being or stopping the problem. This is why it is important to learn to let go of things. The proper placing of the being is far more important than money.

Don't look on these objects as nasty, dangerous things to fear, but more as lost kids whom you have to take back home. The same goes for non-tribal objects that have beings in them: they are just in the wrong place most of the time.

There are also objects that can cause problems not because they have a being or a curse, but because of what they were exposed to. This can be any object, from a piece of clothing to a bit of jewellery: it is usually something that has been worn.

The exorcist will see it in inner vision as a dark or black space where the object should be, or they will see a strong red energy around the object. It will also feel dirty, sticky, and horrible. This can happen when a person has had a violent death while wearing that object, or they have been in a place for a long time that is seriously disturbed.

If the disturbed energy is strong enough, it will radiate out in the room where it is stored. Or the disturbance can be from the person in the house wearing the object, and local land spirits or beings close to the person who are trying to warn the human to get rid of it.

I came across this once with a dress. The woman in question had a vintage dress that

was beautiful, but when it was handled it felt terrible. No matter what we did to it, it exuded destruction. After a lot of research and inner work, we found that the previous owner had been raped and murdered while wearing that dress, and the family had cleaned it and sold it (???) to the local vintage shop. We burned it, and also did a mass for the victim (she was Christian) and the disturbance settled down.

Before that, I had not been aware that such objects could cause disturbances in the house. After that, once I had been alerted to it, I came across more objects like this in some places I had been called out to.

As an initiate, you will come across situations you did not previously know about, and you have to use all the skills that you have learned to pinpoint the problem and deal with it. The basic steps and rules (Lesson 5) of exorcism will give you indications of what to look for and how to deal with it.

When you come across something unusual that you have not experienced before and cannot find reference to, take detailed notes of each step of your work so that if you are successful, you can share your experience with other magicians/exorcists.

## 2.7 True hauntings of a building

These are rare, but may be put in your path to deal with. You have already looked at some instances of hauntings in your apprentice work, so you already have some background knowledge.

Of all of the rare, true hauntings, a large proportion are not real hauntings of dead people, but are recordings that keep replaying.

If you identify an apparition to be a recording, the first step is to explain the concept to the people of the house and let them know that they have nothing to fear: nothing can hurt them, it is simply a snapshot in time.<sup>19</sup> Most of the time once people realise they cannot be hurt, they are happy to live with the recording and will find it a curiosity.

<sup>19</sup>Remember the Roman soldiers marching through the basement of a school in York, England?

If it still freaks them out, the only way to get rid of recordings is to tune the space properly and regularly, and regularly change the set-up of the house.<sup>20</sup> They can be quite stubborn to get rid of, but usually retuning and keeping the energy of the space moving helps a lot towards rubbing the recording out. But some just cannot be gotten rid of, and they will occasionally trigger. In which case you have to work with the residents to change how they think.

A true haunting can present in a number of ways. You have already looked at some of those presentations and reasons in the past, so there is no need for me to repeat them. To sum up that set of reasons, a haunting will either be a long-term person who is tied to the house or who is not yet ready to step deeper into death, or a short-term haunting of someone who has recently died and is either connected to the house or its residents.

The problem with trying to ascertain what sort of haunting it is comes from the living residents. People like drama. People will embellish, particularly over something like a haunting, so getting a true picture can be tough.

The exorcist needs to be able to work out if it is a short-term or a long-term haunting, and whether it is dangerous or benign.<sup>21</sup>

If the haunting is benign and is a long-term one, then the easiest solution is to teach the residents not to be scared and to learn to live with their resident ghost. Usually they are harmless and can become a member of the household. The living residents can be taught how to impose boundaries by talking to the ghost, and also asking the ghost to earn its keep by warning them of potential danger.

If the haunting is not benign and it is a long-term one, things get a bit more complicated. It really helps if you can identify either the person (through research) or at least the

<sup>20</sup>Move the furniture, change how the room is used, etc.

<sup>21</sup>Though scary, most human hauntings are benign, with the ghost more scared than the humans are.

religion they were raised in. If you know that they were aligned with a particular religion, you can use that information to conduct a religious ritual, open the gates, and basically push them through. In Lesson 5 I will outline all the different methods that can be used, and you will just have to go through them until one works. There is no real way of knowing beforehand what will work, as each situation is unique.

There is something you can try before you go through all the more complicated actions, and that is to sit in the house and go into vision. Go around each room until you find the ghost, then sit and talk to them. Ask them why they are stuck there, and if they are willing to *move forward*<sup>22</sup> if you help them. Often they are trapped and distressed, or they are frightened of moving into death, or they are lost. Some don't even know they are dead. When working in such a way you must hold stillness within yourself, and have patience and compassion without being emotive.

If the dead person has a parasite connected to them (you will see it), then that is what is preventing them moving forward. You will need to remove the parasite (a later lesson in this module).

Then take the person into death. You can do this by opening a vista for them of the Plains of Death that lead to the River, or by taking them in vision down into the Underworld Forest and out to the River/Desert.

Or you can, if they are religious, open all four gates, walk them round the gates, and stand them before each one until a contact comes forward whom they recognise as a religious figure or person who featured in their lives (an angel cross-dressing for them). They will step through one of the gates that draws them.

Another option is to set up an altar in the west in the house, build up the directions by walking around them and acknowledging the gates, but only having an actual altar in the west. Commune with the contacts in the west and let the power build. The west gate will

pull many ghosts and they will usually step through on their own without prompting.

Though hauntings are rare and can be dramatic at times, they are not usually difficult to handle: it is just a matter of getting the dead person to move forward. If they are connected to the family, they may go but come back a few times, usually when the family is under threat, and sometimes for no apparent reason. They will come back and forth and eventually fade off in their own good time. If they are not doing any real harm, it is kinder to let a soul find its way in its own time.

There are other types of problems with buildings and entities, but some of those are dangerous and will be dealt with in your adept training. If you find yourself called to a building to help someone (and you have not gone out looking for jobs) then it is very likely to be within your skill set to help that family. Never go looking for this type of work, and certainly never advertise yourself as a magical exorcist, as this will short circuit all the protection and inner workers around you.

As a magician-initiate, if you are needed you will be placed in the situation: someone will ask for help or you will find yourself in a haunted building. If you learn to let the inner contacts guide you and place you where you need to be, you will learn a lot, get a few bruises, and make mistakes—but you will also do a lot of good and you will mature as a magician. If you advertise yourself, and particularly if you take money from people for helping them (if you charge) then you will find yourself without inner support. This is not a business, nor is it an ego pedestal: it is magical service.

While I was actively doing such work I never mentioned that I did it, and I certainly did not list myself as an exorcist. I didn't need to anyway: I was constantly put in the path of people who needed help, and once my body had enough of the hard work, the inner worlds stopped sending me jobs. Only then did I ever mention that I had worked as an exorcist.

<sup>22</sup>This term is very important, as a dead person's instinct is to step forward.

It is a very demanding form of service and can really take a toll on your body, so either you will find that you only have the occasional issue to deal with, or like me, you will be put to work intensively for a span of time and then, when your body can no longer deal with it, the inner worlds will back off you.

## 2.8 About the practical work

Obviously I cannot produce a situation where you can test out your skills. Life and the inner worlds will provide those situations as and when they are necessary. However there are certain skills that you can practice,<sup>23</sup> and the ones you can do now are readings and research.

It is really important to have good research skills as they are an important part of diagnosing a problem: you need to learn how to gain the information you need. Some of you will already have good research skills in which case you can test them in this practical section. If you do not, you can really start to learn through the exercises I set for you.

In the research exercises you will look at a place in depth. Then you will do readings on that building to compare them with what you have already found from research.

Walking into a potential situation that needs an exorcist without first doing background research could potentially put you and the residents at risk: you can stir up a lot of trouble if you handle a difficult situation badly. The key to approaching a situation properly is to know as much as you can before you walk into it.

And remember that in a real situation, its effects start on you from the moment the person makes contact with you and you agree to help. If there is a major, powerful, hostile being involved<sup>24</sup> it will pick up on you as soon as the residents or victim make contact. It will try to stop you intervening, so you need to be on your guard straight away.

<sup>23</sup>The more practical ones will come in Lesson 5.

<sup>24</sup>Which you are unlikely to come across before you get adept skills.

Keeping up your own regular practice in your magical space, working the directions, and doing your grounding rituals and meditations will afford you a great deal of passive protection. Though you are unlikely to be put in that sort of situation at this stage of your training, you need to be aware of it. Always tread thoughtfully and carefully.

## 2.9 Task: Research

You are going to choose a building that is known to have 'issues.' If you can find something in your own area, it will make this exercise a lot easier. If you can't, choose somewhere by researching online places known to be 'haunted' or which have major problems.

If you find a place but something is stopping you from looking—your computer crashes, you lose links, the pages won't open, you get a strong instinct not to look, or you have a sudden major drop in energy—then forget that place and choose somewhere else. Those are all signs that it is out of your league and you should leave well alone.

You did some research work on similar themes in your apprentice section, so now you can learn to expand them. Once you have identified a problem building, then first research old stories of that area. Also, if something particular happened there, research old news stories, obituaries, and so forth.

If you live near the building (in travelling distance), go to the main library in the area and look at old land maps (for burials), old news reports, census listings, births and deaths at that address back in time, and also look for geology/mining maps/reports, and the general local history of the land that the house sits on.

Find out when the house was built and from that time on, search for things like a house fire, deaths, murders, etc. Some of this you can do online, but for the rest you will need to look at local records that have not made it to the internet.



Also find out the religions of the people who lived there, whether it was a religious ghetto at some point,<sup>25</sup> and any tribal legends or histories.

Also look at the building and area on Google Maps and see what is around it: take a very close look at any fields in the surrounding area to see if there are old or ancient features such as burials, settlements, etc. They will stand out, particularly in drought situations, as you look from above.

Look for any religious buildings nearby (which could be out of balance, drawing things in), any power stations or substations (the energy from such places can draw in beings), and also look at underground water courses, springs, and aboveground for any rivers that have been dammed up or diverted. Look for mining, current or old, disease camps in history (in epidemics, ill people would often be herded into one space), and also look in old newspapers at dates around the full moon for any spike in violence in the area.

Get as detailed a picture as you can of the house/building and area, both past and present, and look into any potential anomaly, historical event, or pattern of disease, violence, madness, etc., that seems to happen more than it would normally.

Write down your findings and draw a map of the building and area with any potential triggers on or in the land marked out. Look at the map: is there any pattern around the building? Is it surrounded by potential triggers?

From what you have found, write down what you think could potentially be a cause. Don't worry if you do not find anything major, but the building is renowned for having issues: it could be someone or something in the building causing the problem, not something under or around the house.

## 2.10 *Task: Research II*

Before I move on to other tasks, you need to do another layer of research to arm yourself with foreknowledge for such events. And that is knowledge of tribal objects.

If the problem is in the house, it is potentially down to such an object and you need to learn how to recognise them—some are not so obvious. To learn this skill you need to spend time looking at various tribal, ritual, and historical objects<sup>26</sup> so you can learn to spot one in a building.

Start by looking from country to country. Remember continents like Africa have many different countries and each one has its own tribal history with specific spirits involved. If you search terms like 'tribal artefact' and then add a continent or country you will see a whole host of different types of objects.

Then you have to learn how to differentiate between objects that could be a problem and objects that are probably okay.

If it has a face, then it can be a problem regardless of whether the object itself is supposed to be 'good' or 'bad.' The same goes for things like deep jars or bowls that have or had lids (vessels that could have been used to trap a being or store one), old drums (they often have their own spirits), and of course weapons, even miniature ones.

Sometimes it is hard to differentiate between a tourist piece with nothing in it and a working tribal piece. I have been caught out with that one, so be careful. I had a 'tourist' piece in my house that ended up attacking my daughter (a Ku from Hawaii). I have also had to deal with a few tourist pieces that were recently made which still brought something in with them. And occasionally, in some tribal cultures that now have tourism but hate the tourists, it is not that unusual to find a modern piece that has been activated with the intention of it attacking the tourist when they get home (old grudges and payback for colonisation).

<sup>25</sup>The Pales in Ireland and Russia, for example.

<sup>26</sup>Thank goodness for the internet!

If you learn to recognise the country or at least the continent of a tribal piece, it will make it much easier for you to discern what is causing problems, and also how to handle it.

Say for example you have spent time researching tribal pieces from Africa, and then you have to deal with a tribal piece from Africa in a problem house. Knowing immediately where it comes from gives you the lead to research the exact country and what it was used for, which in turn tells you what type of spirit is potentially creating havoc in the house. If you are lucky you make also find, through your research, how to deal with it. Some anthropology sites also list local practice and beliefs, which can be helpful.

Once you have an idea of the styles used in the various continents around the world, choose one just from its picture and research what you can about the type of object, what it is supposed to do, how it was used, what spirits were involved, and what spiritual or cultural practice involved that object.

And think carefully. For example, you can find some pretty ferocious-looking statues from central Africa that are said to be protective. Many people would think, “oh, it’s protective, it will not cause harm.” Wrong. It is protective of a particular group of people or bloodline, when it is in its own home, on its own land, and treated the right way. If it is placed on a different land, among strangers, who live their lives in a way that is very different from the originating culture, it can trigger a dangerous response from the spirit within the object.

Get a picture of the chosen object and write notes on computer about what you have found out about it and how it was used. Think about what could go wrong with it. See if you can find out what type of spirit is worked with in such an object, what element/s it tends to align to, and what land area it belongs in. Also find out its power (snake power? fire power?) and how that power is used in ritual.

By doing all this research and keeping notes/compiling a dossier, not only are you learning about tribal artefacts, but you are also

learning how to properly research something in the style of an exorcist.

Write up your research from both tasks on computer and include any maps or images that you have researched. Keep them in a file if you wish to be mentored.

## 2.11 Task: Readings

### 1. Building readings

Now it is time to compare inner and outer findings.

Do a Landscape reading for the building you have chosen to look at. Look at what is in the inner worlds, what is in the land (first card), and what power that land is interacting with (second card).

Look at the long-term picture of the building and if all seems well, then read for the time when it was known to be a problem building. Ask:

“What was happening at an inner level in this house?”

If you still draw a blank, then it is likely that nothing was there, and it is all drama.

Also do a Landscape reading for the surrounding area and ask about the energy and power of the land area. Then do a Tree of Life reading and ask if inner beings have been causing problems in the building now or in the past.

Remember the readings around such activity that you did in the apprentice section. Use what you learned then to look at the building with readings, in a way that looks at it from different angles, different times, and with different questions. Sometimes you have to look carefully and in detail before you can pin a problem down.

### 2. Tribal object readings

Do readings for the tribal object you have chosen to research. Ask first what sort of power flows through it, then do another reading to ask what sort of being is in the

object. These are two very different things. Then do readings to look at how the object would affect a house in a Western culture, far from its home.

These readings will give you a lot of information about how the object operates. Do as many as you need, looking from different angles with different questions to get a clear view of the powers and effects of these objects. Type up your conclusions and add them to your file on this subject.

*Note: After all these readings, wash your hands with soap and salt. If you still feel dirty, take a ritual bath/clean up. You may also need to smudge your cards with frankincense smoke or put them in a bag of dry salt and give them a good shake.*

## **2.12 Optional task: Remote Viewing**

This is an optional exercise, and you have to use your own judgement as to whether or not to do it. The safety of this exercise depends on what building you chose to look at in detail: if it looks like a heavy situation that happened and you get a bad feeling about it, then don't do this exercise. If it feels okay,<sup>27</sup> then go ahead.

Either walk or fly using inner vision to get to the building. If it is a potentially dangerous situation but you still want to look, go in vision via the Inner Library.

First walk round the building in vision and see what you can find. Then go in, and move through it room by room. Take a mental note of anything strange or out of balance, or any beings you see. When you have finished, type up a report of what you found (if anything) and also how you got there and back. Also note how you felt in the twenty-four hours after the exercise.

If you feel drained, sticky, or dirty afterwards, clean yourself up ritually with the salt water bath. Again, put all your notes in a computer file if you are being mentored.

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<sup>27</sup>This is why you need to develop your own inner senses: sometimes you have to make important safety decisions based on them.

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## Lesson 3

# Powers

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In Lesson 5 we will look at basic exorcism methods for dealing with problems. Before that you need to know the deeper powers that are often present and active in a destructive situation that would require an exorcist.

In this lesson we will look at the underlying powers and dynamics that can be present in a bad situation, as knowing the root of a problem can be fifty percent of the cure: often the bad situations that an exorcist encounters can be diverse and complex problems.

Each exorcist who works in the field for a long time will discover their own understanding of power, as well as tricks and tools that can work. If as an adept you decide to specialise in this field, over time you will also discover a wide variety of ways to address these issues that are unique to you.

Sadly Hollywood, sensationalised occultism, and the Vatican have reduced the issue of exorcism down to a simple 'us versus them' mentality, and have also developed a belief that it is a struggle of good and evil that only faith can overcome. This has led to ridiculous situations of unnecessary suffering, along with impotent solutions. It is never this simple: creation is a complexity that cannot be understood or interacted with in such simple terms.

When you are presented with a destructive, dangerous, or possession-type situation, the

key to unlocking the mess is to understand the deep powers that are the undercurrents to such situations. The presenting situation, beings, deities, and human issues are all symptoms of a much deeper problem that must be addressed if there is to be any real hope of a resolution.

To this end, we will look in depth at these powers and how they can trigger such bad situations.

### 3.1 Powers

The first two lessons of this module outlined the classic presentations and beings involved in this field. It was an 'on-the-ground' picture, but behind this a much deeper dynamic is often at work. And if that dynamic is not fully understood and worked with by the magician in their own lives, they will be vulnerable to inadvertently becoming prey themselves in these difficult situations.

Behind the beings, spirits, and deities are much greater forces that are constantly at play and can flow through a bad situation with an immense amount of power, in human terms, triggering all sorts of issues. Before the magician steps in to help others with such problems, they must have found a balanced way to begin walking around and among these powers themselves.

So far in the course you have begun the learning process about these powers and dynamics. You should also have started to implement changes in your life to learn how to live and thrive with these powers around you. In Module III we will take a much closer look at these powers in terms of creation as they flow through all magic.

In Egyptian magic and the Mysteries, there was an old saying:

“Do not offend thy Ka<sup>1</sup> and do not put into your body that which will offend your Ka.”

Modern magicians who read this assume that it has to do with what you eat. It is far more than that. How you interact with the world around you, and how you treat your body, mind, and the land around you, directly affect what can happen around you and to you.

This is the root of many (not all) issues that call for an exorcist. This is not only about staying balanced and clear, but also about not attracting destructive power towards you when it is not needed.

When there is a call for an exorcist there is often one of two (or both) dynamics at play: a disturbance in a human’s spirit, or a disturbance in the land’s spirit. This disturbance creates an imbalance which in turn opens that human or land area up to destructive powers.

Bear in mind that trying to maintain a balance is a constant dance between the powers of destruction and creation: there is no stasis, just a continuous effort to move towards stasis from one power or the other. That constant action of trying to move towards balance is equivalent to exercise that keeps the body strong.

To help this make more sense to you, we will look at two situations that would require an exorcist, so that you can see the chain of events that led to the disasters. This will show you just how hard it can be to help another human in a destructive situation, simply because most

people want you to fix something without actually being part of the remedy themselves.

I will look at two situations, one that you are already familiar with, that we have already discussed in past lessons, so that you are familiar with the background picture.

### 3.2 Situation one: a place

In a past lesson we talked briefly about the energy at the mortuary temple of Hatshepsut. Staying with an incident you now know about, you can learn more by looking deeper into the issue.

The energy problems in the temple were the result of the Luxor massacre in 1997. Sixty-two people were massacred in the mortuary temple on the west bank of Luxor. The end result was a building with a terrible energy to it, as the power and energy from the massacre became imprinted on the building’s stones.

When I went into the temple in 2012, I had to turn around and come straight back out: it “offended my Ka”—which is to say it made me feel horrible and all my instincts told me to get out as fast as possible. By going into that building unknowingly (I had no idea there had been a massacre there) its energy negatively affected my spirit.

The destructive energy did not start with the massacre. It started when a group of men, who were all unbalanced, came together with a single intention. That coming together of imbalance allowed a flow of destructive power to out itself through them, but in a way that brought imbalance. If the filter is degenerate and the power builds somewhere, it will by its destructive nature out itself through the most imbalanced interface it can find—just as a build-up of creative power will flow through the most balanced vessel or vessels it can find.

The power itself, creative or destructive, will seek the threshold, vessel, and pattern that is closest to its own nature in order to express itself fully. This is not a power with a human-like consciousness:<sup>2</sup> it is raw power that flows

<sup>1</sup>Spirit.

<sup>2</sup>Like the idea of Satan in Christianity, which is a human-created idea.

over the inner thresholds and into our world to create or destroy, or both. This dynamic is how we continue to exist.

If you take a step further back from the coming-together of a group of unbalanced men, you get to the individual. Each individual will have taken certain paths to get to the point of communal imbalance. A human who is powerless but who seeks power and is untrue to themselves can make for a total monster, or someone with destructive or, at the least, depressive issues.

And this is where we have to be careful with generalisations. This does not apply to everyone who is out of balance, as we all are in one way or another. Equally, destructive and depressive issues can be caused by all manner of things. Just remember that there is no simple box for all of this: it is as complex as creation itself.

It is also pertinent to understand the meaning of “untrue to oneself.” This can range from kidding yourself that what you are putting into your mouth/body is not harmful when in fact it is, to the situation that brought this massacre to a head: behaving very badly in private and in mind, while projecting a religious purity and sentiment out to the world.

I am sure we have all come across the latter in some way or other in other people. Such a situation is begging for parasites, destructive power, and degeneration.

In the occult world we often get a weird reversal of this: someone who behaves badly in public who is in fact a very nice person in the quiet of their own space. We will look deeper at the people aspect in a moment; let us now get back to the building.

The massacre was a coming-together of ingredients at the most destructive time: a group of dispossessed young men who were full of testosterone and driven by the rantings of an uneducated, imbalanced set of leaders who themselves felt powerless except for their daily oppression of those weaker than themselves.

Make no mistake about this: religious fundamentalism is never about religion. It is about the unbalanced state of mind that wants power and seeks a platform for it.

Their only way of expressing power was through destruction and constriction: controlling the people around them to make them conform to an ideal that is the filter, and doing this in a destructive way: this is usually how a fundamentalist of any type operates.

Such a pattern is a perfect vessel for destructive power to flow through. When the destructive power built that year, it did so worldwide and outed itself in various ways, but the Luxor massacre was the most spectacular. That attack would have involved not only the natural destructive power finding its easiest route to manifestation, but would also have involved parasites (with the humans) and wider destructive beings who were seeking expression.

That perfect storm leaves a building impressed with the storm’s destruction: it embeds itself right into the building’s materials. The more permanent the structure, i.e. stone, the longer the power and energy will stay in the substance.

Any sensitive human who goes into that structure will feel it. If they get back out again they will recover very quickly, particularly if they clean themselves up afterwards. However, if people live or work in such a building, the destructive energy trapped in the space slowly begins to destroy them and any other creatures who spend a lot of time there.

This can manifest as mental or physical illness, or it can continue the resonance of the destruction by flowing through their lives, causing accidents or constant, severe bad luck and/or illness.

It is also common in such situations to have ‘playbacks’ of the events: the energy release records the event and certain triggers will cause a replay. This manifests as ‘ghosts’ being seen that do not interact with anything around them. This is usually the point where the exorcist comes in.

If the exorcist does not understand the depths of the problem with the building's substance, and they perform magical acts, then they may become a focal point for the destructive energy, which can embed itself within the substance of the exorcist.

This in turn weakens them and makes the exorcist vulnerable to parasites or destructive beings still hanging around the building.

This is why it is so very important to ensure that you know exactly what you are walking into—hence the research work that must be done beforehand. And if the destructive power is strong in the building, then any readings that the exorcist may do (regardless of where they do them) will make them visible to any beings accompanying that destructive power.

Many exorcists make the mistake of simply removing the beings and doing a basic clearing of a building. And in low-level problems this will work (and most building problems are low-level issues). But if there is an imprint of destructive power in the building, then removing the beings will only make space for more destructive beings to move in.

In such cases the power itself must be dealt with, and to do that you must understand the destructive force itself. The power has no emotions, no consciousness of its own in human terms, and cannot be communicated with. It is a power, like electricity is a power. It switches on and off, it runs through circuits, and constantly seeks the easiest route to expression.

Some imprints can be removed over time with constant work and upkeep until they normalise. This could take anything from a month to a year or more.

But the problem for virtually all exorcists is that home owners want an instant 'Hollywood' fix: they are often not prepared to make the changes necessary to rebalance a space that is mediating destruction.

Such changes include fairly simple but difficult things that most people in the house are not willing to do. On the owner's side, there must be nothing in the house or brought into it that could be triggered by

a destructive pulse: anything connected to disease, death, or destruction. Most importantly the behaviour patterns of the owners must be very balanced—and this is where the exorcist runs up against a brick wall.

Balanced behaviour that does not trigger any destructive or parasitical patterns means no violent movies or media, no violent music—particularly any with destructive or sexual energy in it, no porn, no aggressive computer games, and no violent behaviour. All these things will trigger a destructive pattern trapped in the house and will keep the dangerous energy going.

Such behaviour in a building with a destructive pattern embedded within it will attract all manner of beings to the building whose job is to destroy and break things down. This is when you get aggressive 'paranormal' behaviour in a house.

It is for this reason that many tribal communities will reject an area or place where massacre, violent murder, or torture occurred. Successive generations learned through direct experience that trying to clear such a space was futile: it was just easier to move.

To clear such a space would first require cleansing and tuning the space magically. Then a daily upkeep of a tuned, peaceful, and spiritually clean space will, along with some adept work to peel off the deeper and more powerful beings, and the diversion of destructive pulses of power, will slowly restore a semblance of balance.

All this will eventually normalise the space to the point where it can be lived in...if one is careful. It is worth bearing in mind that it would never be easy to live there: such an impact leaves energetic scars and weaknesses.

In the case of the mortuary temple, the real catalyst for change within the building substance would come from Karnak, the temple complex that sits directly opposite and across the river from the mortuary temple.

Karnak is a powerful and still heavily active space with all the inner priesthoods, deities, and creative powers still flowing through it. With the mortuary temple on one side, Karnak

on the other, and the river as the fulcrum, there is a wonderful dynamic of scales that can be worked with to trigger rebalance. The work would be done at the creative temple to absorb and transform the destructive power. Once this is done, the mortuary temple could then be cleansed, cleared, and retuned.

Knowing this potential key dynamic can greatly assist an exorcist when presented with a terrible situation: if there are temples or sacred places nearby that are connected to the problem building in some way, they can be utilised to trigger rebalance. But such a process can be long-winded, as the actions have to be done in slow steps to enable natural regeneration to trigger. If the exorcist does it all quickly, it can be an unstable fix.

And if it is the land itself rather than the building that is causing the problems, then forget it. Only nature can clean herself to that extent in her own time. And that time is a long time. You cannot push back these natural destructive powers with magic; it is like trying to stop a high-speed train with a stick.

To stay in a building or patch of land that has a pulse of destructive power stuck or embedded within it is real folly. The force of destruction will be imprinted within the substance of the land or building, and anything that would be even slightly unbalanced, degenerate, or destructive will activate the current.

This in turn would amplify the destructive imbalance flowing from the behaviour or object, which in turn would attract all manner of beings. This would result not only in strange occurrences in the house, but in illnesses, both physical and mental, in every living thing in the space. The power of destruction itself must be dealt with.

There are also natural spaces on the land that have what I call whirlpools of destruction upon them. This is where the destructive power has not become trapped from a major occurrence, nor is there as a result of a temporary tide, but is in fact natural to that small area. From an inner point of view this appears as a whirlpool

of earth, as if the earth is constantly churning. Or sometimes it can appear as a blank space, where there seems to be nothing at all.

These areas were known about, again, by tribal people, and they would stay away from them. But civilisations tend to be clueless about such things, and would dump buildings on top of that space and then wonder why they had problems.

Jerusalem is one of these types of places: it is a space of destruction. Having humans living on it creates a situation where the humans constantly mediate that destruction. To live in such a place will not have as dramatic a presentation as an embedded building, simply because the destruction is natural to that area. But in the long term it will cause a flow of death and destruction to constantly pass through and around the people and creatures living there. It is no wonder that the three religions that are focussed on that place all have destruction and death as their main practical expression.

### 3.3 Situation two: a person

When a very imbalanced person meets with a pulse of destructive force, the result can be pretty spectacular and also very sad. It can happen to varying degrees, and often in subtle ways that go more or less unnoticed other than someone becoming more imbalanced or having a total psychotic breakdown and acting out deadly or violent behaviour. But when you get that rare perfect storm, not only is the destruction spectacular, but it can sometimes change history.

The perfect storm scenario in a person is a complex pattern that often looks something like this:

The person is imbalanced not only mentally and physically, but also in their choices and behaviour. They are often either in positions of real power out in the world (leaders, generals, etc.) or they work within magic effectively but in a very destructive way. They live upon a land area with a destructive pulse, or they become caught up in a tide of destruction.



I have observed this from a distance in some world leaders in history, and also in conflicts and military scenarios. But for a true understanding of how this destructive power dynamic works, you need a close-up, personal observation. This story is about one of those close-up encounters that I observed.

We will call this person Adam to protect his identity, as he is still living. Adam was a magician with a deep interest in everything destructive, Underworld, involving demonic beings, and so forth. He was also heavily imbalanced in that he took a lot of drugs and was very sociopathic. He used and abused people badly, was quite sadistic at times, and all this was a picture that was consistent through childhood.

If he had not met up with magic, he would have not become a filter for destruction; rather he would have just had a life of mental imbalance and medical care.

He was also naturally very psychic, a natural magician, and a strong visionary. He began to dabble with visionary magic, which is how his unbalanced filter became visible to the flows of destructive force. Normally, even with ritual magic, the person usually (but not always) stays under the radar and the magic may destabilise them more, but it will not attract the destructive pulse.

Adam began to experiment with deep access visionary work, going down the Abyss, falling into the Abyss, making pacts with destructive beings he perceived as demons, and so forth. This quickly attracted parasites which fed off that behaviour, and which also encouraged destructive and violent behaviour in order to feed more. This began to attract larger beings—which created a tipping point.

Adam also lived in an area with a natural whirlpool of destruction. So far, all this could have been dealt with by making changes to his behaviour and moving house. But the last ingredient came slamming in to create the perfect storm: a pulse of destructive energy swept through the area and while everything around Adam was more or less balanced, he was the big vessel waiting to be filled.

The pulse swept across the land area and did its usual thing: accidents, storms, people dying... the usual destructive cleaning pulse. But Adam, as a destructive vessel, became filled with destruction.

He went from being a problematic character to being a potential killer. He became obsessed with blades, with killing and carving, and started to go on the rampage. Luckily for him and everyone else, he was quickly arrested and sent to a secure mental ward before he could do a great deal of harm. Sometimes that intervention does not come quickly enough, and a mass killing is the result. And that is the mild version.

When such a person also wields real power, we begin to see regular massacres done in the name of a religion or state. Once one person tells a group of humans that bloodlust is okay (often it is perversely justified to others by political or religious rants), then the lowest base element of humanity rises to the surface. Humans let go of their own self-restraint and begin destroying. Some can resist that; many do not.

The recipe for this is a person who is a vessel for destructive power, and a pulse of destructive power flowing over the land. If there is also a whirlpool of destructive force on the land, and the three ingredients come together, then we see events that change history.

This is the reason so many ancient cultures had codes of behaviour which regulated both interpersonal and private, individual behaviour. Such a code eventually becomes a moral code used in religion, and was/is misused for control. But at its root, the necessity of attempted balance and limitation is the key to stopping such events. The Ancient Egyptians expressed it as living under Ma'at.

To understand this concept better, as it is a major key for exorcists, there is a reading task in the practical section of this lesson. It is a book that clearly outlines the expression of Ma'at in the individual and society. It is not a large tome, and it is not a difficult read, but it is a mandatory one for this course. Do not take

everything in the book as being gospel, as it is not written by a magician; rather it is better to ponder the overall tone and expression of the book.

The basics are this: if a person, regardless of mental illness or not, cannot or will not self-limit and attempt self-balance, they become vulnerable. If they do real magic or are in a position of power, then they become high risk. If they live on a destructive area, they are a bomb waiting to go off. If they are caught in the tide of a destructive pulse, they become the bomb that destroys.

This sort of situation can present a very difficult picture for an exorcist to read. Traditional Catholic exorcists would interpret such a person as being possessed by demons, which they are not. No amount of exorcism on such a person will help: in fact, it is far more likely to add to the problem.

There are three basic rules for the exorcist to follow when presented with such a picture, three things to look at and take into account which will tell the exorcist whether or not they are dealing with a perfect storm scenario, a potential destruction vessel, or just something else far more benign like a parasite infection. Here are the rules.

### **Rule one: look at the person**

Check their physical and mental health and then look at their behaviour. Are they lacking in self-control? Do they take a lot of drugs? (Legal or illegal: remember medication can be just as lethal for imbalance.) Do they do a lot of violent things with their minds? (Video games, heavy porn, violent movies.) How are they with others? Do they do magic or not? (This is a major key, as magical use of the imagination is a big flashing light.)

What you are looking to determine is how close they are to physical, mental, emotional, social, and energetic balance. This will give you one third of the picture. To find this out, you may need to talk to the people around the 'victim.'

### **Rule two: look at the land/building**

Once the person is checked, then check the building they live in and the land around them. Look for histories of murder, massacre, or violent happenings in the building, odd histories of many weird accidents, or a history of a fast turnover of occupants. Also check the surrounding land area for similar things.

### **Rule three: look at the current world energy weather**

When there is a major crisis with someone like this, look at the world news for the previous four weeks. Also watch the world and local news constantly and daily while you work on the case. You are looking for clusters of destructive events both in humanity and nature. They often peak at full moons, and as I write this (May 2015) we have had two successive full moon pulses of destruction which have brought many earthquakes, volcanic eruptions, mass murders, accidents, and so forth.

Look in the country where the problem is, and also look wider, particularly at vulnerable places like the Ring of Fire. If it is all nice and quiet, it is unlikely that there is a destructive pulse happening. That is when you turn your attention back to the building and person, and look very closely.

## **3.4 The destructive pulse**

As I said earlier, this is part of the natural world, in which creation and destruction are a constant presence. And the destructive energy finds the weakest vessels and flows through them. An exorcist is called in when that vessel directly affects humans, or the human is the vessel for it.

When it flows through nature, it seeks out weak points that are ready for transformation, destruction, or movement and it flows through them. The weak points in nature are not strictly physical, e.g. fault line, volcano, and so forth; rather they are usually energetic and they in turn express themselves through the physical filter.

For example if there is a build-up of destructive energy around a volatile land feature, it will out itself through that land feature if it cannot find another way to express itself. Sometimes it simply puts energy behind a land feature to trigger it. This becomes a complex dance of the natural land feature doing its thing: plate shifts, volcanoes, and storms are all part of the natural immune system of the planet.

But when a destructive force is building up around one of these features, rather than the feature itself simply 'breathing,' the outing can be quite spectacular in its destruction. Many things come into play in this scenario: planetary influences, lunar and solar influences, deities, and spirits. And these are things the magician can work with.

If the land is simply doing its own thing and a magician nearby works with the powers, they will not be warned to take action to disperse the energy, but simply to get out of its way. But if it is a destructive force building up, and it can be dispersed to some extent by the magician, the deities and spirits will warn the magician and also suggest what to do in order to disperse the destructive energy.

Often the best action is a tiny catalyst rather than heavy magic. It can be as simple as placating a deity, talking to a land feature, or making a particular type of offering; or it can be as complex as starting a sacred shrine or space and keeping it working. The interactions between a creature (in this case a human) and the land; and the stellar, solar, lunar, and destructive/creative forces that flow through the land can be complex indeed, far more so than we realise or are capable of understanding.

In my younger days, when I read about how various cultures tried to placate such powers with offerings and building shrines, I felt they were rather naïve.

But as I have gotten older and travelled more, and been in the path of these powers, I have learned that I was an ignorant fool back then. The subtle inner connections between the powers and the living beings on the planet,

us included, are all part of the action, and what we do has an effect one way or another.

And there is no 'one size fits all' approach that works. Having been in earthquakes and in the paths of tornadoes, hurricanes, floods, and droughts; and having also been protected from major accidents and shootings (those were a bit too close for comfort), this is what I have found:

Some disasters you cannot alter, but beings will warn you to get out of the way if you work with them.

Some disasters you can alter, and in such cases you will have warnings and be guided as to what to do by the beings that work with you.

Some disasters are not your business and if you are balanced they will bypass you. If you live in a balanced way and tend the land and energies around you, you will also create a mini oasis in your neighbourhood that the destructive pulse will go round. This is the root of sacred king/queenship, and is also part of the work of the adept.

Some disasters can be positive for you: if so, beings will stick close to you and make sure you survive and learn, and that you understand the power of the destructive energy around you.

Understanding this, and also having some experience of it directly, teaches the magician how these destructive powers feel, how they work, how they build, and how they out in various ways. This in turn gives the magician the knowledge they need before they walk into a serious situation requiring an exorcist. If you have been around destruction and have magically come to recognise its feel, you will immediately spot it when called to a building or person with extreme problems.

There is nothing worse than a 'magician' who has spent their time studying grimoires and reading lots of books getting called out to a dangerous or serious situation. They will have no understanding of the powers at work, no clue how to communicate with them, and no understanding of whether it is a true destructive situation or one that just needs a clean and tidy. This in turn

leaves the magician wide open to attack from the destructive beings that flow with these powers...or the magician becomes the vessel itself.

Look on the role of an exorcist as similar to that of a heart surgeon. You do not start operating after a year or two of theory. You really need to understand everything that is going on, why it is going on, and how to handle it without killing anyone. That takes deep understanding, time, and experience.

I hope by now you are beginning to understand that exorcism work, which is part and parcel of being a magician, is complex, wonderful, and potentially dangerous.

Having said that, the majority of people who call for an exorcist do not need one; rather they need a good slap. I have had to really hold back my temper in some situations, and you must also learn that if the situation does not need an exorcist then it is not your job, whatever the problem is.

I was once dragged out of bed in the middle of the night by a frantic phone call. Apparently a teenager was possessed and it was a serious situation. When I got there in the dead of night, it was a simple matter of an uptight parent and a disgruntled teenager letting their tempers fly. That is not an exorcist's business. You cannot change such a situation: it is a matter for family counselling and common sense, something which seemed to be sadly lacking in that situation.

Do not fall into the trap of feeling you have to fix everything. If it needs a magician, get to work. If not, walk away. Those situations are about people wanting to divest themselves of responsibility, and nothing much more than that.

I told those two to grow the fuck up, and left. I had to be at work two hours later.

Before we move on, let's look at the warning signs for the various destructive pulses that a magician would expect to experience in a build-up to destruction. That way, you will

learn to recognise the way your own warning system works.

### 3.5 The symptoms and warnings of an active destructive power

There are two sets of very prominent signals that present to a magician to warn them that something destructive is coming. They either affect the magician themselves, or the signals come from nature, or both. The first step is to learn the *warning signals*, and the second is to learn the *working signals*.

Once you know them and have some direct experience of them, you will recognise them in any situation that you may be called to as an exorcist. Learning to recognise these signals prepares the exorcist either to protect themselves and their surroundings, or gives them some prior understanding of a job they are being called to.

There is also a deep element to this dynamic where the magician is pulled in sleep or triggered to do a magical act or vision that assists a destructive pulse far away from them. This is a case of the magician being pulled into inner service. As an adept you are very likely to experience all these different dynamics during your working life as a magician.

We will start with the warnings that happen directly to the magician, and work out from there.

### 3.6 Personal warnings

Personal warnings can come for a variety of reasons and in a variety of ways. They are too numerous to list them all here, so we will look at the ones that are most obvious and easiest to spot.

The first warning is a drag on one's energy. Of course many things could cause this, but an energy drag that is magically related to destruction has a very specific feel to it.

We have talked about personal energy tides before. When a magical act is triggered into motion, the magician's energy often goes out like a tide as the action's inner structure is created before the actual physical event: it happens first energetically before it manifests physically. The same is true of a destructive pulse or wave. If it is something that will directly affect the magician, the magician suffers a sudden loss of energy and a re-emergence of old injuries. Magical contacts suddenly get very busy or loud in their communications, and there is a general feeling of something lurking over the horizon.

When this set of symptoms appears, the magician is likely to have their energy wrapped up in the destruction itself and so must take action. Often the necessary action is only making small changes: if you are balanced in how you live and work, you will be fine, but you will still feel the impact of the pulse.

Sometimes it is simply a matter of knowing what is coming and taking the appropriate actions such as having particular deity candles lit, giving alcohol to destroying goddesses to settle them,<sup>3</sup> and using constant chant in the house to keep its frequency at the right, safe level of *high* or *low*.<sup>4</sup> You will know pretty quickly if you have the right level of chant or not, as the symptoms will either get worse (wrong level) or better (right level).

If there is anything connected to death or destruction in the house<sup>5</sup> then you need to get it as far away from the house as you can. I was once drying turkey feet outside the house (don't ask...) and hanging twenty-two pairs of dead turkey feet was a bullseye target for a destructive pulse. I was warned immediately to remove them and bury them. The pulse came in six hours later and went around the house (phew).

When such a pulse is flowing across the land, any magical work should be put on hold<sup>6</sup>

until the flow has passed. Otherwise you may well put a very bright light over you that will act as an excellent target.

Sometimes in such circumstances the magician will feel an overwhelming need to sleep. This can come on even if you have only been up for a couple of hours in the morning: you will not be able to keep your eyes open. When this happens, go to sleep, even if you have to call in sick at work.

What is happening is that your deeper spirit is working somewhere around the world to facilitate something. Often you will either have very strange, disturbed dreams, or you will remember nothing at all. When a major disaster pulse spreads across the world, magicians who work in service in vision are pulled in to work. You will be helping someone in the path of the destruction who needs to survive, or you will be ferrying the dead, protecting an area, and so forth.

This happens to me a lot, and I cannot stop the urge to sleep: I just switch off. It does not happen at every major disaster or destructive pulse: you are pulled in only when you are needed and you are not always needed.

For example there was a tsunami in Thailand with a terrible death toll that did not affect me at all. I was not called. But the earthquakes that devastated Nepal<sup>7</sup> put me on my back for days. It started the day before the first big earthquake: I just could not stay awake. When I did wake up, I felt like I had been carrying boulders uphill for days. I have no idea what I was doing, only that I was doing something magical.

You can also be affected in exactly the opposite way. You will suddenly feel young, full of energy, and have strong urges to light the lights and open the gates. The contacts will immediately appear and put you to work. When this happens, and it is very strong, it is because you will be working to facilitate the destruction as a magician in service. Sometimes great destruction is needed, and working with it is part and parcel of service. Again, you will have little idea about what

<sup>3</sup>Read the story of Hathor/Sekhmet.

<sup>4</sup>Remember to your apprentice training.

<sup>5</sup>Apart from a destroying deity that you work with in a balanced way.

<sup>6</sup>Unless the contacts specifically want you to work more.

<sup>7</sup>In 2015.

you are doing: you will be given a job by the contacts and left to get on with it. You are unlikely to see what exactly you are doing, but in retrospect you will understand it.

This adrenal energy response can also happen if you are standing directly in destruction's path and you need to nudge it round you and the surrounding people and land. Again, you will be filled with energy, but you will also feel a sense of great danger without knowing what that danger is.

Once more, you must open all the gates, keep a low chant sound around the house, and sit in stillness. The protective beings around you will guide you as to what to do, if anything. Usually it is maintaining stillness and balance in meditation as something goes around you.

I have had to do this when I was directly in the path of a crop of tornadoes. I did not know it at the time; the adrenal feeling came quickly upon me and I was told to use low frequency chant in the house, to light the lights, open the gates, and sit in stillness.

The tornadoes that were heading directly for our street veered off and hit the neighbouring streets. It was not that I chose to move them—I did not know I was in their line of fire; rather the land beings and deities took control and worked with me.

Less dramatic pulses can come along and act opportunistically, seeking the weakest vessels to flow into—a bit like the combination of bad weather and a leaky roof. These less dramatic tides<sup>8</sup> often change how nature reacts around things.

These signs are very well known to tribal people around the world and they observe them and react accordingly. This is a skill we have more or less lost in the West, though when I was growing up in Yorkshire, England there was a local man who had retained this skill that had been passed down the generations. He was called Mr Foggitt, and he was spot on every time.

<sup>8</sup>Though this can also happen with major tides.

He worked with the land to predict the weather and was so remarkably accurate—often a year ahead at a time—that he became a local hero on television. He would watch and listen to the trees, the birds, the plants, and the creatures, and he could tell when severe weather was coming. He would warn the local farmers who would act accordingly. He was not a magician and he had nothing to do with magic; yet he was a natural magician and a guardian of the land.

He famously called the local weather station news to tell them a hurricane was coming. We do not get hurricanes in the UK, but the day after his call a terrible wind came and devastated the country. Many communities were badly damaged and people died. Interestingly, many old, sick, and very young people were also taken out—not by the storm, but by the power of destruction it brought in its wake. It was a tide of death and destruction that swept across the land.

When I lived in Montana I noticed that the nature signals were particularly strong there, simply because the place had been inhabited by humans for less than two centuries and so was still feral. When I came back to Britain, though it is tamer here, I saw that those same signs, give or take little changes, were more or less identical.

When a destruction or death pulse is building up, crows and rooks start to gather in the village. Owls are also attracted to this power. In March of this year,<sup>9</sup> a time of a massive destructive build-up, crows, rooks, and a couple of ravens took up residence in my garden. These birds will focus where they know there is a magical stream of energy. An unusual mass appearance of them essentially foretells a death pulse building up. This was the signal for me to up the frequency of my house. The power flowed around us and we were left untouched.

Corvids seem attracted to destruction and/or death; owls seem to be attracted to change and/or death. When owls gather

<sup>9</sup>In 2015.

and sing a lot, night after night, there is a major change coming. The key is to watch for changes in their behaviour. These changes tell the exorcist what sort of power is gathering around a space or community.

Learning this first hand in your own life teaches you the voice of the land, which you can then fold into your observations if you are called to a major disturbance in a person or place.

Watch the local birds: note where they gather, what type of birds they are, what they are doing, and how they are acting. These are also questions to ask the victims you have been called out to, though for the most part people are blind to what is happening in nature around them.

Nature itself reacts to these pulses of power, and the exorcist can learn a great deal simply by learning to watch. But because we have lost so much knowledge of nature's voice, you will have to learn to watch your own area very carefully. Note down any strange changes in animal or bird behaviour, keep track of those changes, and compare them with what happens in your area over the next couple of weeks.

An experienced exorcist looks at everything around a difficult situation. If it is a problem with a building, what grows around it and what doesn't? What do the birds do? How do the animals act?

The other nature sign that can give us a heads up of potential issues is a solar flare. This is a nature sign of modern proportions, as we can simply look up the solar weather on the internet. Not all solar storms and flares trigger a pulse, but some do, and they are often timed in with other signs.

What I have found so far is if a solar coronal mass ejection is going to affect a tide of destruction, it will knock me out energetically and I will feel like a slug.<sup>10</sup>

During the crazy March we have just had, the sun was also very busy spitting out massive

pulses of plasma in perfect timing with all the other stuff that was happening.

There is nothing you can do about solar flares other than to take note of them if you are currently working on a major project or you are called out to a major meltdown.

### 3.7 The larger picture of destruction

One of the hardest things for a magician working as an exorcist is to get over the idea of 'God's wrath.' These pulses are normal and part of the natural order of things. However if we build rickety houses in an earthquake or tornado area, or we get overpopulated in a dense area with poor healthcare, many people are going to die. Not because "God is angry," but because humans are stupid.

Of course there is a level of spiritual understanding that gets lost in the fervour of imbalanced religion: it will be said that God is angry and therefore he brings destruction. But the deeper understanding behind this is one that is vital for an exorcist to understand, intelligently, and without dogma.

Let us use Nepal as an example. It sits on unstable land and is a relatively youthful mountain range which is also connected to the Ring of Fire which created it. It is also a very active magical landscape, teeming with beings and land spirits.

To live there, people developed a spiritual practice that connected with the spirits and deities to commune with them, listen to them, and placate them when necessary. They lived with a spiritual code similar to Ma'at, and kept up a constant dance of trying to overcome the basic stupidity and greed of humanity and instead move towards balance.

In modern times money has poured into this area. Houses are thrown up haphazardly and people are swiftly moving away from constant communion with the land in favour of YouTube, the internet, and the ability to make money off of hapless tourists. Many have also fallen away from the ritual practices or enact them for fun only.

<sup>10</sup>Caused by the vital force stretching out in response to something.

This makes for a combination of angry local spirits, deities disinterested in helping the population, and lots of bad buildings where the local traditions in building practice—both practical and spiritual—have been ignored. This is usually down to poverty, which has been caused by imbalance: some people wanting to get rich on the back of the poor, which is a worldwide problem these days. It is a disaster waiting to happen.

If the area was balanced, the deities would have warned the people and helped disperse the power locally, and the buildings would have been built to withstand it.

The day before the first major earthquake, in what became a series of hits, a major ritual was being enacted for the gods. Nepal has a tradition of living Kumaris, or goddesses. They act in a way similar to the Egyptian kings in that they become the fulcrum for power and balance in an area. The chosen young girl stays in a state of ritual balance until she begins her first menstruation, after which she is considered a normal human.

One of the ruling Kumaris witnessed the ritual and was appalled at how badly it had been done and how signs had been ignored. (A snake crossed in front of the ritual chariot: it should have been appeased, and was not. The snake was offering a ritual warning, which was ignored.) She said:

“People have to stop being foolish and start concentrating on what matters most. We have to remember.”

Remarkably, during the initial earthquake, the famous eighteenth century Kumari Chen, residence of Kathmandu’s living goddess in the capital’s Durbar Square, lost not so much as a roof tile, though several giant temples crashed to the ground just yards from its front door. It is also interesting to note that the houses of the Kumaris were left untouched by the earthquake. They are ritually constructed houses in which the deities are constantly attended to.<sup>11</sup>

<sup>11</sup>This story was reported by Isabella Tree of *National Geographic*, and can be read in full at the National Geographic website.

The moral of the story is to work with the local beings, listen to them, respect them, and live in as balanced a way as you can. When the power of destruction flows through the land, the spirits and deities will warn those who listen and work with them, and the larger deities will help divert some of the power around the people.

This is the basis for living and working on sacred land: essentially land that holds a greater amount of inner power and which therefore can attract or repel creative and destructive power much more effectively than other areas. Such areas can become an oasis—or a black spot—for death and destruction.

This dynamic is something that exorcists must fully understand, not only for themselves but also for the people who live on those areas of land. A large percentage of truly difficult situations often boil down to a lack of balance upon such a place.

Today many anthropologists view this sort of behaviour as quaint, and as a way for primitive people to explain destruction. After having directly experienced these phenomena more than once, I can say that this is not true: there is real wisdom in learning to work with the constant, living, breathing land and all the spirits who inhabit it. When the deities and land powers become angry or ignored, humanity suffers.

It is also important at this point to note that the deities, though they present to us in humanised forms, are not human-centric; rather they are the powers of the land itself. When you work with a deity you are working with a power of the land and the planet. The deity/human interaction is there as an *interface* to let us talk directly to the powers that work all around us. This is really important for any exorcist to understand, as major disruptions in buildings, the land, or people never happen in isolation: there is always a bigger picture behind the presenting disaster/haunting/possession.



### 3.8 About the practical work

The practical work for this lesson consists of reading and research. Again it is necessary for you to gain a full understanding of how destruction both presents itself and how different cultures deal with it before you plunge into a practical situation that could potentially destroy you, or at least affect you.

When there is an agenda at work, as in the case in some New Age publications, facts are often distorted to make them fit. So use your common sense.

If you find this research very interesting, then look further into other cultures, particularly ones with shamanic or tribal elements, and see how this dynamic is approached in different countries.

### 3.9 Task: Reading

Get and read *Maat Revealed: Philosophy of Justice in Ancient Egypt* by Anna Mancini (Buenos Books America).

### 3.10 Task: Research

Look up and read about the tradition of Kumaris in Nepal. It can seem terribly unfair to the little girls involved, but research carefully without judgement, and find wherever you can the communications of these Kumaris.

Then compare the dynamic you discover with that of the king in Ancient Egypt. Whereas the king was mystically responsible for the whole country over his lifetime, the Kumaris tend to a small area, often a village or town, and only until they begin to menstruate. Look up the goddess they are connected with and her role. Find out as much as you can, and read what you find from a magician's angle: know what you are looking at.

Often reports of the Kumaris come from anthropologists or publications like *National Geographic*, who approach it either from the aspect of the perceived mistreatment of a child or as a medieval holdover. It is far more than that. And remember, our job is to learn, not to judge another culture from our own standpoint.

Also look into the nature of the dominant religion in Nepal, and how its adherents approach things like sickness, possession, and disaster: you will find it very interesting, but you will have to really look hard to find sensible reports or articles. Stay clear of New Age publications and websites, and try to find articles or writings that simply express obser-

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## Lesson 4

# Tools and Elemental Magic

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In this lesson we will look at tools and methods for dealing with low- and medium-level disturbances in buildings and individuals. Anything more than a medium level of disturbance would be too much for an initiate to deal with, and could become dangerous not only for them but for everyone and everything involved.

However it is very unlikely that an initiate will be confronted by anything more than the level of disturbance they can readily deal with if they apply themselves properly. The training you have received so far will offer you quite a bit of protection, and the beings around you will steer you away from too-dangerous situations.

Of course if you make a point of looking for potentially dangerous possession situations in order to test your skills, the beings will back off and let you get on with it. Stupidity can be a harsh teacher, and there is no reason to throw yourself into a pit of destruction for no good reason.

But if you are willing to be of service and work within your abilities, then you will cross paths with appropriate situations where you can make a real, positive contribution: you will be moved around life like a chess piece in order to deal with things that need attending to and that you are capable of sorting out. Just be aware that such things are very hard work at times and they can exhaust you if you are not

careful. Just use your common sense.

In this lesson we will look at the tools in relation to their application, both for working on a building and working on a person. You will already be familiar with some of the tools that can be used: the key is in applying them properly.

The tools and methods used must be harmonic and relevant to the situation at hand, and each situation can be very different. Remember, your ultimate goal is to restore some semblance of *balance* to a place or person, not to be a warrior who spends their time slaying demons. The work has to be effective not only in the short term but also in the longer term, and it must be conducted for the good of all involved, inner beings included.

### 4.1 Buildings

In a problem building situation, the tools to be used are those which will directly address the issue in the calmest and most effective way.

The rule for all disturbances, whether they are in a building or a person, is:

*Little is better than more.*

Do not use a sledgehammer when a spoon would do the job. If you go into a situation using 'power tools' you are more likely to get an instantly aggressive reaction, and one that

will likely be destructive in the long term: it sets up a war situation, which is exactly what you do not want.

First identify the problem. Then use the simplest, gentlest possible tool, and give it time to work. Only when you have no resolution should you start—slowly—upping the power levels, a notch at a time, until you get a proper result.

Of course, as discussed in depth in earlier lessons, these tools must be used alongside an attempt to change the behaviour of the people involved: no tool will properly resolve the problem unless the people themselves change the behaviour that attracted the problem in the first place.

If they are unwilling to change, then walk away. Under such circumstances continuing would only endanger you and the people involved: again, it would set up a 'war' situation.

## 4.2 Trapping and catching

These tools are used to *catch* beings that may be causing a problem. They are for when a land being/spirit/faery being wanders into a house and gets trapped for some reason, or is just unwilling to go back outside. Such a being is identified by the symptomatic picture and by readings.

It can be difficult to identify exactly what type of being you have to deal with. As different traps work for different beings, it is wisest to use several different traps and hope one works. If you are lucky and can identify exactly what type of being you have trapped (and what element it most resonates with), it will make your work quick and easy.

There are three main types of traps that can be used: *elemental traps*, *containers*, and *patterns*.

### Elemental traps

Elemental traps are a bit like cat carriers: they give the spirit an elemental substance they are familiar with and that they can flow into, and then the element is placed back in nature.

The trap can be a stone, water, a tree branch/twig or a fire.

It is very unglamorous, and there is no spitting or climbing on the ceiling: the being is simply given time to get into the element and is then taken outside. The skill of finding these tools is to use inner sight, and they must come from the area where there is a problem.

In your early apprentice training you learned how to find particular stones, how to work with water, and how to tune a flame and place something in it. When you suspect the disturbance is coming from a trapped land spirit you go outside, find the relevant element, and bring it into the house.

If the disturbance is causing someone to dream of "little people" or children trapped in a room, and things are being thrown around the house or a person is being targeted, then stone is used (faery being presentation).

If the disturbance is fire-based, then a fire or a flame is used. The being is drawn into a tuned flame and sent into the Void when the flame is blown out.

If there is a sexual nature to the disturbance but it is not a parasite, then a tree branch is used. Some land spirits will try to communicate with humans in a way that can translate to sexual energy: sexual energy is a form of communication.

If it is a water being,<sup>1</sup> in which case it will usually be female and aggressive, then water is used—though if the house is over a spring then you have a different situation altogether, one we will look at later in the lesson.

The element must be chosen carefully: it must be the right element and the presentation should be appropriate.

When using a stone, choose carefully and ensure it is harmonious in shape, pleasing to the eye, and appears strongly in your inner senses when you search for it. You must also check that it is not already inhabited<sup>2</sup> and ask the stone if it is willing to be used.

If using a branch or twig, find a recently fallen one: *do not break one off a tree*. Again use

<sup>1</sup>Most poltergeists are water beings.

<sup>2</sup>Use inner vision.

inner senses to find it. Talk to the branch and ask if it is willing to help. If the answer is no, you will feel a shift in your inner senses that will feel hostile to the idea.

If using water, get it outside from a local spring, river, stream, or lake whenever possible. Chlorinated tap water may work if you are lucky, but sometimes it does not. Put the water in a place bowl made of glass or ceramic, and put it in the room with the disturbance or at the centre of the house if it is a house-wide problem. Also be careful about what container you use. Do not use anything with figures, faces, or eyes. Plain or abstract patterns are best. If you use something with animal or human figures on it, there is a chance the spirit may embed itself in the image, which will cause a whole new set of problems.

Once the being is safely in the element,<sup>3</sup> tell it you are going to take it outside and release it back to nature. Then take it outside and place it far away from the house so it does not get trapped again.

If it is in water, pour it back into outside water where at all possible. If you have a water being or a being with an affinity for water in a house, it will have come from a nearby water source.<sup>4</sup> If the water source is under the house, then the being will not budge as you are on its territory, and different methods will have to be used. The most spectacular presentations of trapped or problem beings come from springs or wells under the house. This is usually the source of a 'poltergeist.'

## Containers

If it is a fire being, these can be the trickiest. Sometimes you can get lucky and bridging them into a flame and dispensing them back to their element will suffice. Other times they are really tough to get rid of and must be trapped in a container. The container can be kept in the house or buried far away from the building.

The best container for a fire being is a glass bottle with a glass or metal stopper. The being is caught in the flame and then bridged into the glass bottle.

Once it is safely inside, the stopper must be fixed in place with wax to seal it, then the whole thing bound with blue ribbon—the vibration of the colour blue affects the fire being and calms it. The bottle must be bound tightly with the ribbon, and then the ribbon waxed into position so that it does not break loose. The bottle can then be stored safely in a corner of the room for a few weeks until all reside subsides, after which it can be buried outside. The being will simply sit in that container until it is released at some point in the future when the glass eventually breaks.<sup>5</sup>

Trapping the being this way stops it interacting with the people in the building, and without its active presence the fire energy in the building slowly dissipates.

If it has been done properly, the strength of the problem should drop considerably within twenty-four hours. After that, it should continue to drop in intensity over a period of a couple of weeks. Once the people in the house start to feel cold a lot and the disturbance has stopped, you know you have succeeded: fire beings always elicit a reaction in the human body of feeling too hot, alongside spontaneous small fires, candles flaring constantly, etc.

## Patterns

Another type of trap that can be used is *patterns*. This method is as old as humanity itself and examples of it being used to protect sacred places, burials, tombs, and power tools can still be seen today at archaeological sites.

Many types of land beings become absolutely fascinated by certain types of patterns: usually swirls, complex knot work, and so forth. Carvings in stone can still be seen at some ancient sites and, despite what regular archaeology thinks, these were not decorative; rather they were functional. Eventually as that knowledge was lost they did indeed become

<sup>3</sup>Bridging method in the next lesson.

<sup>4</sup>So if you are in a desert, you can safely assume the problem is not caused by a water being.

<sup>5</sup>This method is at the root of the *Genie in the Lamp* story: 'genie' is 'Jinn,' the Arabic word for a fire-based faery being.

decorative, but they still worked. At some ancient sites where there is complex pattern carving, you can still feel the beings trapped in the stone, still busy working their way round the complex labyrinths and knots in the stone.

This is not a cruel trapping; it is more like providing a Playstation for inner beings: they become fascinated by the patterns and spend vast lengths of time 'playing' in them, which of course keeps the beings from causing trouble.

Mirrors can also be used for this purpose, though they do not so much trap a being as keep them fascinated. The downside is that they can actually *attract* beings if you are not careful.

I have a long wall hanging of intricate patterns and mirrors, and every so often I will find a faery being sitting before it, totally entranced. I have to get a stone, bridge the being into the stone, and put it back outside. But the wall hanging does serve as a good deflection should anything wander into the house.

To use patterns in a house, particularly when there is an issue with faery beings/land spirits, the easiest and best method uses a large square or length of cloth and a gold or silver pen. Draw or paint complex patterns that interlink, like swirls or interconnected labyrinths. Make sure the pattern's paths have no exits, but instead draw them so that they will slowly bring the being into the centre of the cloth. Then hang the cloth in the disturbed area.

Most beings find these cloths fascinating, and will merge themselves into the cloth. After a few days, if everything has gone quiet, take the cloth outside and hang it far away from the house or bury it carefully in a shallow grave. The being will come out when it is ready and flow back into nature.

These cloths can also be hung permanently in very difficult areas to help settle a house down. If the cloth becomes torn or a little burned so that the pattern is broken, it must be taken outside immediately.

### 4.3 Absorbing and tuning

When the problem is suspected to be from a wave of destructive or degenerate power, as opposed to the work of a being, then the first tools to use would be ones that *absorb and tune*.

This is an easy fix, but it must be kept up by the building's occupants. The energy must be absorbed by something while at the same time the space is kept tuned to stillness. (Of course the occupants must also adhere to behaviour that quietens the space energetically.)

The *salt water cure* is very good for absorbing such waves if they are not too strong. You learned about this in the early part of the apprentice section, and it should be applied to each individual room in the house. Bowls or containers of salt should also be kept by every sink so that when the occupants wash their hands with soap, they also place some salt in their hands and wash them with salt, soap, and water. Salt can also be put in a bath, or a handful of salt added to soap in a shower.

To tune a space, the most difficult place in the house should be identified and a lit candle kept there at all times. The occupant must first learn to be quiet and still before lighting the flame.

Constant, high frequency chant<sup>6</sup> going quietly in the background will also disperse a lot of low-level, unhealthy energy. Frankincense used daily in the house will also disperse and tune a space.

To avoid volumes of smoke, put ground frankincense in a silver foil cup<sup>7</sup> over a candle dispenser for essential oils. If high quality frankincense is used, it becomes glass when it has cooled and can be easily removed and replaced.

A glass of water by each person's bed is also a good, simple absorber. These should be renewed each night.

These are very simple methods that can be effective for low-level energetic disturbances.

<sup>6</sup>Plainchant is best.

<sup>7</sup>Dull side outwards, and fold the foil so the cup has two layers.

They can slowly still a house and restore some semblance of normality. My first teacher used to talk about using copper rods buried at particular points around a house in the garden outside. It is not something I have worked with, but it was effective for her. It may be something to experiment with should you come up against a constant flow of difficult energy pulsing through a house.

#### 4.4 Reflecting and discouraging

This is a very old method that is used all over the world, and it discourages random beings from entering a house. It uses mirrors on windowsills to deflect curious beings and low-level, unbalanced energy from entering a house. It can also reflect very low-level magic—but bear in mind that if someone knows what they are doing magically and have an intent to harm, mirrors will offer little protection: they will simply be one of many different layers of distraction and reflection.

Salt again can help discourage many different types of spirits, though using it this way can harm the land outside, which is likely to really piss off the local spirits, so tread carefully. A line of salt across a windowsill or doorstep will stop many beings from entering a house. And consecrated salt is far more effective. Because of the damage salt can do to every living plant it touches, this technique should only be used in emergencies and with much thought.

In one very troubled country house where I lived for a couple of years which was surrounded by very hostile beings, I lined the windows and doors with salt from the inside to give me breathing space before I got to communicating with the hostile spirits and finding out what they needed. Once that was established there was no more need for the salt. Had I used the salt to the line the *outside* of the windows, I would have triggered a ‘war’ situation, as the wind and rain would have carried the salt onto the land.

Faces and vessels are also pretty good at discouraging beings if you know what you are doing. This is something you have already worked with. It is also another very old method which is used around the world. Guardian lions, dogs, gargoyles, etc. placed in the windows and outside the main door can, and often will, discourage troublesome beings—particularly if the vessel (statue) has been tuned and talked to.

One only has to wander around temples and old houses in various parts of the world to spot this method in action. Just buying a statue and placing it by the door will not afford much protection: once the beings outside realise it is just a lump of stone or pottery they will get brave. But if it has been tuned by a magician and told to guard the house, and told what is okay to let past and what is not, it will be a pretty effective layer of protection.

I have worked many times with these types of guardians in troublesome houses, and they do afford a layer of protection that can then be built upon. You looked at these in a previous lesson, so you should know what you are doing with them by now.

Always be careful to instruct the vessel carefully: once in my younger days I applied this technique a bit too vigorously and the troubled house’s children suddenly found that their friends no longer felt comfortable coming and asking them to play out: the guardians warned everyone to go away.<sup>8</sup> So program them properly.

#### 4.5 Tuning and protecting

When things get a bit heavy in a house and the basic layers of help either fail or are not strong enough, then it is time to increase the power levels a little. This can be done using magical tools and deity images or statues. If weak, vulnerable, old, or very young people are at risk in a building to which you have been called, then it may be necessary to leave your magical sword unsheathed in the house for a while.

<sup>8</sup>Kids are good indicators for these types of things.

If you do that, ensure that the household has strict instructions not to touch it for any reason—a fully tuned and working magical sword can give a real energetic belt to anyone who messes with it.

Placing your unsheathed sword in a prominent area of the house can give a window of peace in a crisis, and will also turn down the destructive power levels enough for you to tackle them.

For example, when I was called to a home and I realised it was a very serious situation with children at real, physical risk of harm, I left my sword in the house along with the being connected to the sword. I instructed the sword to “guard and protect” while I figured out the best way to resolve the house’s problem. I also left my exorcist’s cloth shield<sup>9</sup> at the house to drape over the bed of the child as they slept each night.

This approach worked because the destruction was coming from pulses of power and the accompanying destructive Underworld beings. Had I used the unsheathed sword where land/faery/ancestral beings were the problem, it would have triggered aggression. So think carefully about what you are doing and why.

Such actions, along with immediate first layers of distraction, trapping, and clearing, will give the exorcist time to get a handle on the situation and figure out the best way to sort out the mess. While you are looking deeper into the situation for solutions, the magical tools will protect the most vulnerable the house, and the layers of first level action will temporarily take some of the fire out of the situation. Bear in mind that such simple layers only work for a short time: they are not solutions. Rather they give you time to look more carefully and keep the household safe while you work.

Deity images used in such a situation can also be very useful. They can be used passively or actively. First ensure you understand the

religious background and beliefs of the people you are helping: do not clash with their religious base as it will only make things worse for them. If they are Christian, use copies of old Byzantine icons. I used to keep a few copies of very old icons, prints on wood, to use as an exorcist in such cases.

Very old images have aspects in their presentation that can affect a space, whereas whimsical or romantic images will have nothing in them: you would have to program those if you wanted to use them, and that is a lot of work. There is also a great risk of such a modern image being taken over and filled by the problem spirit/spirits.

Choose the icon carefully: if the problem being operates through fire, then the image of the Theotokos in the cup will act as a buffer. Look for images like St. George and the dragon or St. Margaret and the dragon, as these are directly related to the problem.

Don’t fall into the trap of the modern fashion for using simple saints for various problems: you will cause more problems than you solve. And also remember, once again these are not cures and are not all-powerful: they will add a layer that will work quietly in the background, along with lots of other things. It can be a bit like a jigsaw puzzle of layers that together effect change.

If the household is Jewish or Muslim, then having a page of sacred text as an icon will work very well. The ninety-nine names of Allah as a piece of calligraphy is excellent for a Muslim household. For Jewish households, giving them the Shema or specific psalms *in Hebrew*<sup>10</sup> will help enormously. This way you do not clash with the household’s religious sentiment; rather you flow with their spiritual energy.

Alternatively, if it is a magician’s house, then deities such as Hindu or Egyptian gods or goddesses can be worked with so long as the magician knows what they are doing and the household resonates well with those deities.

In general though I would tread carefully when introducing a deity into a bad situation

<sup>9</sup>Different from my personal cloth shield: see below.

<sup>10</sup>Such as the *Book of Tehillim*, Chapter 27, in Hebrew.

if you are not going to be there day and night to oversee the care of that deity. Introducing a deity into a bad situation for help, then the deity not being properly worked with, can turn a bad situation into a perfect storm.

## 4.6 Gifting and cohabitation

This is often the best method to use when land spirits/faery beings are causing the problem and it is not simply a matter of one of them coming into the house. If you are on their territory or the house is built over their spring, rock, whatever, you are most likely not going to get rid of them, so you have to learn to live with them.

Such situations can also often occur when the building is in the countryside and something nearby has been disturbed, or the activities in the household are incompatible with the local spirits.

Such issues are a lot more common than people realise. What is often thought to be a 'ghost' in the house usually turns out to be a land spirit.

If it is not a simple issue of a being wandering into the house, but rather a spirit that is angry or territorial,<sup>11</sup> then they cannot be easily dispensed with. The house's occupants will need to learn how to live harmoniously with the land spirit, which will likely flow in and out of the house with tides of energy.

The first thing to remember, before using any techniques or tools, is that in such cases *the humans are the invaders, not the spirit*. The spirit will most likely have been in that spot for years before the humans arrived.

One of the ways this problem occurs is when the building does not show up in the inner landscape. If the house is less than a few decades old, it is unlikely to have developed a presence in the inner landscape. This results in faery beings/land spirits not seeing the house, and they cannot understand why there is human activity and energies circling a patch

of land that may be part of their territory—and if the house sits on a power spot, spring, or crop of rock used by spirits, major clashes can occur.

The house's visibility in the inner landscape can easily be checked by the exorcist going into the inner landscape in vision and looking to see what is there. If the house does not appear then it needs to be made visible so that beings can go round it rather than through it.

To make a house visible means to establish the gates within it by impressing the ritual pattern within the house. A constant flame will also bring in energy that will make the house visible.

Once this has been established, it is necessary to come to a working agreement with the spirits/faery beings that are causing the problems. And this is something that should be done very carefully as it can easily go badly wrong.

It is best to start by dispensing offerings away from the house by leaving offerings under a particular tree or bush on a daily or weekly basis. What is given is important: anything that does not biodegrade should not be used unless it is a coin or a bit of jewellery.

Usually you want to offer things like a bit of raw honey, homemade bread or cookies, or a piece of fruit, or pour olive oil or wine over a stone. Offer things with no meat—and no fast food or junk food.

Think of it in terms of safety for the birds and animals around you. Chocolate is poisonous to a lot of animals, but raw honey is universally enjoyed. Don't pick the flowers in the garden, and choose a patch or area outside that can be the focus of contact. This will need to be done by the exorcist, and to do that, you will use the skills you learned early on in your apprenticeship: inner senses and possibly readings.

If the offerings are acceptable to the local spirits, and they are talked to, then often this is enough to solve the problem. But this must be kept up.

One situation I remember vividly, and sadly, was on tribal land. An elder was getting sick, having bad dreams, and all sorts of things were

<sup>11</sup>For some reason this happens a great deal in the Rockies in the USA.



going wrong. The cause was identified as an unhappy local spirit. An area of the garden and a particular flower bush was identified as the focal point of contact. The agreement was not to cut the flowers from that bush, and to give food and other gifts under the bush. This solved the problem and everyone was happy.

A few months down the line I was called back to the house as it had all started up again. I questioned the family, and not only had they cut the flowers from that bush,<sup>12</sup> but they had also stopped giving gifts while the being still wanted them. The problems were back with a vengeance. But there was nothing I could do. An agreement is an agreement, and it had been broken. "Sorry" does not cut it with spirits.

But also bear in mind that these spirits often have tides. Sometimes in winter they do not want anything, but they will burst back into action in spring. So it can be individual. I live on a very active faery spot and the agreement I have with the 'locals' is gifts and contact in spring, summer, and autumn, but nothing in the winter as everyone is sleeping.

There must also be an agreement that members of the household do not harm animals and birds that wander into the garden. Rather, ensure that birds are fed, particularly in winter, and if possible and you have an outdoor property/garden, leave some parts wild and undisturbed so that creatures can hibernate. If an area round the house is treated with respect, the spirits of that area will respect the household.

If the problem is a land spirit in an apartment with no outside space, then offerings can be left at a window in the kitchen which is designated as the space for that land being.

If it all goes quiet and the household are keeping up with the agreement, and then things suddenly get active again, it can be that the land spirits are trying to warn the humans of something. In such cases they will not harm the occupants; rather they are trying to get your attention.

So it is wise to inform householders of what can possibly happen, why, and how to deal with it. It is about teaching the people of the house to live alongside their inner cousins rather than trying to evict them.

Sometimes this is easier said than done, and often people will not listen. In such cases, all you can do is walk away from the situation. If a person has been told what they need to do and why, and they choose not to do it, it is their choice.

The same sort of method can be used (minus the offerings) with a true haunting that is not dangerous. Most real hauntings are not dangerous at all, and usually the spirit of the dead person is suffering far more than the living occupants. In such cases, identify a corner of the house that is quiet and where the human spirit can reside safely. Have the occupants keep a dish of water there and change it daily, and when they go into that area or pass it, teach them simply to say hello to the presence of that ghost.

This action builds up a safe area for the ghost, which tends to lessen house issues. Often such hauntings are dead people in distress. They will move on when they are ready, and to force it is just cruel sometimes. If they are not doing any harm, just let them be and create a focal point for them.

If they need to warn the living about anything, they will venture from their corner and try to appear, or they will create an energetic outing to get attention. This can be anything from blowing all the electrics to moving or dropping things. If the presentation is interesting or dynamic but no one person is being targeted or hurt, then it is not a hostile presence; rather it is a frustrated one.

The simple use of cornered territory and water will calm things right down. And eventually it will become a non-issue.

Apparitions that appear in places for hundreds of years are usually recordings or land spirits, not dead people. In any situation with a non-hostile dead spirit, water is the key, and plenty of it.

It is up to the exorcist to find out why the

<sup>12</sup>"They were so pretty," was the excuse.

spirit is there. Has someone simply wandered into the house while lost?<sup>13</sup> Or are they connected to the house or family? Once a reason has been established,<sup>14</sup> then if they are not trying to contact someone for a specific reason it is best to just let them be unless they need something.

Bear in mind that this situation can also happen when a dead relative has not gone fully into death and perceives their living relative to be under threat: they are guarding them. So look carefully.

## 4.7 Building summary

Remember that the simplest explanation is usually the right one: many a 'demon' is actually a blocked drain, a curious land spirit, a lost soul, a pissed off faery being, or just the natural tides of energy within or around the building. This can be difficult to explain to householders and, again, I often find simplest is best.

Also remember to do your homework on a piece of land or house, and choose your tools appropriately. Many different layers work better than one large tool or approach. Start with the simplest layer and keep adding things until you get a result.

Sometimes I start off with something as simple as telling them to leave a hall light on all night and a safe candle burning twenty-four seven. This solves about forty percent of issues, and tells you it is just local beings/energies that are slightly out of balance.

Build the layers carefully, observe each layer and its effects, and keep records as the situation settles: they will be invaluable should major problems kick off months later.

If you find yourself coming across a range of these issues without looking for them, it is likely that you are being steered towards learning in depth the skills of the exorcist. If this happens, it can be handy to have a 'buildings' tool kit ready to hand. We will get

<sup>13</sup>Usually this happens if the house is over a spring or power spot.

<sup>14</sup>Usually fear or confusion.

to that in the practical section of the lesson. Now let us look at 'people problems.'

## 4.8 People

Remember that with people issues, though various tools can be used in an emergency situation, what is most productive in the longer term is modifying how the victim tends to their bodies and how they conduct themselves.

This is not a moral judgement; rather it is about maintaining balance to ensure that the person's inner spirit and outer body are kept as harmonious as possible. Usually people with problems that require an exorcist are far more sensitive than the general population, and they will often need help and guidance to adjust their lives accordingly.

By making such adjustments they also take responsibility for their own healing and upkeep, which is very important. An overly sensitive person will likely attract all manner of problems, and the more unbalanced they are in the way they live their lives, the more likely it is that major issues will manifest themselves. 'People problems' that need an exorcist are often far more complex than building issues, and often the person's body and spirit are in conflict, which in turn attracts the attention of low-level destructive beings.

The key is to attend to the emergency situation while laying the groundwork for longer-term adjustment and maintenance. The emergency situation will be about removing invading beings, influences, and energies from the person; the longer-term work will be teaching them how to live their lives in a way that does not continually make them very vulnerable.

If the victim rejects this approach and wants a simple fix, then often the exorcist can do little more than to perform the initial emergency work as a one off. Do not get pulled into the role of ass wiping by being constantly called back to a reinfection when the person has chosen to act in an unbalanced way that

triggered it.<sup>15</sup>

## 4.9 Initial action tools

There are a variety of tools that an exorcist can use in an emergency situation with a person. They are as follows, and would be used in this sequence:

1. Ritual salt water bath
2. Stole or magical cloth shield
3. Talisman

The ritual bath takes off the first layer of energetic dirt, clingers, parasites, and anything operating at a low magical level. The stole temporarily silences any inner being that may be within or around the victim. The talisman can be used first to loosen any unwanted presence, then to buffer against energetic or magical influences.

The ritual bath you already know and have used, so it does not need repeating here. Talismans are also something you have already begun to look at in the apprentice section: they can be used with some adjustments in the working method to effect change in a person. The stole you have not as yet come across: it works similarly to a cloth shield, though the shield is far more effective than the stole.

### 4.10 Stole

As is the case with most magical tools, how they look is not the most important factor, but *how they have been prepared*.

A stole is like a long scarf with magical elements to it. For a magician it would be heavily connected to the sword and the vessel. It would have the magician's sigil or mark for their stone shield at the point that would sit at the back of the neck. At the bottom of the stole would be the sword sigil on the left and the vessel sigil on the right.

Immediately you begin to see how the stole works with the individual magician's connection to his or her tools, and the stole is infused with the power of the working tools. A stole cannot quickly be prepared in an emergency; rather it is something made during the initiate training, and it is added to the body of the magician when they work. The stole's fabric absorbs the magical currents with which the initiate works, and exposure to them embeds them within the stole.

When the stole is then placed round the victim's neck and body, it immediately surrounds them with the magical energy of the sword, stone, and vessel, which in turn will silence any being or energy that does not belong within them. It will not cure anything and it will not get rid of anything: what it does is create a temporary balance and silence to give the victim a brief respite, and this allows the exorcist to question the victim without interference.

In the practical work section of this lesson, you will learn how to make and infuse such a stole. They are less frightening to non-magical people than a cloth shield, and easier to carry around and use. To the uninitiated a cloth shield may appear 'Satanic' simply because of the patterns and many sigils on it. So if you are dealing with a non-magical person in a crisis, a simple stole will make them feel far more comfortable.

### 4.11 Magical cloth shield

Carrying your cloth shield, as you now know, is like carrying your temple about with you. The one used by exorcists is not their personal magician's shield; though an exorcist's shield is built in a similar way to a magician's, it holds a non-personal temple pattern of the gates, powers, and so forth.

They can appear scary to people who are not used to magic,<sup>16</sup> but they are far more powerful and effective than a stole. They essentially place a person within a pattern of balance and stillness, which allows their

<sup>15</sup>We will look at this in more depth in the next lesson.

<sup>16</sup>Which is when you use the stole.

natural inner immune system to reboot and get to work. They also clear the person's energetic field temporarily so the exorcist can get a better look at what is going on. They can be wrapped round the person, and placed over their bedsheets as they sleep. A shield is not a cure, but it gives everyone space and time to decide the next move. The methods for creating and empowering these shields will be covered in the practical work section.

## 4.12 Talismans

Once a person has been ritually cleaned and a stole or cloth is holding the space for them, a talisman can be used. These are used quickly if the problem is 'outside' the person.<sup>17</sup> They will offer a couple of months or more of protection which allows the person to recover and strengthen.

If the problem is within the person, a talisman can be tailored to make them an uncomfortable vessel for any other being to reside in. It will essentially make the person's body and energetic sphere a toxic environment for other beings.

Talismans are not cure-alls, though, and in some circumstances the victim will need extensive inner work done on their body and inner landscape to eject a powerful being or magical pattern, after which the talisman is used to lock the victim up and keep them safe from further intrusion.

The work on the inner landscape, however, is an adept job and something you will learn in the adept section. The reason it is not attempted by an initiate is that such work can endanger exorcist and victim alike, so it must be done with skill and knowledge.

All initiate techniques and tools are geared towards minor and medium-level issues, not only for the safety of the initiate and victim, but also because it is very unlikely that an initiate would be placed in a situation where adept-level work is needed: you are steered towards what you are capable of doing, and steered away from situations beyond your reach.

<sup>17</sup>Magical attack, or a being harassing them.

Many problems that need an exorcist look worse than they actually are: always start with the simplest techniques and work up from there. If you have been placed in a situation that needs this work, then the initiate tools will work. The methods for developing the talisman are discussed in the practical section.

## 4.13 Use of the magician's cord

This must only ever be used on someone who is directly linked by blood to the exorcist, such as their child or sibling. If the life of a magician's child is in real danger, wrapping the cord round the child's right wrist will offer a temporary layer of protection against death.

The victim must be within the close inner section of the magician's fate pattern for this to be effective and for it not to interfere with the magician's lifespan. To put it on someone who is not very close to your own fate will likely not only not work for the victim, but it can inadvertently transfer your lifespan to them. Because of this, magician's cords are not really used in exorcist's toolkits, but they can be used when the destruction is close up and personal to your own children.

So now let us get to the practical work of making or preparing some of these tools, so that you can not only learn how to make them magically, but will also have them ready and close to hand should you need them.

In the next lesson we will cover the practical ways of using these tools and in what situations they are best administered.

## 4.14 *Task: Making an exorcist's cloth shield*

As outlined earlier, this is slightly different from your own cloth shield in that it is not personal to you, but is of itself and its own power. This is important, as the personal cloth shield is specific to you. The method is to create a shield pattern tuned to the magical directions, powers, and gates, but not to any particular person.

Choose a day to make the cloth and run a chart for that day where you will be working to make it. That chart becomes the cloth's natal chart. Have the cloth and marker pens or paint ready, and prepare the cloth by first placing it in a bucket and covering it with dry salt to extract any resonance from the cloth itself. Make sure you use cloth that has not been used for anything before: a new, plain white, flat bedsheet is perfect.

Once it has been in salt for an hour or two,<sup>18</sup> take it out and give it a good shake. Then smudge it with frankincense smoke to change the frequency of the cloth's substance.

Set up your working room but do not use your own cloth, sword, or vessel. Have a bowl of water on the west altar, your stone shield/anchor on the north altar, and candles on each of the five altars. Place the folded cloth on the central altar.

Light the lights, tune in the directions, and open the gates.

Once everything is open take the cloth round each direction and ask each inner contact on the threshold to place whatever is needful into the cloth for it to work as an exorcist's cloth tool: ask them to embed the power of their direction and the purity and balance of that power into the cloth.

Go round the directions as many times as necessary until you feel that each direction has placed power in the cloth. Then spread the cloth out on the floor and begin to mark it. It should have the hexagram at the top (south), the earth sign at the bottom (north), and a pentagram in the centre with its arms reaching east and west. Draw a sword at the east and a cup at the west, and the flame in the centre. Now add in the planets from the chart that was run for the creation date of the cloth.

Once it is done and is dry, fold it up and carry it to the east altar. Sit down in front of the east altar and go in vision to the Inner Library, to the stone temple room. In vision, unfold the cloth in the stone temple room space and line up the directional stone altars and the cloth

with the right directions (i.e. the cloth's south is in the south).

Staying in vision, go to the east altar, take whatever is given to you, and place it on the sword of the cloth. Repeat round the directions: what is given to you in the south is placed on the hexagram, the west's gift is placed on the cup, and the north's is placed on the earth sign. Finish by standing in the centre and reaching up with your left hand. A hand will come down from above and give you something: place that in the centre of the cloth.

In vision, gather up the cloth, fold it, and hand it upwards to the hand that appears out of the mists above. Once the cloth vanishes from view, bow to the directions and contacts, withdraw from the stone temple, and go back through the library to your work space.

Open your eyes and get up. Holding the cloth, walk round the directions slowly and finish facing south with the central altar before you.

Holding the cloth up in your left hand, with your eyes open, see a hand holding the inner cloth above you and slowly lower the inner cloth into the outer cloth.

Once this is complete, place the cloth on the central altar and leave the room with all the lights going: let it 'cook' for a while. You will feel when it is ready. When that is done, go back in, bow to the contacts in the directions, close the gates, and put the lights out.

The cloth should be placed in a plain bag of its own and kept with the central altar cloth (wrap the altar cloth around it). Every time you work in your magical space and have the central altar working, place the cloth under the altar so that it is regularly tuned in to the power of the space.

This work infuses the powers of the directions, contacts, and generic tools into the cloth.

You can take it a step further and work with some of the major planetary spirits in relation to the astrological layout on the cloth. It is up to you to figure out how and why you would do that.

<sup>18</sup>Overnight the night before is best.

### 4.15 *Task: Making a stole*

A stole is a much more personalised tool that draws on the magician's contacts, tools, and powers. It is draped round the neck and should be long enough that when draped, the ends fall level with your hands.<sup>19</sup> It must be made of a natural substance like cotton<sup>20</sup> and have a double thickness at the neck area and at the bottom.

It is prepared in the magical work space, but instead of using all the directions, it is worked with only in the east, west, and north.

Once you have made the stole, work with it in the east with the inner contacts and ask the powers of the east to infuse the left bottom of the stole with the powers of the Limiter/sword. Do the same in the west and the powers of the vessel (right bottom of the stole), and then the north and the powers of the stone shield (for the back of the neck).

Your request to the inner contacts is *to place into it whatever will be necessary for balance and protection in your work as an exorcist*.

Once it is 'cooked,' the sigil of the Limiter is placed on the left bottom of the stole, the sigil of the Vessel on the right bottom of the stole, and the mark of the Stone on the back of the neck area of the stole. Then fold it up and place it beneath the stone shield. Always keep it there when you are not working.

You can charge it more by wearing it when you do any magic in your space, which impresses the patterns and powers upon it. Always put it back under the stone when you have finished, so that the stone's resonance flows deeply into the stole's fabric.

When you use it, even if you are putting it on someone else, first put it on yourself and hold the ends in your hands. Be aware of the power of the sword in your left hand, the vessel in your right hand, and the stone at your back. Stand in meditation and build those powers every time you wear it, and before you put it

round someone else to give them temporary protection.

If the stole takes a major hit in a bad situation, you will feel it. When you put the stole on it will feel grubby or dirty and you will want to take it off. When this happens, you cannot clear it: you must burn it and make a new one. Never think that a stole is like a suit of armour; it is not. It is but a single layer of protection that will deflect a percentage of destructive power; but used with many other things, it becomes part of a weave that is difficult to penetrate.

### 4.16 *Task: Prep for making talismans*

You learned how to make basic inner talismans in the apprentice section and you can use the same technique in a more specific way to offer a couple of months protection for a person in need.

Never use a talisman when it is not really needed, and never allow someone to use one as a way to avoid doing and changing what they have to do. Talismans can quickly weaken people if misused.

I use them on people in an exorcist situation when there are children involved, or when the person has been hit so badly that their physical body cannot hold the weight of the impact: if they are suffering from an inner impact sickness, a talisman will hold off all destructive energy until their body has a chance to recover.

To use talismans on others, firstly they must agree to it: never put one on somebody who does not know what it is or that it has been magically worked with, as it will clash with their own inner energy. Under such circumstances people often have an immune reaction to the talisman, which is counterproductive.

If they have agreed to it, then prepare the talisman as you learned in your apprentice studies, but tell the inner contacts the name of the person the talisman is meant for, and

<sup>19</sup>It is like having an extra set of hands.

<sup>20</sup>Man-made fabrics do not hold frequencies in the same way cotton does.

ask them to offer protection in whatever way is necessary for the person to be safe and also learn and develop from the experience.

You have a delicate balancing act: you must offer the victim protection without short-circuiting their own learning development. This means that some of the destructive power may have to get through to them, but only enough to help them strengthen, take responsibility for themselves to the best of their ability, and learn from the experience.

People tend to not like this: they want instant and full protection which, though it sounds great, is counterproductive. You will end up as an exorcist who has to babysit people, which is not what the job is about. Your job is to balance the odds: to ensure that people are protected from the very worst without stopping them going through those experiences that will lead them to modify their behaviour and mature.<sup>21</sup>

Remember, in any instance that needs an exorcist there is never a clear 'bad' power and a 'good' victim: often the victim's behaviour is (often unintentionally) part of the cause, and it too needs to be addressed. It is not about them being a bad person, but about them doing something unbalanced that creates an energetic build-up that in turn attracts problems.

This is why an exorcist's work is not about slaying demons but moving the situation towards balance. Nature usually does the rest.

There is no real practical work you can do to practice this technique, and it is already something you should now understand. But you can prepare for such a need by obtaining a couple of plain silver discs or pendants that have no faces, sigils, or anything else on them. If you wish to work with engraving, get plain silver disks and mark them with the hexagram (and you should by now understand why you should use that mark and no other).

Salt the discs beforehand, and after engraving them put them in a pouch and keep them with your sword so that they gain

passive power from the Limiter. When you have need of them, activate them by working round the directions with the contacts.

#### 4.17 *Task: Making spirit traps*

Get a piece of plain cotton or linen cloth and a gold or silver pen.

Open all the directions and gates in your workspace and ask the contacts to guide your hand. Sit in the centre of the space and draw a pattern of swirls, mazes, and interlocking patterns on the cloth.

Ensure that the patterns start on the outside of the cloth and work their way into the centre, that they create pathways that lead into the centre, and that the patterns have no 'release' aspects (no way out of the maze).

Look up different styles of these patterns on the internet. The Celtic ones are the easiest to find. Go back as far as you can in time and look at the early forms.

Also look at Babylonian demon bowls: you will find that though they look very different from the Celtic patterns, they essentially do the same job. The spirit is drawn into the bowl and follows a swirl of words that brings it to a central image, usually that of a deity. The deity power traps the being and holds it there. These bowls were buried face down in the earth outside a house, and were used to stop land beings rising and entering the house. They would rise and be caught in the bowl.

I use two different types of spirit traps: one that leads to a hexagram in the centre (creation) and one that leads to a small circular mirror, which will keep a faery being or land spirit occupied for a long time. The Hexagram holds the being in a pattern of balance that will not harm them, but it will hold them in stillness, and once the trap is taken outside and destroyed it will release them back from where they came.

If you need a trap for a powerful being, make one with a central hexagram while staying in vision in the stone temple in the Inner Library.

<sup>21</sup>Or not, in which case it is not your problem any longer.

Tune the hexagram with stillness and the Void in the centre.

It would be a good exercise for you to make all three types of traps: one with a small mirror stuck in the centre, one with a hexagram, and another hexagram trap that you create while in the Inner Library. Then you will also have all three different levels of trap at hand should you need them.

When they are finished, wrap them up and mark each package so that you know which is which. Keep them very close to the stone shield or wrap them in the central altar cloth until you need them.

You are now getting to the stage at which it may be prudent to get a couple of wooden boxes in which you can keep these tools along with the relevant magical tool. This intermingles their power while keeping them safe from curious eyes and fingers. Once a trap has been used it will need to be destroyed and a replacement made.

You can also experiment with making demon bowls. In the Babylonian method, sacred text was used grab the being's initial interest, and then they were trapped with the use of sacred words and deity images.

If you do not fully understand the words used you can make a bit of a mess of it. But you can make one with patterns and swirls that lead to a hexagram in the centre, which will hold them. The bowl is then turned upside down and buried outside the house's main door, or left upside down under a bed. These bowls are not usually taken outside immediately but are left in position for a while, after which they are buried face down.

Play around with these techniques, make a few different versions of the traps, and have them to hand. If you live in a busy house, make a couple of traps and lay them in problem areas: simply observe what happens and take notes. Experimenting will teach you a great deal.

## 4.18 *Task: Making empowered icons, statues, and texts*

You can also prepare and work with some of the following tools, but tread a bit more carefully as to what you do, what you use, and where you use them. As soon as you introduce deities or religious iconography to a situation, you run the risk of head on clashes with different powers, something wise to avoid where possible.

The rule of thumb is: do not use a religious pattern on a land that is not used to it, or one that clashes with the resident family/household's religious structure.

For example it is useless using a Jewish pattern in a Hindu household, but an Egyptian pattern will work with Christian or Jewish patterns, as they flow from each other. If you use Egyptian powers, ensure you know exactly what you are working with and why: choose wisely if you do not want to make a big mess on the floor.

Generally in the Western world it is wisest to use Jewish or very early Christian iconography and texts if such a thing is needed, as it will usually flow well with Western households. If the household is not religious at all then do not go there, as the deity powers will likely end up offended.

If you use an icon, choose a very old one that uses magical imagery. Take it to your work room, set up the directions, open the gates, and take the icon round the directions. Simply ask the powers in the directions to tune the icon and wake it up. Once you have finished, wrap the icon in cloth and store it with the directional tool to which it seems most drawn.

Using text can be far more powerful than using an icon—but remember, never use a sledgehammer when a toothpick will suffice. The best text I have found to use is from the Torah: the *Book of Tehillim*, Chapter 27 in Hebrew.

Do not think that a simple printout will do. To use text in this manner you have to work within the stream of consciousness that flows from the sacred word. This means being



able to write it out yourself and to verbalise it correctly. Learn and practice how to recite the text in Hebrew and also—very importantly—understand what it means in your own language. One way to do this is to recite the text in Hebrew and then in English. These days there are many resources on the internet that you can use to ensure your pronunciation is correct.

Make sure you understand not only what the text is saying, but also its magical subtext: there is a great deal hidden in these texts. Treat the words with respect: you are uttering a sacred harmonic of Divinity.

When you write it out, do it in your magical space. Open all the gates and do the Anchor ritual. Then tune yourself into the stone temple in the Inner Library: sit in the centre of the room and copy it out carefully, ensuring every single letter is done correctly. If you make a mistake, start again. Do not try to correct mistakes; it must be perfect.

When you have finished, take it to the east altar, still holding the vision of the stone temple. Let it rest upon the altar while you meditate sitting before the altar. Once you feel it is time, pick it up, turn your back to the altar, and face the central flame.

Hold the text before you so that as you speak your breath flows onto the page. Recite the text, using the correct pronunciation, and be aware of the wind behind you, flowing through you as you speak and touching the written word.

Once it is done, put the text on the central altar and leave the room while it completes.

Once you have finished and closed the room down, put the text in a frame so that it can be hung in a space when needed. Wrap the frame in cloth and store it with the central altar tools.

Before you hang it in a disturbed house to help calm everything down, recite the text in Hebrew to the wall where it will be hung. This prepares the wall by resonating it through sound, so that the wall and the text are of the same frequency.

## 4.19 *Task: Making watchers and guards*

You worked with these in the apprentice section, so cast your mind back to that lesson. You learned how to tune a small statue (usually an animal) to guard and watch a door or space. As an exorcist you can use this technique, particularly in a child's bedroom in a disturbed house.

To enliven one, acquire the small statue, get the magical directions, gates, and contacts going, and sit in the centre of the space by the central altar.

Hold the statue and go in vision into the Inner Library. Ask for a being to help you enliven the statue as a guard animal that will watch over someone who is vulnerable, and that will also guard your exorcist tools.

Work in the Inner Library and when you have finished place the animal on the central altar and leave the room for it to cook.

Once it has finished, give the animal a name and tell it you wish it to guard your tools and that it may also be called on to guard a child or an old person in distress. Then place it in the box with your tools, and every time you open the box talk to the animal: remind it of its job and check that it is okay.

You have not trapped a spirit in the figurine; you have made a window: the being is actually in the Library and it will use the figure as an access point. Hence do not feed these figurines: they are windows. To feed them is to encourage other beings to join in.

Do not use these in all problem buildings; only when very vulnerable people are at risk, usually children. Place the statue by the child's bed, tell the child the creature's name, and tell them they can talk to the animal and ask it for help if they are frightened.

## 4.20 *Things to have in your kit*

Keeping a specific kit for exorcism work will help its power focus in that particular direction of work, and it is also handy for when you are

suddenly called to a problem house or person. Often you are given little if any warning, so having it to hand is very useful.

As you gain experience you will experiment and develop other tools of your own to add to the collection. But the basic kit should look something like this:

Consecrated salt

Frankincense oil and resin, with foil and candle oil diffuser<sup>22</sup>

Consecrated water

Galbanum oil

Stole

Exorcist cloth shield

Sacred text in frame

Guard creature

Spirit traps of different kinds

A talisman ready to be empowered

A small dagger that is tuned to your Limiter<sup>23</sup>

A small bowl tuned to the central flame

White candles that have been tuned to the central flame and the directions<sup>24</sup>

High frequency chants

Low frequency chants

Exorcism notebook

Tarot deck<sup>25</sup>

Always take notes when working as an exorcist. Note down all observances and all occurrences, along with dates, times, and locations; also note how the people contacted you and how they found you.

Observe the people carefully for signs of drama and any odd behaviour that may be

<sup>22</sup>Use high quality frankincense that when burned and cooled becomes glass like rather than gum, like *Boswellia Frereana*.

<sup>23</sup>To watch your back as you work.

<sup>24</sup>Mark them so you know which is which.

<sup>25</sup>One used only for exorcism work: a simple Rider-Waite deck for clarity, kept wrapped in a cloth perfumed with frankincense oil to keep it clean.

caused by a being or by mental illness. Note down your first impressions—and never second-guess your them, as they are usually right. Put the sigil of the Limiter on your exorcism notebook to stop any resonances travelling home with you in your notes.

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## Lesson 5

# Basic Exorcism

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Bear in mind when you read this lesson that it deals only with minor to medium-level issues: anything beyond this is the work of an adept. This lesson covers an exorcist's actions once the basic research into the situation has been done and likely reasons for the disturbances identified.

Before we get into the application of the layers of action, remember that from the moment the exorcist is contacted, the work begins. If the exorcist chooses to take on the work, they must put on hold any other work they are doing other than tuning their workspace and themselves. All project work must cease until their exorcist work has been finished.

The reason for this is that the exorcist's inner spirit starts work the moment the contact is made. Any other work could be interfered with or affected by the pattern the exorcist has just stepped into. It could also pull on the exorcist's vital force and cause their energies to become scattered or stretched too thin, putting their physical health at risk.

So self-maintenance is a major consideration when taking on such work. Some exorcism jobs are minor and of no real energetic consequence, but a wise exorcist treats every job as if it could affect their vital force and inner spirit until they know otherwise. Better safe than sorry. Keeping still, clean, tuned, and

focused when preparing and doing exorcism work will ensure nothing untoward can affect the magician's health and energy.

In this lesson we will go through the steps an exorcist would take once they get to the house/person concerned. By this time the magician should already have a good idea of the house's or person's history, a good idea of the area's 'psychic weather,' and know of any major power spots, mining operations, springs, etc. that may be contributing to the situation. The magician should have their notes and maps ready and with them for reference.

### 5.1 The steps of the exorcist

When you arrive at the problem house or the house of the person with the problem, take a little time to sit and look at the area round the house before you leave your car. Look at what buildings are close, any trees, rivers, train tracks, roads, rocks: look at the natural surroundings and also look at the types of buildings/businesses/houses nearby.

You are looking for triggers. Is there anything to draw in parasites? (High schools, bars, etc.) Is there anything that would create conflict with land beings? (Recently chopped trees, nearby woods, rivers, and so forth.)

Then get out of the car and look at the

surrounding houses/apartments: do any of them seem grubby from an inner perspective? (They will appear dirty even if they are outwardly clean.) Is the location a recent development? Are there many sick or old people living on the street? (Hospitals, care homes.)

Get a general feel for the balance of the people in the area, and also for the balance of nature if the location is close to or in the countryside.

When you go to the front door of the location, look at the door and feel how it feels. A lot of magical information can be picked up simply from the feel of a place, a door, or a building. First impressions can mean a lot: you can pick up a great deal about something/someone the instant before common sense kicks in and overrides the initial impression.

Go into the property with an open mind. Often what appears to be a problem centred on a person is actually a building problem and vice versa. Don't assume anything—and certainly don't assume that it is an inner/spirit/haunting: the majority of problems come from drama, stress, overactive imaginations, etc. This is why it is always good to go into a situation like this in a neutral state, and to not get sucked into any drama. And be prepared to come and go over a series of days, or even weeks, as you apply layers.

## 5.2 Initial assessment

Sit and listen to what the people have to say, and listen carefully. Sometimes beings will talk through a person without the person realising. Other times you will get wild flights of fancy, drama, and emotion.

If the person has a being talking through them,<sup>1</sup> just listen carefully and let them speak. Often when this happens the being is trapped or in distress and is reaching out for help. If

<sup>1</sup>You will recognise it by what they say, as the being will talk to you in terms and words and make references that you will understand from your magical work.

the being threatens you through a person, just ignore it and carry on talking to the person. If you are faced with a lot of drama, fancy, and emotion, one of two things could be happening. The first is mental illness, and the second is a land/faery being affecting the person and tipping them over the edge. So don't always assume drama is about attention-seeking: it is most of the time, but it may also be someone who has been disturbed at a deep level by some impact or being which is pushing them out of balance.

Once you have listened to the people, check out the house and the surrounding land, even if the presentation seems to be about a person and not the place—don't make assumptions. Do this without an audience. Ask them to let you wander around the house and outside on your own, as it is near impossible to pick up subtle signals with people trooping behind you.

Take your time and stand in each room to get an inner sense of it. Then look around for any objects in the room that could be a source of issues. Look for the obvious first: tribal artefacts, bones, and statues; and also rocks, branches, and so forth that could have been brought in from outside.

If you find an artefact or suspect object, take your time and feel it out. Pick it up and see how it makes you feel when you still yourself. Some objects that you would expect to cause problems do not, and others that you think might be inert can be busting with spirits or resonances.

Take notes of everything you suspect, and also how each room feels. Do this even if the family thinks the issue is within a person: sometimes an object can hound a person and make it look like the person themselves has the problem, when all along it is the object.

Inner senses play a major part in the early diagnosis of a situation, which is why you spent so much time as an apprentice developing them. Learn to be still and listen, to feel, and to draw information from the energies around the house.

If you find that the problem has a focal point

in an object, then you are lucky: dealing with the object is likely to bring a resolution.

Once you have looked round the house, it is time to look at the people. Sometimes a house disturbance can come from a person triggering the situation. Talk to the household's members individually, away from any other family members. See if there is conflict between the people, or if anyone is taking drugs, drinking heavily, doing a lot of war games, porn, and so forth.

It is important not to be judgemental but to be neutral: people must be able to talk to you in confidence and know that you will not moralise. But also remember that people will often lie to cover things up, so it is hard to work only from what they tell you. You have to learn to spot things without being told them, which means being very observant and reading between the lines a lot.

You are looking for signs to tell you if the person does indeed have a being troubling them, or if the person's actions are triggering a hostile situation with a being. Bear in mind that an actual being invading someone is a lot rarer than people think. Usually it is mental illness or the person's behaviour triggering a being to be hostile.

Unless you have worked in mental health or have a lot of experience in mental health, do not try to assess the person's mental health. That is the work of an adept and a psychologist or psychiatrist. The presentation of mental illness and/or possession can be the same to an untrained eye, and is something that must be approached properly: first is a mental health assessment by a psychiatrist.

Should you come up against someone showing signs of full possession, you must walk away from that situation and advise them to get a mental health assessment before doing anything else: making a mistake can do the victim a great deal of long-term damage.

Usually the sort of thing that will cross the path of an initiate exorcist is someone being harassed by a being. This can appear as physical attacks on the person, nightmares,

and strange things happening to them around the house. When a person is being targeted like this it is usually because some unbalanced behaviour of theirs has triggered the being. Patiently questioning them and talking to them will usually bring to light the root of the problem.

If the problem is not a major one, and after putting in place the first layers of protection on the house/person, you can do some readings to confirm or discount your suspicions when you get home. Do not do this in a house with major problems: wait until you are home and do it in your work space with all the directions going and your stole on. Be very careful: beings can mess with readings and can also connect to you through them.

So let us look at the application of the first layers. Introduce one or two things at a time to the house, then return after a few days. If the problem is still there, or went away and came back, add the next layer.

If the problem went away and came back, it is likely that the power or being at work reacted to the first layer and then got accustomed to it. Of course, the choice of layers depends largely on the issue and its presentation.

### 5.3 Placing the layers

Regardless of whether the problem is in the house or with a person, the house must be attended to first, as it is the 'container' for the people.

Any identified artefacts or objects should be removed, destroyed, or sent somewhere where they will be better accommodated.

The first layer of action should be to cleanse the space with the salt water ritual, still it with chant, and use frankincense resin in each room.

I have a collection of small stone oil diffusers that work with tea lights. I place a folded layer of tinfoil on the top as a cup and put the frankincense in there. This makes it easier to dispose of the spent resin once it is finished. I put a

diffuser in each room with an eight hour tea light in it to give the rooms a real clean.

The whole household must also be given a ritual bath. If they do not have a bath, prepare the consecrated water and salt in a bucket. Get them first to shower with an unscented soap and a bowl of consecrated salt that they must rub wherever they can reach. Then have them use the bucket of salt water to wash themselves. Every part of them must be cleaned with it.

Sometimes it is just easier for the family to hire a motel room with a bath for twenty-four hours. The exorcist will have to go there and prepare each bath. This can be a major hassle for a family, but the effort is also part of the cure: after such an inconvenience and expense, they are more likely to listen to your advice about how to keep clean in future.

Once the house is clean, light a vigil candle,<sup>2</sup> in a central part of the house where it is will be safe and not knocked. Tune it to the central flame of the directions. Tell the household to leave hall lights on at night, and for the first couple of nights to leave the high frequency chant CD on at a low volume.

Do nothing more than that for the first layer. Go back after a few days and see how they are doing. If all is well, tell them to buy their own copy of the CD and to keep up with lighting the long-burn candles in a safe way.<sup>3</sup>

Also inform them that any seriously unbalanced behaviour may kick the situation off again, and for them to think carefully about what they do. When this first layer works, the cause of the trouble is likely to be either a low destructive pulse, a parasite, or something that is just curious.

If the problem begins to return quickly, or only lessens but does not stop, then dispense traps, salt water cures in each bedroom, and talismans on any children or elderly people.

Look for any behaviour that would attract parasites and take another inner look around the house. If the problem is strong, think about looking in vision around the house, and also in the area's inner landscape.

Think about whether using guards, or using blocking stones (lead, iron) at the door would help. Also think about using icons and/or text. Use as many outer actions as possible in the layers before you move on to more inner, magical methods.

If before long you have to visit for a third time, then you begin magical tuning actions. This can be a lot of hard work, which is why it is best to try the easiest solutions first.

To tune the house you need to tune each room. You will need to know the house's directions—I always carry a compass in such situations. Identify the directions in each room. If the walls don't match the directions (e.g. a wall is northeast), allocate each wall to the nearer direction. Place a candle in the centre of the room, and if possible one in each of the four directions.

Tune the room by opening the directions and seeing the gates, and beyond the gates the landscape. Work as you would in your own work room. Use the sigils of the sword and vessel to balance the east and west, show respect to the ancestors and land powers in the north, and see the south path opening up for the future. Go round the directions as often as you need to until you feel the tuning and stillness.

You will find that once you have tuned one room well, the others are much easier to tune, and you do not have to go round the directions so much.

Once you have done this, don't go back to the house for a week: give it time to bed in to see what has cleared. The tuning will stop anything else getting into the house and will encourage anything that should not be there to go. It will also balance the space, so that if it is a destructive tide causing the trouble, it will not fill the vessel (house) as much. But remember that the house staying tuned depends on the behaviour of its residents.

<sup>2</sup>One of those week-long glass safety candles is best.

<sup>3</sup>Standing it in a bowl of water, away from anything that can catch fire if it flares, and where it will not be knocked.

## 5.4 Bridging

Should you find a specific being in the house for whom a trap will not work,<sup>4</sup> then you can bridge the being into the Void and back to where it belongs. Only do this for parasites and fire beings: do not do this for land beings or faery beings, as you will get an aggressive reaction.

You can do the bridging with a candle or a fire. A fire is easier on the magician as there is more of the element to work with. If they have an open fire or wood stove, get them to light a good fire and then have them leave the room.

Once you are alone in the room, sit in front of the fire and close your eyes. Tune yourself into stillness, and also tune the fire before you go into the central flame of the directions.

Once you have a feel of the tuning, then it is time to work. Be aware of yourself as the centre of all the directions, the magical south/fire before you, the east to your left and the west to your right. Place your magical sword<sup>5</sup> to the left of you where you can put your hand on it, and put your stole around your neck. Close your eyes.

If you are going to move parasites, cast your mind back to when you stood on a viewing platform in the Inner Library to watch parasites: remember the beings that were around you and call on them to work with you.

Use your mind to search the house. Where you feel a being, presence, or energy, make a mental note of it; then move your mind to the next room until you have a mental picture of the whole house with its hotspots identified.

Pick up your dagger/sword and place it behind you and tell it to guard your back. Hold out your arms. Remember your rootedness in

<sup>4</sup>Elemental fire beings, troublesome active ghosts who are being aggressive, and parasites.

<sup>5</sup>Or you can create a magical dagger as a copy of the sword using the same sword preparation method. Work it out for yourself. A dagger is easier to carry around.

the pentagram, with the hexagram above you and the earth below you.

Cast your mind to the first hotspot or energy/being that you have identified and focus on it. It does not matter how it appears to you: your mind will give it a shape/colour and that is what you focus on. Using your voice say:

“I remove you from this space and I place you in the fire.”

As you say that, use your mind to move the being from wherever it is and see it placed in the fire.

Repeat this with any other beings, energies, etc. in the house. See them in the flames in your inner vision: with your eyes open see the flames with your outer eyes, and see the beings within the flames with your inner vision.

Once you have everything in the fire, focus on the beings in the flames and say:

“You are ejected from this house, and through the fire I cast you into the Void, from where you will return to where you belong.”

Once you have said the words, blow into the fire with a long sustained blow. As you blow, focus on the power of the winds flowing through you and see the beings pushed through the fire and beyond into the Void.

It is not the power of the words that moves the beings; it is the power of your conscious, focused mind and the magical use of breath. The words, however, when uttered by a magician with total focus, lock the action into motion. If the fire has a door (like a stove), close the door after you have done the breath.

You can do the same technique with a candle flame if there is no place for a fire in the house. If you use a candle, keep absolute focus and put everything into the flame. Hold it in the flame, instruct the beings back to the Void, then blow the candle out using mediated

magical breath, seeing the gates beyond the fire close once the beings have gone.

Once you have done this, go to the most troublesome part of the house, set up candles in the directions, place your dagger in the east, and put your stole on.

Do the anchor ritual in the room to tune the room deeply. When you have finished and you blow the candles out, only blow out the outer flames: see the inner flames still burning in the directions. This will keep the ritual tuning in the room, which will then flow out to the rest of the house.

Have the householders go outside while you do the ritual so you are not disturbed, and also so that their energies do not make it harder on you.

## 5.5 Land/Faery beings

If you have identified the cause of the problem as land beings or faery beings, simply work with the elemental traps. Dispense the stone, patterns, sticks, or water in the area with most problems.

Then sit quietly and go in vision. See the being and show it the elemental vessel. Tell the being that if it goes into the vessel you will release it back into the wilds. Wait until the being flows into the vessel and then take it outside. Place it far away from the house.

## 5.6 Female water spirits

If the problem is coming out of a well or spring under or close to the house, you are not going to be able to force the being to move. Because they are in the water, there is no way to get rid of them; and besides it is their territory, and not that of the people living there. The most you can do is to talk with them and ask them if they are willing to share the space with the humans, if the humans respect them.

Then talk to all members of the household. It is important that the men and older boys of

the house<sup>6</sup> learn to be respectful of the power of these female spirits and not challenge them in any way, otherwise they will get a hostile, aggressive response.

The same is true of how they treat the women of the house: if a man acts aggressively towards a woman in the house, the female spirits will start attacking everyone. They will attack the males to punish them and attack the women for being passive.

When one of these types of spirits attacks a man, they will attack his mind to send him mad. When they attack women, it is physical.

To live in a place where these types of beings are active means honouring the warrior power of women. Anything less will provoke a response, and you cannot get rid of them.

The women of the house can be taught to talk to the spirits and tell them who their chosen partner is and why, and that they do not wish for the men of the house to be driven away.

This phenomenon is known worldwide and always comes out of springs or streams of water. If the female power is properly honoured in such a space they can become great guardians, but if slighted they can be terrible to live with.

Often if the household is respectful of them they will fade off and go to sleep. They are woken by violence towards women or by tides of destruction. So the household needs to be aware of that. They will never leave, but they may become dormant after a while.

This sort of phenomenon happens when the spirit world and human culture clash head on: very few cultures honour women in such a way, and in many cultures women willingly take a back seat role in the household or are passive. This is not about sexism or misogyny; it is just a simple dynamic of the expression of a female power that flows out of nature.

In many modern cultures there are few roles for women that still mediate this warrior power, and when this dynamic hits those female spirits, head on collisions usually

<sup>6</sup>Remember: to spirits, once a male hits puberty, he is a man.



happen. Just as some land areas mediate a very male power, others mediate a female power, and most modern people expect that female power to be motherly, protective, and gentle.<sup>7</sup> But this particular stream of female power is not gentle; rather it is powerful and aggressive, and when a group of humans go to live on top of such power there will be a major clash.

If a household is disturbed by such power and they are not able or willing to adjust how they live, the best you can do is advise them to move.

## 5.7 Ghosts

A violent ghost who attacks humans in their minds or bodies is the work of an adept, so do not try to deal with one. If the ghost is frightening people but not actually doing any harm, then they are best left alone and will fade in their own good time.

If the problem is noises, dropping things, lights going on and off, etc., then it is time to talk to the ghost and see what the problem is. If they are just frightened or frustrated, often tuning the space will allow them to flow away. Opening the west gate can also help them move on.

If they are just hanging out and not willing to move, then tuning rooms and ritual cleansings, along with the use of icons and/or texts will limit their action around the house, as will the use of a tuned candle.

In general, though, ghosts tend to fade in their own good time. In the meantime it is important for the people of the house not to be scared (fear will attract parasites) and to establish firm boundaries.

Those boundaries are imposed by working with the various tools that keep the space tuned and still and that protect any children in the house. The use of the magical cloth can be very helpful. It can be placed over the bed of a child as they sleep, or used as a central tuning tool by laying it on the floor with the

central candle in the middle and tuning in the directions/gates.

If the ghost was a problem, an adept would escort them into death and close the gates behind them. But as an initiate too many things can go wrong that would simply make the situation worse. So it is better to focus on cleaning the space, tuning it, and forcing the spirit into a set area of the house with the use of sacred objects, smells, sounds, and tuned candles.

Galbanum burned in a house can make it very uncomfortable for a ghost. If the ghost is troublesome, the key is to ensure that the house is not a pleasant place for it to stay.

The other thing that can be done is for the exorcist to do readings to 'talk' to the ghost and find out why it is there and why it is causing problems. Sometimes the solution is simple, and once it is attended to the dead spirit usually moves on. Also check that nothing is trapping the ghost there, and that there is no object to which the ghost is attached.

Sometimes dead spirits will cling to an object—or they may have been ritually tied to it—and when a member of the household brings the object home, they also bring home the ghost. If this is identified as the source of the problem, the object should be ritually cleansed, and if that does not work, burned.

If the ghost is parasited, work to remove the parasite in the same way you would work to extract one from a body and place it in the Void. You can also bless the spirit by tuning them: doing an adjusted anchor ritual projected at and for the ghost can sometimes work wonders in moving them on. The method for adjusting the ritual is in the next lesson in the practical work section.

## 5.8 Diagnosis reading

There are a couple of ways you can use tarot to identify problems, but it is best to use tarot in the house only when absolutely necessary so as not to attract the spirit's attention. A yes/no series of questions using the Tree of Life can

<sup>7</sup>And some female powers are.

give you a great deal of information, as can a desert/landscape reading for the house.

Once you have done a house reading, write it down and study it carefully. Don't do more than one reading, as that will attract too much interest and will only confuse the issue. Pose your question carefully:

“Is there a spirit or being that is causing problems in this house?”

Look at what is in the house/family position, what is in the inner worlds, what is fading away into the Underworld, and also what is crossing the first card. The second card will tell you what the major interaction is with the house.

## 5.9 Task: Practice

Obviously I cannot drop you into a situation where you can practice your skills, but you can prepare for such events, and also practice on your own house by experimenting with the various tools should your home become disturbed. But for the most part it is about preparation.

Get a notebook and write down bullet point notes about what to do, what to look for, and what to use when. If you get called out to a problem or find yourself in the midst of a problem, particularly on your first few times, you are likely to forget a lot of things until you become used to the routine. Having a notebook with a checklist will help you not miss anything.

Do not leave your checklist on a computer, iPad or anything electronic: it must be handwritten or a typed and printed out booklet. The reason for this is that during disturbances the first things to go haywire are usually the electrics, electronics, and anything with a chip. A book cannot freeze and crash on you, nor will it run out of power. So create your own handbook and keep it with your exorcism tools. Have enough spare pages that you can list your own discoveries as you work.

The more situations you are called to or come across, the more you will learn. You will also slowly develop your own way of working that will be different from your magical training: it is a very personal and evolving way of working. The guidance in this course will get you started, but if you find yourself working a lot in these situations you will grow beyond the basics and will learn on the hoof from your good and bad experiences.

When you discover other ways of doing things that work well, write them down so that others in the future can learn from your development. Magic is a constantly evolving dynamic: it does not stand still. It evolves as we evolve.

## 5.10 Summary

The variables involved with what can happen, what beings are involved, and how to deal with them are enormous. I have not even scratched the surface in this lesson, as it would have been impossible: there are far too many things, too many different types of beings, for you to get a full understanding. Plus this sort of work is about doing rather than reading. The lessons in this module will give you background and ideas for getting started, but, like a lot of magic, your skill will develop through action, exploration, and learning from direct experience.

Don't rush around looking for situations to engage with: they will find you when it is time and it is useful. Like a lot of magical training, you learn the theory, get some tools ready, and as soon as your fate pattern is conducive to your learning practically, you will start to cross paths with people who need help.

I wish there was some way that I could place you in a practical situation so you could learn, but with this subject matter that is not possible. So you will have to make do with reading and preparing your tools so you are ready to go when the time comes.

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## Lesson 6

# Parasites and Clingers: Removals I

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This lesson deals with parasites that have become a major problem for a person and are affecting their ability to function normally. Just as you would not remove all the bacteria from your body (you would die), it is not necessary to jump on every parasite that attaches itself to someone. Usually their own inner and outer immune systems will eventually deal with it; also they will find themselves forced to change their behaviour in order to rebalance.

But sometimes this does not happen, and then these beings can begin seriously to affect someone. As you have already done work around parasites there is no real need to explain everything again. So we will get straight to the methods of removing and dealing with these beings.

When a parasite is suspected in a person, it is within the skill set of an initiate to remove them unless the presentation is very violent or potentially violent—in which case back out and let someone deal with it who knows what they are doing.

The key to dealing with a parasite has two prongs: know what it is feeding on, and know how to starve it out. Both of these will affect how you approach its removal. There are a few different methods of removing a parasite, including visionary work, ritual, and herbal: it all really depends on how big, intelligent, and dug in it is.

It is also worth trying to figure out whether the parasite is attached to an outer parasite, i.e. the inner parasite is using intestinal, skin, or blood parasites as a vehicle. If this is the case, then usually it will suffice just to deal with the outer parasite and then give the victim a ritual bath. Find out if the person has had a recent tick bite, has been bitten by something like a mosquito, or whether they have been having intestinal problems: sometimes it can be that simple.

Later in the lesson we will look at simple herbal applications that can help in parasite situations. It is because of the efficacy of this form of application that the use of garlic features strongly in vampire stories. What is a vampire? It is a parasite. Bram Stoker's novel *Dracula* is fiction, but it draws on much older folklore.

The more intelligent the parasite, the more dug in it is going to be, and the deeper the exorcist will have to dig to get it out. An intelligent and well-established parasite, particularly one that feeds on violence and fear, will be dangerous and should be handled by an adept who knows what they are doing.

Most parasites can be removed by a combination of hands-on work, vision, and ritual. If you are presented with a parasited person, the main thing you have to think about is your

ability to clear your mind and work without emotion: parasites will try to hop to you if they think their current tenure is coming to an end. Think of them like very intelligent fleas.

You will be able to gain very useful information about the sort of parasite you are dealing with by identifying its food source. To do this you need to identify what *obsessions* the victim is displaying. All parasites cause fatigue and loss of basic health, both physically and mentally, but there will be a key obsession that feeds the parasite.

The obsession could be based around anything from sexual appetite, to the need to watch violence, to unexplained deep depressions, or the need to trigger emotions in others. Whatever it is will be a central driving force in the person, and it will be based around an energy on which the parasite can feed: fear, excitement, control, obsession, love, depression, pain, greed...the list is pretty long. But by listening and observing the person you will most likely be able to spot it. Medications or drugs can also make a person vulnerable to parasites, so also keep that in mind.

Usually it is a change in the host's behaviour, along with a loss of physical or/and mental condition that brings the exorcist to the door. Of course all medical avenues must have also been explored. Usually by the time the exorcist is called, the being has dug itself in very deeply, so it is likely that it will not be an easy job.

## 6.1 Removal Techniques

*Note 1: Do not do this work if you are pregnant, have small children at home, or are sick—even if it is only a minor illness. It can take a lot of vital energy to do this work, and if there is an weak spot in your health or in your immediate family it can create major problems.*

*Note 2: Besides your normal tools and kit, have camphor bricks and an essential oil burner or charcoal to burn them on. Also have spare white candles. To prepare for this work take a ritual bath,*

*and immediately before you start the work wash your hands well with salt, soap, and water.*

Before you do any inner techniques, do a ritual bath for the person. Tell them to put on clean clothes once they have had their bath. While they are cleaning themselves, set out a room to work in. Remove anything from the room with faces; any figurines, artefacts, bones; and anything else that could cause a disturbance.

Then spread out the exorcist's cloth, set up the directions, and have your tools to hand. Do not set up a central altar as the victim will be laid in the centre of the directions.

Ritually clean the room, dispense frankincense, light the candles in the directions, open the gates, and call the inner contacts to the thresholds. Put on your stole and leave it on until you have finished. Place the small sword or dagger that you have tuned to the Limiter on the east altar and leave it there until you are ready to work.

Once the person has been ritually cleaned and is wearing their clean clothing, lay them down on the floor on top of the cloth. Light four burners around the person in the directions and place the camphor bricks on them. Camphor is a very unpleasant smell for parasites.<sup>1</sup>

Light a spare candle and hold it over the centre of the person.<sup>2</sup> Tune the candle to the central flame by looking at it and using your inner vision to see the central candle, with the Void within it. Once you have a strong sense of the inner flame, using your inner vision, see the flame lower into the person and blend with their own inner flame. Once you have done this, blow the candle out and put it to one side.

Get your dagger or sword from the east altar and place it behind you. Tell it to guard you as you work.

The ritual bath, the camphor, the cloth, the tuned room, and inner flame will have

<sup>1</sup>If you have White Tiger Balm to hand, rub some on the back of their neck and down their spine before they lie down to loosen anything clinging there.

<sup>2</sup>And don't drip wax on them!

immediately gotten rid of weak parasites. Whatever is left will be the tough, intelligent ones, so tread carefully.

Place your hands on the person's feet or ankles and close your eyes. The physical contact will ensure the visionary work directly affects their body.

Go in vision into the Void and be still but on alert. From there go into the Inner Library and ask for help and advisors to work with you. Tell them what you are about to do and why. Once an inner contact (or more than one) has agreed to work with you, step back from the Library into the room.

Once you are standing in vision before the infected person, look into their body. Parasites, especially the not-too-bright ones, will appear as beings inside the body, often with tentacles or tendrils. They tend to gravitate to the brain, the spine, the thymus, adrenals, and the genitals: these are all the areas that generate food for them.

If you see them, slowly and carefully detach them and put them in a sack. It will be like peeling leeches off the person. Some may appear like octopuses or insects. They are likely to have a tap root attached to the person, so take them off with great care.

Work with the inner contacts and go through the body starting from the feet and working up. First go through the obvious areas already outlined, and then look in every nook and cranny of the body in vision. Be prepared for some beings trying to hide from you, so look for things like a bit of tendril or a small leg, as though you were searching for hidden insects.

If you find a lot of parasites, and there are some presentations that can look like tons of small insects clustered around something, you will not be able to pick them off individually.

This is when you use mental tools that would work in life—like a vacuum cleaner. Imagine a vacuum cleaner with a long tube, and start working with it. The inner contacts will understand what you are trying to achieve and will work through you accordingly.

As you find stuff, stick it in a sack or in the vacuum's bag. When it is full, look away from the body and down into the earth. See a hole in the ground appearing and drop the bag down the hole, then watch it close up again. That is working with the inner beings to pass the parasites down into the Underworld. You do not need to rush up and down; simply cast your consciousness where the bag needs to go and the inner contacts will open a gate for you.

Some modern shamanic people use an age-old method which includes putting parasites in rocks, passing animals, or trees. I don't like this: it's like dumping your trash in your neighbour's garden, and there is also a very good chance that the being will get out and into some other poor, unsuspecting victim. Try to put these beings somewhere they won't come back from, and where other humans are not going to find them: the Underworld is the best place and the most natural. It has a natural process of breaking things down, so putting the bags into the ground starts the composting process.

Once you have cleared the beings out of the body, go back and look for eggs: parasites seed themselves and tend to drop their eggs in the brain and down the spine. Take them all out and dump them down into the earth.

When the body is clean and clear you will need to tune it. See the inner flame within the person, in their central abdomen. Look at the central flame and recover the feeling of the central flame in the ritual space: bring the two together so that the person's central flame/life force is still and clear.

Now cast your attention to the soles of their feet. Using inner vision, wipe off any marks, signs, or darkness there, and make sure their feet are clean and clear. Mark each foot with a mark that will come to you spontaneously (from the inner contacts).

Now you need to tune their deeper selves. You will need to recite the adjusted Anchor ritual<sup>3</sup> in vision using your inner voice but not

<sup>3</sup>You will prepare this in your practical work for this lesson.

your outer voice: otherwise you would externalise something the victim has to come to realize in their own time.

When you have finished the work, go back into the Void and be still. Be aware of what is within you and feel silently around yourself: make sure nothing has latched on to you. If it has you will feel it immediately, either in your emotions or your body (agitation).

Do a second consecrated salt bath for the victim and then have one yourself.

The victim will be vulnerable for a while, so they will need a talisman for a few weeks until they get their strength up. Don't let them try to lean on such protection, though: they must get to grips with how the parasite got in and what their inner immune weakness is.

The talisman is provided to give them a couple of months to recover. During that time they need to fully address whatever attracted the parasites in the first place. You can help by explaining how certain things can draw in parasites. After that it is up to them to make the necessary changes. Sometimes these can be as simple as changing the music they listen to, the games they play, the medicines or drugs they take, or the places they go: carefully talking someone through their routines can shed a lot of light on possible reasons for infection. It is also worth pointing out that some people are more vulnerable to parasite infection than others: they cannot judge their own vulnerability based on others'.

If someone keeps getting reinfected, there is a good chance they are not adjusting the behaviour that draws parasites to them. If this happens it is not your responsibility to clean them up again. They must deal with it by adjusting their behaviour and how they live their lives.

It is really important for the magician not to fall into the role of taking responsibility for someone else's lifestyle choices: people have to learn their own lessons. The magician's role is to do an initial clean up and educate the victim. After that the person has to make their

own decisions and live with the consequences of their actions.

## 6.2 Herbs

There are some herbs that can help with the clean up of a person who has just been worked upon. You already know about various resins and their smells, and camphor should now be added to your list.<sup>4</sup>

Giant Teasel tincture is a good one to take a few drops of a couple of times a day for a week or two after being cleaned up. Look up teasel as a herbal tincture so that you are familiar with how it works for illnesses, and also any precautions/warnings around its use.

St John's Wort tincture can also be used, particularly if you suspect that the person's emotions have been messed with by the parasite.

Garlic should also be added to the person's diet for a while, as it is excellent at keeping low-level parasites at bay. Taking it as a capsule is not so effective: fresh garlic cooked in food is a lot better.

## 6.3 Clingers

Clingers can create a presentation that looks similar to parasite infestation, but the effect on the body's vital energy will be far more pronounced.

If a newly-dead person is clinging to the life force of a living human, it tells you that the living human is an empath, whether they are aware of it or not. The more permeable a person's outer energetic layer, the more likely they are to be visible to the newly dead and the more likely that a newly dead person will grab for them.

Clingers are far more dangerous than parasites. Parasites, unless they are young and stupid, will try to keep their host alive so that they have a stable feeding station. A clinger will, if not dealt with, potentially drag the

<sup>4</sup>As an aside, camphor can also be rubbed on a person—White Tiger Balm is best for this—when they have intestinal upsets. Rubbing it on the belly and flanks will help things along.

living person into death with them. This is not done intentionally; rather it is the sheer force of their drag on the living person that can tip them into death.

A person with a clinger will present with unexplained but deadly symptoms that affect their heart, lungs, and nervous system. Often they collapse or even go into a coma. A magician is unlikely to be called to such a situation straight away: it is usually not until they are in a coma, and the doctors can find no reason for it, that the magician is called. However, you may come across this phenomenon in your work through your family and friends. In all cases, should you come across the victim of a clinger, you must act quickly.

You will likely have no time to prepare, no work space, and no chance of using any tools, as the work will most likely need doing in an emergency room or intensive care room. You will need all the focus and concentration you can muster. You will have to work with a lot of noise around you. You must be able to be disturbed or interrupted without losing the vision while you talk to someone, and be able to work without drawing attention to yourself. The exercises and practice in your apprentice training should have prepared you for this eventuality. The inner skills that you will need here rely on daily meditation practice and the practising of your early skill exercises from your apprentice training. Now you will start to see how those basic, repetitive exercises in your early training prepared you for a wide range of intensive work.

### **Detaching a Clinger**

Sit at the person's side and lay a hand on them if possible (to bridge the strong connection). Still yourself. See in vision the directions and altars of your work space around you. Centre yourself by connecting to the deep stone in the Underworld, the stars above, and the stillness within your centre.

Keeping your eyes closed<sup>5</sup> and using inner

<sup>5</sup>If you tell people around you that you are praying then they will leave you alone.

vision, look at the victim's body. Look either for someone holding onto them or for an umbilical cord linking the victim to something or someone.

Just as you would for a newborn baby, clamp the cord on both sides and cut it in the middle. Immediately grab the end of the cord that is attached to the clinger and follow the cord to the spirit on the other end. Or if the situation presents as a person holding onto the victim, take them by the hand and tell them to follow you.

You will have to move fast in vision. See a hole open in the ground and, holding onto the spirit, jump into the hole with the focused intention of going to the Underworld Forest. Because you have gone down to the Underworld forest a few times in your training, the rapid descent will not harm you: it is a path your own spirit knows well by now.

When you land in the Underworld Forest, immediately walk through the water and trees to the vista that opens out onto the Plains of Death.

Stand on the threshold and tell the spirit to cross the threshold into the Desert. If they are frightened and confused, tell them that angelic beings will be there to help them and that they will be okay. Often clingers do not know they have died.

Explain to them that they have died and can no longer stay in the land of the living, but that death is not an end but a beautiful new beginning, and that they will be okay. Stand there and do not move until they cross over the threshold. You can call to the angels of death to come and collect the spirit and help you. Once they cross the threshold you can ascend back to the surface. It is likely that an angelic being will propel you back to the surface quickly.

Once you are back at the victim's side, tuck the other end of the umbilical cord back into their body so that it will reabsorb.

Now reach up with the intent of calling for future energy for the victim from the stars above. I always see this as a gasoline pump dispenser; you may see it in a different way. However you see it, it is a line from

above/future that carries vital life force. Plug it into the person at their umbilicus region and watch as the life force flows into them which will replenish them. Once they are full, detach the line. It will vanish back up into the stars.

Then, seal the umbilicus area. To do this in vision, place your hand over their umbilicus and recall the power of the stone shield. Let the substance/power of the stone shield flow into them and create a barrier to protect them.

Reiterate the directions around them (their left hand is east) and allow the sense of stillness to flow around them. Finally talk in vision to the spirit of the victim. Tell them that they are now safe and their assault is over, then place your lips near their lips and breathe into their mouth, saying:

“Life, truth, balance.”

Open your eyes and keep your hand touching them until you feel the transfer of energy stop.

Some people recover immediately; others usually come round and stabilise within a few hours. If they do not, something else is wrong with their body and the clinger was just the last straw. It is not within an initiate’s ability to then fix their body, but you can return,<sup>6</sup> sit by them, hold their hand, and go in vision to talk to their organ spirits and see if everything is okay with them.

If they need something you can do, then do it. If not, do not try to do a total inner healing and reassembly of the body: it can kill you if you do not know exactly what you are doing.

I do not say this lightly. An hour of unskilled attempts to save someone from a deadly situation using inner vision is very likely to end with the magician becoming seriously ill (heart attack, sudden cancer, stroke) or dying in their sleep. You pay for their life with your own. If there is something else wrong with their body, then they will be attended to by doctors: let them get on with their job.

You will learn how to do deeper healing on a struggling body later in the course, but first

you need to learn other things that will prepare you for such work so that you will stay safe. Inner work on a body can be very powerful, but it can also come at a high price.

When you have finished working on the victim, go home, take a ritual cleaning bath or shower, eat food that will ground you, and have a sleep. It may take you a day or two to recover if the spirit was difficult to deal with.

If you get sick shortly after, it will be caused by the deficit in your vital force as a result of the work, so give yourself plenty of time to recover.

It really depends on the state of your own vital force. When I was young and strong, I would suffer no real effects from such work. But as I got older it took me longer and longer to recover from such work.

#### **6.4 Task: Rewriting the anchor ritual to use on another person**

Rewrite the anchor ritual so that it can be said over another person. Think about the tuning and how the ritual works, and rewrite it so that it teaches the victim’s spirit how balance works, rather than imposing balance upon them.

Write it with the understanding that the adjusted Anchor would be spoken by the magician over the body of a victim in order to change the frequency around them, to resonate the power of the Anchor into them, and to impress it upon their deeper spirit to be used as a guide back to balance.

Ensure that you know your version of the adjusted Anchor by heart so that you can recite it over a person either verbally or in vision in an emergency: often the situations that need the Anchor are not ones where you can pause to read something. Until you get to the point of knowing it by heart, type it up, print it out, and get it laminated so that it will last and act as a portable, non-electronic reference.

<sup>6</sup>Don’t do this all in one session.



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## Lesson 7

# Specific Issues with Children

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*Note: Even if you are not interested in working with children, just read through this lesson anyway, as there is information in it you may need later on.*

The various issues to do with children often get overlooked when discussing magical exorcism and its related subject matter, yet kids are all around us. Children are often involved in situations to which an exorcist can be called out. Also, children within the magician's family often have magically-related issues that may need the magician's help, or at least their watchful eye.

In this lesson we will cover issues to do with children directly related to an exorcism situation, and we will also look at issues to do with children that the magician needs to be aware of both for their own family's well-being and that of the wider magical community.

### 7.1 Young children around magic and beings

Some children have a very strong outer energetic 'skin' and others do not. Some children who have a very permeable energetic skin will likely have problems in a household that works with magic. If the magician uses visionary work, it is likely that a sleeping child will tag along for the ride. With any magical act that brings energy or beings in, or involves moving one's consciousness to a different

realm, there is a chance that it will directly affect a small child.

Energetically children are heavily linked to their primary parent, be that the mother, father, or both; and where their parent's energy/consciousness goes, so too goes theirs.

To what extent this happens depends largely on the individual child, their own natural barriers, and their age. The closer to puberty they are, the safer they are: the upsurge of hormones protects the growing child and helps widen the energetic division between them and their parent (though the same hormones bring a whole new bag of stresses with them!). Usually between the ages of seven and eleven is a stable time for a child energetically, but for empathic children each age milestone brings its own problems.

Some children have very strong natural barriers and some do not: blanket rules cannot apply to such a complex picture, so common sense and erring on the safe side is wisest. If a small child is swept up in a magical tide, they will suffer a great deal as a result.

I have two grown up kids and they were both very different as children. One was at risk from magic and one was not. Therefore there was no magic in the house at all until the elder (who is very empathic) was nearing puberty. This is the simple reality of parenthood around magic: if a child has a bad reaction to

something magical happening in the house, then such reactions are likely only to get worse. Unfortunately there are many who do not consider a small child to be at risk from anything magical—then when disaster strikes, the exorcist is called out.

If as a magician you are contacted by another magician who has a child who is in difficulties, the first thing you need to do is find out exactly what magic the parent magician was doing. Often in such cases the empathic child will have taken a magical hit or been grabbed by a being.

I once dealt with a particularly sad case. A couple had been conducting Eastern Tantric rituals while their children were in bed upstairs. The couple did not know what they were doing magically, and were using vision, ritual, calls, sexual power, blood, and god knows what else. The end result was that a previously well-balanced and healthy prepubescent child suddenly began hearing voices, self-harming, refusing to eat, missing sleep, and getting very ill very quickly.

A sudden collapse in mental and physical health in a prepubescent child should ring a lot of alarm bells for both doctors and exorcists. The doctors stabilised the child but could find no biological reason for the collapse in a previously healthy, well-balanced child. By the time I came on the scene the child was extremely withdrawn and unresponsive.

It did not take long to find the source. Going in vision I was confronted by a large, aggressive, and very destructive being who was hanging onto the child. It had been pulled out of its normal realm by the calls and rituals and had grabbed the nearest shiny thing it could find: the child.

Once the being was dealt with, the child was then ritually cleaned, the house cleaned too, a guardian set up beside the child, and a talisman placed on them. Within twenty-four hours the child was eating normally and sleeping, and within a couple of days they were able to talk about what happened to them.

In such a situation the exorcist has to always think: “doctor first, inner investigation second.” Luckily most children’s inner and outer immune systems are strong enough for them to recover quickly. But it is best not to put children in such a situation in the first place.

If you are called to a house that has a combination of magic and children, *check the children before you look at anything else*, even if the disturbance seems to be in the house and not the people. Use inner vision, check them in detail, cleanse them, and put talismans on them before you do anything else. Then if you stir something up, the kids are already sealed and safe.

In the following subheadings I will outline certain dynamics with children that are often considered problematic, but which can in fact be major indicators for an exorcist called out to attend to a child. If there is a mix of magic or an inner issue with a building *and* one of these child dynamics, the exorcist will need to be on their toes and pay close attention to ensure that the child is not damaged in the cleansing process.

The reverse is also true: what is thought to be a ‘possession’ is often just a disgruntled teen. Often the problem is not with the child, but with a lack of understanding of the inner dynamics of children. The problem usually lies with what the parents think the child *should be*, which in turn is often a societal thing. Children are expected to conform to an ideal. When they do not—when there is a clash between the diversity of nature and the narrow ideals of modern life—problems arise.

## 7.2 Active imaginations

A child with an active imagination can often be perceived as having something wrong with them. Nothing could be further from the truth in most cases. Often a child with a vivid imagination is also empathic, which makes it likely that they will have a mix of a great imagination and the ability to perceive what is around them

from an inner perspective. After all, the imagination is one of the magician's most precious tools.

Usually all that is needed here is to explain to both parents and child that this sort of imagination/inner sight is perfectly normal and not an issue, and to help the parents understand how to care for an empathic child.

What can cloud these cases is when the parents have instilled a particular vocabulary in the child and the child then uses this vocabulary to express what they perceive around them—and to express what they think the adults wish to hear.

So for example in a very Christian household you may hear a child talking about seeing angels and demons, and having demons scare them at night. In magical or Pagan households you may hear children talk about seeing elementals, faeries, and parasites.

When you hear such things, put the brake on your response. If you have good inner sight, the best way to check these claims is to look for yourself. Normally when there is a specific vocabulary ("I see demons," "I see elemental sprites") there is some parental programming going on.

Many children with very active imaginations are also empathic and are indeed able to perceive many different types of beings in various ways, but they will use their own vocabulary for it. When a child specifies particular types of beings, there can be many different reasons for it.

Seeking attention is one, and one that should not be swept aside. If a child is 'performing,' usually with the encouragement of a stupid parent, it may really be a way of calling for help. If a child seeks a wider audience there is usually a reason for it, and it can be a child's way of sending distress signals. Only very careful and gentle conversation can bring such distress to the fore.

The other reason for such displays can be that the child *is* being disturbed by various beings and has no vocabulary of their own to use, so they use words that are commonly heard in the household (angels, demons,

elementals, devils, aliens...).

It can take a while to get to the bottom of what is actually bothering the child, but with patience and careful questions the magical exorcist can usually figure out whether the child is indeed being disturbed, and if so what type of being is causing the problem. Usually it's curious land beings, dead spirits, or something dredged up by inappropriate magic or intensive religious activity in the house.

Some children who are very empathic will have all sorts of beings drawn to them. The empathy is not emotional; rather it is energetic. Just being in the presence of an empathic child will alert an observant magician: you will feel them. And they will feel you and your tools. They will be drawn to touch objects with power in them and ignore shiny, interesting ones without power.

If you cast a collection of stones before an empathic child and one of them has been worked with magically or contains a being or resonant energy, the child will identify it easily.

They are like bright little lights that lost souls can be drawn to, and if the household lives near burial grounds or a place where there was a massacre or similar energetic disturbance, it can directly affect the child.

My eldest child was like this: she was very empathic and had very faint boundaries. One house which we lived in when she was small was on a road that had been built over an old burial site and settlement.

One night she came downstairs, half asleep, and asked to me to "make the people go away." I thought she had just had a nightmare, so I took her back up to bed to tuck her in.

I walked into a bedroom full of people (ghosts) who gathered round her as soon as she entered the room. They could see her: she shone a beautiful light in the darkness and they gathered round her like homeless people round a fire.

I had to evict them all and then put protections around her, without saying anything or alarming her. I simply put her back into bed,

lay with her while telling her she was fine, while in vision I marched all the ghosts out of her room. In the morning I set up protections and got her a cuddly toy that I worked on to protect her.

I did not use any vocabulary with her, and I did not dismiss what she had said, but I did not discuss it with her either. With children like this, when they are very young (she was about five years old), it is best to say simply: “mummy has dealt with it and they will not come back, you are now safe,” and leave it at that. To go into deep discussion or explanations would not only frighten the child, but it would also plant a vocabulary within them that could shackle their inner sight later on.

If you have to deal with a highly empathic child be very cautious in the use of talismans, which could lock them down. They may be necessary in an emergency, but in the longer term such use would weaken the child. They need to build up a natural immunity and also learn how to handle being empathic: they need to learn what to do and what not to do in terms of energy, beings, and so forth, and that comes from gentle guidance and their own learning experiences.

Teach them some of the inner senses experiments and exercises that you did in your apprentice training so they can learn to be aware of inner energy and how to train their own inner sensitivity, inner sight, and so forth.

It can be a nerve-wracking process for the parent, but placing guards and watchers around such a child is far better than using long-term talismans, and the inner senses experiments will teach them without overprotecting them.

Just as a child needs to be aware of safety around cars, strangers, high windows, and so forth, so too an empathic child needs to learn to be safe around beings.

Usually such a child will have beings around them protecting them anyhow. Before taking any action on an empathic child, always do carefully considered readings to look at the long-term consequences of any magical action

on or around them. It might be that a short-term fix can cause a long-term deficit in their natural protection. So tread very carefully.

### 7.3 High energy

I have been called out to more children than I can count, and one of the prevailing presentations thought by the parents to be a ‘possession’ is when the child is simply bursting with energy (and often high intelligence). While this problem does not need an exorcist or magician, there is some good advice you can give the parents and child which will help the immediate situation: after that it is up to the family to deal with the issue.

Often the child will present as wilful. They will not sleep or eat properly; they can be violent and destructive, and can appear as a raging tornado. The closer they are to puberty, the more ‘tornado’ power they present. They often have short attention spans, do badly in school, and have little social skills. Religious or magical parents may believe them to be possessed or bothered by ‘bad energy,’ and psychologists may consider them to have ADHD, which is a more specific issue.

What is actually happening with such kids is a combination of too much energy and a brain that works too quickly: as a result they cannot settle, relax, or focus on anything. By the time a magician is called to the door the child is usually in full meltdown and may have smashed up a room or some property.

The first thing to remember is that most children tend to be naturally off the radar of any beings until they hit puberty, and only highly empathic children will present with a real magical situation. Once children hit puberty you are dealing with a whole new bag of issues: hormones are big attractors of beings.

Instead of trying to slow the child down, it is better that their life is brought up to speed: they need a great deal of physical exercise and a lot of mental stimulation that will make them work hard to achieve something in small bites. They do eventually even out when they get to

adulthood (and they are often very successful in adult life), but unless a way of living is put in place before puberty, their teen years will likely be hellish.

Often they also suffer from body symptoms of horrible growing pains and a sense of deep restlessness in their limbs. Mentally they often present as angry, sullen, and very frustrated—and that is because they are. Essentially they are an energetic dynamo that is too highly powered and not synced with the rest of humanity around them.

These children are not at all easy to raise, but one gift the magician can give to the parents of such a child is to let them understand that their child is not possessed: they are just running on *fast mode* and will be until their adulthood slows them down. In the meantime wearing them out physically on a daily basis and challenging their minds with quick but difficult tasks will help.

So will talking to them as though they were adults. A child like this will rebel against any adult who talks to them as though they were an idiot, which is how many adults talk to children.

Also the more control they can be given over their lives, the better. Having to make decisions that have power will help such a child blossom. For such a child it is like being a genius born into a family of idiots: it is tough on them and they will feel alienated from everything around them.

One magical trick you can teach such children is how to generate energy between their hands and then stick it in a tree, a rock, or a lamppost. This will help drain off some of their excess inner energy that can build up. It is simple, it is fun, and they will be able to feel it, which will pique their interest.

As an exorcist, a general guess is that if you are called out to a child under the age of eleven, you can automatically assume that there is no inner issue and that rather the childrearing methods need adaptation. Kids with inner issues, i.e. empathic kids, are rare, and not all

empathic kids have issues which need magical intervention.

## 7.4 Past life memories

Another reason a magician may be called out to see a child is when they are vocalising memories from another life. Sometimes these are just flights of fancy; other times they are real memories from other lives. The key is to educate both the child and the family that regardless of what is remembered from the past, the here and now and the future are what should be focused on. Too often the parents get wrapped up in dramas around a child remembering another life, as it is something different and unknown to them (and TV/film has made it into a freak show).

It is not that unusual for some residual memory to lap over from one life to another, and it is as normal as the fragmented memories you have from when you were five or six years old.

It is very important to normalise these memories if a child is to draw the most from them without becoming obsessed or trying to identify with a past personality to the detriment of their present one.

If you remembered life at five years old would you suddenly start identifying with being five? No, of course not. It is just a memory. If it was a bad memory then it is slowly 'put to bed' in the past—and this is really important for the mental health of the child.

There is too much emphasis on remembering and digging up old situations or opening old wounds. This only makes the wound a chronically weeping sore. It needs to scab over and heal. It may leave a scar, but that is normal.

There are many varied reasons why some children carry over past life memories. It can be anything from them being a soul who was an adept, mystic, or priest who knew how to cross death without losing all sense of their old life; to the trauma of a sudden death triggering their spirit to jump quickly back into life.

Whatever the reason, snatches of memory are retained. In the twentieth century there was a major fashion for *past life regression* which led to wholesale drama and countless ‘memories’ of being burned as a witch, or of being a queen or a pharaoh.<sup>1</sup> Such memories are invariably flights of fancy and drama that have their roots in unhappy present lives. It is easy to spot the difference between a flight of fancy and a real memory.

Some adults can retrieve other life memories under hypnosis, but if this becomes the focus of their future then it can cause problems. Often just knowing where the random memories come from is enough to settle a person down.

Also remember that *blood remembers*: sometimes it is not the soul’s past life but the memory of ancestors imprinted in the blood of subsequent generations. So do not always assume it is a past life memory.

A real remembrance for a child will be either a specific event replaying or remembering areas or people. The memories are usually snatches rather than detailed personal descriptions. This tends to start when they begin to talk and fades off by the time they get to six or seven. Sometimes skills are remembered too, and if appropriate they can be built on. But be very wary of a child who has been primed to ‘remember,’ as you can do more harm than good by playing into what can essentially be a family drama.

What should concern the exorcist is whether the memories are causing distress and harm. If they are not, they should be treated like all other memories: as something that makes up the past of the child. Any memories that cause the child intense distress should be treated as a trauma that has now passed: the child has to process the memory in order to move forward. Simply telling them that it is now in the past, that their soul has chosen to move on into this new life, and that their focus should be to enjoy the life they now have, will help to settle them.

<sup>1</sup>Never memories of being a cleaner or a ditch digger...

Revisiting old lives or clinging to past identities can be damaging for a child; the only reason to do this is adult curiosity, which is essentially abusive. It is one thing for an adult to choose to peer into their own past, but a child is not equipped emotionally to deal with such a thing. So tread wisely in such a situation.

## 7.5 Teens

Most teens go off the rails at some point: it is the nature of growing up and attempting to forge independence. However they are a particularly vulnerable group in terms of inner energies and issues with beings, power, and disturbance.

The trick is to distinguish between what is simply a teen and a family at odds with their lives and themselves, what is hormonal and brain changes, and what is a true inner disturbance.

Teens are particularly vulnerable to parasites, and this is actually normal for the most part. Most teens will pick up a parasite that will happily chomp on their emotive and energetic output, but usually the teen’s mind, body, and energetic force then learns how to eject them, which in turn helps them develop a natural inner immune system.

This is akin to catching colds, chickenpox, and other minor childhood diseases: the inner force of the teen becomes infected, they display symptoms, then mostly they develop the ability to repel the parasite naturally. This is an important process as it primes their system for wider immunity in adult life.

So do not be too ready to jump in with a teen: take a step back. Are their lives at risk? If so, then you help; if not, you employ watchful waiting. However if something is adversely affecting their mental health and parasites are behind it, clean them up and use the methods you know for cleaning out parasites.

## 7.6 Electronic worlds/imagination/brain rewiring

“Neurons that fire together, wire together.”

In some areas of the world, teens are now exposed to things that have never existed before in human history. They can interact electronically with scenarios that encourage extensive bloodlust without seeing bloodlust's real consequences (the brain's emotive centres are suppressed). They can wield control and power that has no outer manifestation or basis in reality. And they can watch hard-core porn that desensitises them to actual humanity.

I am not talking about the average teen who enjoys a video game and a quick peek at soft-core porn; I am talking about a teen who spends many hours a day playing very violent games and watching hard-core porn. All this exposure works in the deep imagination, which affects their inner energetic health as well as causing direct changes to their brain.

Putting teens in war situations is as old as life itself, but in a real-life scenario they are confronted with a complex array of real sensory and emotive situations that change them for better or worse. They would be confronted at some point by their actions, at which point they both mature and develop, or on occasion choose to stay within that scenario. The difference is the ability to choose how they wish to be *from direct, physical experience*.

A good example of this was World War I. Many young men were sent off to war, some as young as fifteen. They went with a strong sense of righteousness, a sense of tribalism, and with a wish to be a hero. That was quickly squashed when the horrors of real war confronted them. They often found themselves surrounded by friends whose bodies had been torn to pieces, and often suffered terribly themselves.

The conflict was horrific, face-to-face destruction, with the reality of all the terrible

things so close up and personal that they could not escape it. Many suffered not only at the hands of the enemies but also at the hands of their superiors, who held the young troops in total disdain. Many young teens died slowly and in terrible conditions, or survived with horrific physical and mental damage. It was the dawning of reality.

This led to changes in how people thought. The fantasy of righteousness, of 'God's war,' of religion, was blown out of the water—and what was left was a young generation scarred beyond recognition. This in turn led to a major change in Western society, where compassion, compromise, and an understanding of suffering triggered social revolution. It also changed individual people, and the men who survived spent a lifetime trying to make sense of their experiences.

For example my father, who was a young man in WWII, was at the Normandy landing. He suffered shell shock (PTSD) which in the short term caused him to be violent and unsettled, but in the long term urged him to spend the rest of his life helping others. It is through real trauma that people make or break, mature, or implode.

Modern, comfortable teens who spend hours every day playing at massacre, rape, and pillage in computer games go through major and long-lasting changes. They have no exterior reference point to balance their emotive and energetic development, and while some kids will grow beyond such games and normalise into maturity, many do not.

Physically such chronic exposure changes how the brain functions, and such changes during a vital time of development are often permanent. The emotive action in the brain becomes suppressed: they become desensitised. The same change also happens on an inner and energetic level, which is where the magician often comes onto the scene.

The emotive and energetic output that is generated by such activity is a major feeding station for parasites; but it also attracts much bigger, more dangerous beings of destruction. These kids become ready vessels for the power

of destruction to flow into, and if the teen meets with a major tide of destruction the result is usually not pretty. This is an extreme scenario, but I have to mention it as it does happen, and it is becoming more common that it was twenty years ago.

Because the number of teens engaging with these games in an obsessive way is huge, it will likely change their societies as they become adults: their societies will become more violent and the people more desensitised to the suffering of others.

On a more day-to-day level, such activity will likely result in a teen who is heavily parasited, is going through brain changes, is depressed, and is generally in a mess.

As an exorcist the only thing you can do is clean the teen up (if they are willing) and cold turkey them from such computer activities (also only if they are willing). If they are not willing there is nothing you can do. Free choice is important, and though we may see a fifteen year old as a child, in fact in all senses they are an adult and they have to make their own choices, be they good or bad.

But if a teen reaches out for help then there are things you can do. And the methods are the same regardless of whether the teen mess comes from interactive war games, porn, drugs, dabbling in magic too early, depression, sexual experiments, and so forth. The teen years are about experimentation, so it is important to cast no judgement but simply help when it is asked for—and never ever force it.

The key steps for cleaning up and putting back together a teen in distress are as follows: ritual cleaning, taking out parasites, and putting a talisman on them and leaving it there for a couple of months to give them breathing space.

You will also need to get to the root of the issue and detach them from whatever behaviour messed them up in the first place. They need to be active players who are in control of this process: the magician is just the advisor and cleaner.

If they learn that what they were doing was causing the problem and you have discussed why, how it happened, and what is going on from an inner perspective, then the teen will have a clear view upon which they can make informed choices about their own lives. Do not get into this discussion until you have cleaned them up and given everything a couple of days to settle down (so that parasites cannot intrude on the decision-making).

If you get into a discussion with the teen about the root of the problem, whatever it is, be completely truthful with them: don't make the bad side seem bigger and nastier than it is, and don't overdress the good side. They need clear honesty so they can make a choice that is true to them.

If they decide that the drug/action/activity they are taking is something they wish to continue with, even though they know all the real inner and outer risks, then their choice must be respected. Just remember they are more likely to move towards regeneration if they are able to make choices without parasites or other beings trying to push them into making a bad decision. Hence the clean-up.

But do not fall into the trap of cleaning them up every few months: once is enough. After that it is up to them. If you are constantly cleaning them up, they are not going to learn to self-limit.

If the teen has come from a particularly abusive background they are likely to have deeply embedded parasites along with a lot of mental and emotional health issues. Do not try to tackle that one: that needs mental health professionals for the outer aspect, and an adept for the inner aspect. Such a case would need long-term, committed care, and also expert attention.

The majority of teens do just fine apart from the odd hiccup in life, and too much magical intervention is as bad as too little. So tread lightly if you are drawn into such a situation. In most cases teens adjust under their own steam just fine. And your deeper magical instincts/senses will tell you when they have



an issue that does need help, if that help is asked for.

### **A note on the practical work**

This practical work is just research to do if you are interested in working with children in this area of magical expertise. It is background information that will prove useful should you find yourself having to work with a distressed child. If you are not interested in working with children, move on to the next lesson.

## **7.7 Task: The stages of a child's development**

Learn the different stages of development of a child: learn about the rise and fall of hormones in puberty, and the brain development (and the neurotransmitters) between the ages of three and seven, and again between eleven and seventeen. Those two areas will give you a lot of background that will help you distinguish between something that appears to be a magical/inner issue and what is simply the rocky road of development.

## **7.8 Task: Pornography, violence, and brain changes**

Look up up-to-date academic research on the brain changes that can occur in developing brains from the chronic use of violent video games and extreme pornography. Look for research papers that are very recent, in the last two years, and have been cited in other academic papers. Do not look at lay sites, news reports, or any type of non-academic site (they can be full of suppositions): you are looking for research in the realms of neuropsychiatry, neurobiology, or psychiatry, with the use of functional MRI research. A lot of this research tracks the changes in the brain via the MRI scanning of a young person's brain while they are engaging in excessively violent video games.

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## Lesson 8

# Specific Issues with the Elderly

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It is likely at some point that the magician will be called on to help an elderly person; or a situation may crop up within their own family. The elderly have their own set of unique issues, and often the magician's role here is a mix of exorcist and healer. (In fact many 'exorcism' cases need healing skills more than exorcism skills.)

The elderly can present with a variety of problems that a magician can help with, and these problems can be anything from inner vulnerability, inner isolation due to dementia, brain degeneration that leaves them vulnerable to parasites, to the biggest problem which is having parasites that withhold a natural death.

Before we get to the specifics, it is wise to remember that illness and death are natural to the elderly: one must be careful not to get into the mentality of preserving life at any cost. When an elderly person is dying, the magician's job is to make sure that they are comfortable, have inner peace, and are able to transition into death with the least possible trauma.

The whole focus of working with elderly people is to ensure that they are not harassed by beings and are as happy and comfortable as possible. When death comes, the more the magician can work with them, the more peaceful their death will be from an inner perspective.

Fear is a major issue for elderly people. They are often in a world they no longer fully understand. They often feel isolated, frightened, and in pain. While the family and doctors do their bit, when the magician is on the scene there is a lot they can do to help as well. We will approach this in terms of specific vulnerabilities and how they present.

### 8.1 Lowered immune system

As a person ages their immune system (inner and outer) tends to weaken, which makes them more vulnerable to illnesses and inner issues. The older a person gets, especially once they are into their mid-sixties and beyond, the weaker the immune system can get. At an outer level this means more infections; on an inner level it can mean more vulnerability to tides of destructive energy.

Parasites don't tend to be too much of an issue until the person is getting close to death or they have the beginnings of dementia, which is often overlooked in its early phases. But once things start to break down, parasites can become an issue that just make the suffering worse.

The bigger danger for an elderly person is the tides of destruction that pulse across the land at various times and with varied strength. However also bear in mind that these tides of

destruction are doing what they are supposed to do: taking out what needs taking out.

This can put the magician in a difficult situation: do you help the person or do you let nature do its job? My usual rule of thumb is that if they are independent and of sound mind, I do what I can to protect them. If they have dementia, are suffering terribly (cancer, for example), or have reached a stage where they no longer have any independence at all, I do not interfere.

Each magician must come to their own place of thinking regarding when to intervene and when not to. But do not fall in the trap of trying to keep alive someone who is 'no longer there' or who is living with terrible suffering.

The way to help during a destructive tide is to place guardians both outside and inside the home, then simply to go and spend an hour a day with them during the worst of the tide.

By sitting and talking with them, the magician brings into the home a level of protection and energy. The old person will likely draw on that energy and feel much better by the end of the hour (and you will feel like shit afterwards).

All you are doing is essentially allowing them to share your vital force (so don't do this if you are sick), which gives them a limited protection. If you feel particularly terrible after visiting an old person and your vital force is lowered for days afterwards, then there is likely to be an unhealthy parasite situation that may need dealing with. We will get to that in a bit.

More invasive magic (internal cleaning) is often not appropriate for an elderly person, particularly if they are very old, except in certain circumstances. The only time such intervention should happen is when beings are preventing the elder from dying, which we will get to in a moment. Intervening too much will affect the balance of their scales, which is not something you should do: always with the elderly, minimal is best.

Once a person gets to their final years they are immune to most inner things in some senses, and more vulnerable in others. It is

also a time when they are slowly, even if they do not realise it, preparing for death. You cannot wipe clean someone's lifetime, and you should not do that anyhow, but what you can do is offer energy where really needed, a sympathetic ear, and gentle protection.

If a particularly volatile tide of destructive energy is flowing around and the person is frail and very elderly, there is a good chance it will take them out. If you suspect that could happen, keep them in mind as you go about your regular life so that you are tuned into them. If you feel their death, stop what you are doing and tune into them. Simply hold a still space for them and let them know that all is well and they will be okay.

You can also visit them in vision while they sleep and show them the Vista of Death: sitting beside them (in vision) and telling them about death, the beings, the angelic powers, and most importantly that death is not an end, will help them a lot. It will discourage clinging to life at all costs, which is unhealthy.

## 8.2 Problem parasites

Parasites in the elderly can cause a problem when they are stopping the death process from happening: an intelligent parasite will work hard to keep its food source alive. This can present in a few different ways. The obvious one is where an elderly person seems to be doing okay, but everyone who spends time with them gets badly drained.

This can also be caused by an unseen illness that is draining the old person off—except when it is an illness, the elderly person will also be tired and drained. But when you see an elder who is trucking along just fine but anyone who lives with them or spends time with them is constantly drained, then usually parasites are having a good lunch and keeping the old-timer going.

Just visiting them as a magician will tell you a lot. If you come away feeling like something has eaten the heart out of you, it is because something *has*. In such a case you have to make a careful decision about whether or not to act.

If you do act, and clean them up using vision, it is likely they will sicken and die in the not too distant future. Your decision on whether or not to act must be based on what is balanced, not what your emotions tell you. By cleaning them up you are giving them back their natural process, and what happens after that is in the hands of nature.

The very sad case is where an elderly person is trying to die, and is likely bedridden or in a coma, and the parasites cling to them and keep them alive, which in turn extends the suffering of the person. It may take a very ill person a long time to die if parasites are involved: cleaning them up by sitting beside them and working in vision is a very compassionate thing to do. Often the person, if they are very ill, will die within a couple of days of doing the work.

If you are called to work with such a person, once they have been cleaned up take them silently in vision to the threshold of death and show it to them. Introduce them to the beings that work in death and let them know it is okay to let go, that they will be okay.

Do this by silently going through the vision beside them while holding their hand (a physical bridge) and see the person's spirit coming with you. In vision, invite them to join you and see them stepping out of their body.

If you are at the person's bedside when they die, then at the point of death hold the vision of the Void, of stillness, and keep that around them as they transition. Simply holding their hand while keeping that stillness will help them a lot.

### 8.3 Dementia

Dementia is a terrible condition. When it gets into its final stages the spirit gets trapped in a body that cannot function or communicate, yet they often cannot let go either: the body and brain have their parts to play in death and if the brain is 'gone,' it cannot do its bit. The person slowly fades off.

The most distressing thing for the old person and the family is that there is no longer a sense of connection, which sets up a situation where

often the living cannot let the dying go at a deep level. A dementia sufferer is also usually very parasited, and while the body does not seem to suffer too much, the spirit does.

If you are working or are called to a person in the last stages of dementia, then there is something you can do if a family member wishes to reach them to say goodbye and they are not hostile to the work of a magician, which is to bridge a brief connection. This is for the elderly person more than the living relative, but it often triggers faint, brief signs of recognition which help the living, and the magician can briefly facilitate the dying person in saying their goodbyes from an inner perspective.

To do this the magician holds the hand of the elder and the hand of the relative (usually the child or partner—anything further in terms of relations will be too far), and becomes still. In your mind you call their name and see a dark tunnel with you and the relative standing at one side and the elder standing at the other.

Often the elder will appear as a young adult, which is their last remaining memory of themselves, and their relative will appear either as a small child or a young person. This process essentially rolls out a place of connection and captures whatever memory remains.

The dark tunnel has nothing to do with death; rather it is a threshold which just seems most often to appear as a dark tunnel. When you work, if that will not appear, then go with what does. I have had visuals of open windows or doors that the elder can peer through, for example.

When you are bridging for one of their children, they most often appear as small kids, and this is likely a snatched moment in time that was a powerful point in life for the elder. The same goes for the partner. The image will come from a remaining fragment in the elder's mind, the last bit of recognition that the spirit can still access.

You will have to be interpreter and door-holder: you will feel the strain of holding the space open, but also pay attention to the two people. The elder is essentially using your

vital force to energise the memory, and your mind instead of theirs to process the meeting and access their own fragmented memory. Remember what is said, what is shown. The energy of the connection flows through your arms to each person. When you have finished, you will relay this to the relative.

One example of this which I can tell you is when I bridged for a magician to say goodbye to his mother. This will give you an idea of what to expect and what can happen.

The magician's mother was deep in the final stages of dementia and was uncommunicative. I set up the bridging and she appeared in the tunnel as a young woman and saw her son running towards her as a little boy. I took note of what the child wore (every detail is important) and what she called him: she used a pet name for him. She was overjoyed to see him and gathered him up in her arms. Then it all suddenly cut blank and was over.

The elderly mother, who was completely blank physically, suddenly started to cry. The vision had reached her in her depths and she had been able to say goodbye. Her son had not been able to visit her before she got very ill, and they both missed each other deeply. I relayed the image of the boy and the name she called him, and he then started to cry too.

It was a snatched memory from when he was about eight years old, and the clothing and pet name let him know what event she was recalling and when it was. It was her last remaining memory of him, hidden deep in her brain.

She died two days later: after hanging on for such a long time, she could finally just let go. The bridging helped the magician cope with that, knowing that she knew he had been there, and that they'd had a chance to say their goodbyes.

This is a deep service that helps the living and dying, and the dead, let go of each other and move forward with a sense of completion. It is an exhausting and emotional process, but it can stop a great deal of unnecessary suffering on all sides.

On a related note, when someone with dementia dies they often do not appear in the early stages of the death process: it is like they fast-track through death. They have no conscious memories to cling to, so often when someone is dying of dementia they are already halfway through the process. They appear in the death vision while they are still alive, but once they are dead they only appear in the deepest part of the death landscape.

This is not surprising, as the early stages of the death landscape are about shedding memories and connections to the life that was led. When dementia robs a person of these connections and memories in life, the deeper spirit has already begun the disconnect process and is usually ready to move deeply into the death process by the time they die.

## 8.4 Fixed mentality or negative emotions

One of the things that can be hardest for people to deal with in relation to elderly people is personality changes. This can start to happen in their seventies—though recently people have started presenting this trait in their sixties, which is a bit worrying.

This can also be connected to different forms of dementia and can be an early warning sign. The elder becomes very negative, sometimes aggressive, and can appear out of character or have the negative side of their personality come to the fore. The elder will seem short-tempered, rude, depressed, angry, and most importantly will lose behaviour control. They will say things that they would normally have suppressed, which can be quite unsettling to those on the receiving end.

Sometimes this can just be getting grouchy with old age and the world changing too quickly around them, but often it is an early warning sign of brain damage/early dementia.

Because of the profound effect on the brain, the personality of a person can change. They can also hallucinate, become violent, dystonic, and have strange obsessions. In a family where they are unlikely to call a doctor first, they may

reach out to an exorcist with the idea that the older person is ‘possessed,’ which they are not.

This type of condition is becoming far more common and it is likely that you will come across it at some point, more than once, and be asked to help. A magician can help, but it is also important that they take the elder to the doctor as quickly as possible, as some forms of dementia can be treated.

From a magical perspective there are some things you can do to help, depending on how far gone the damage is. Essentially the job of the magician is to clear up the disease’s inner pattern to give the body breathing space. It is not a one-off job and it will likely need repeating every three months or so.

The actual method of action is outlined in the practical work, as you will practise it on yourself to familiarise yourself with the technique and so you know what to expect when dealing with such a case—plus it also helps maintain your own brain.

Such work is not an alternative to medical help, and be acutely aware of that: rather it is a complementary inner treatment that can help the situation and also slow down the illness. It is very important to be fully aware of the various types of dementia and how they present. So many people are falling prey to this illness that you will very likely be placed in a position to deal with this issue in service.

This is why it is so vital, when you are called to a home for a potential exorcism, to have a wide range of understanding about how behaviour can present from brain damage or brain illness. What many perceive to be a spirit infestation is most often symptoms of disease, and as such they need a doctor.

If you are called to an elder who is behaving strangely and is perceived by the family to be ‘possessed,’ your first advice should be for them to get a proper medical examination. Explain to the family how a brain disease can present in a way that they would think it was a possession. Your second action would be to work on the person’s brain and heart (some forms of dementia or pre-dementia come from issues with blood flow).

When you work on the sick organs, you are not curing the organs: you are taking away the inner pattern of the disease so that the outer organ can draw on vital force to help regenerate. Every disease has an inner pattern, and the outer symptoms and inner pattern are often heavily interwoven. By changing the inner condition you give the body a fighting chance.

However if the illness has progressed beyond a certain point the physical damage will be too far gone for the inner work to have any effect. You will know soon enough if the damage is not great: once a brain and heart have been worked on, the difference in the person should be noticeable within a few days or a week at the longest. If there is no difference at all then they are too far gone and there is nothing you can do.

This sort of situation is a classic example of an exorcist being called to a job that needs a healer. And it is because of this that you learn all the different skills so that you can apply them when needed.

If the person improves and then reverts within a couple of weeks, they may need more intensive work done on a monthly basis for a while until their body starts to be able to hold the work for longer. This can be particularly draining for the magician as it is hard work.

It also brings to light the truth around real magical healing: it can be very effective, but it is a major pull on the magician’s reserves. There is far too much New Age ‘love and light’ fantasy about flowing healing and light into all and sundry, and the healer having no effect from it. This is untrue and is the product of commercialism and wishful thinking.

There are some natural healers who do not get wiped out by such work, but they are rare and are like a focused point: they are good at what they do, but that is *all* they can do. Their natural ability is all pulled into one skill set—and even so they have to learn how to operate carefully and with thought.

It is one thing to work magically with a small population and occasionally be called

on to heal/exorcise/help someone within your own limited surroundings. But the idea of doing such work out in a world of thousands of people is folly. You either have to fake it or be destroyed by it.

What this means in practical terms for you is that you have to be careful not to take on more than you can handle. The best way to manage this is to work with what is placed in your path and not go looking for the work. As I say many times, *it will come to you*.

In Module VIII of the initiate training we will look in detail at healing methods, working inside the body in vision, and the various issues around healing and self-management.

## 8.5 **Task: Clean up your brain**

This practical exercise will not only teach you about the method of work, it will also teach you about the health of your own brain.

Our brains are deeply affected by what we put in our bodies (food, drinks, drugs) and also by the chemicals with which we surround our bodies (perfumes, deodorants, hair colours, shampoos, air fresheners). It is advisable, if you are working with magic, specifically to clean your brain once a year—twice a year once you get past your mid-forties.

This work is all done in vision. The first time you do this, work in your magical space with the directions lit and the gates open. After that you can do the visionary work anywhere.

Close your eyes and still yourself. Step out of yourself and give yourself a good look over: you should be familiar with this by now. You will be working with cleaning tools, so 'see' them appear beside your body: a vacuum cleaner, trash bags, scrapers, and a water hose.

Once you have dropped all sense of having a shape (we often take on our physical appearance while doing vision work, but in fact you have no shape), flow into your body at the umbilicus area and flow to the back of the body, to the spine and spinal cord. Look at the spinal cord first, as this can tell you a

lot about the health of the brain and nervous system.

Vacuum away any crusts that seem to have built up, any little parasites that may be attached (you should know this one by now) and cut away any tangles that appear. Where you cut, rub over the area that has been cut to seal it up.

Now travel up the cord until you come to what will appear as a small trapdoor above you: this is the access into the brain. Work methodically through the brain starting with the skull's interior, scraping and vacuuming away any build-ups, eggs, slime, or anything else that appears.

Then turn your attention to the brain. Working from the outside in, vacuum, hose down, scrape off, and generally clean up everything until you find yourself in the brain's depths in little caverns (the ventricles). Look to the pituitary gland, the pineal gland, and the hypothalamus (which is like a little roof area): ensure they are clean and bright.

Now work your way back slowly through the brain and look in more detail. Once you set the intention to look in more detail, it should start to appear as vast amounts of delicate wiring. Look at the connections, junctions, and branches: make sure there are no plaque build-ups around these junctions. Look at the endings of wires where they spread out: ensure there are no plaque build-ups here either, no disconnected wires, no clogging, and no dark, slimy areas. Reconnect up breaks, clean the connections, scrape off build-ups, and hose them down.

Use your imagination to see what is going on, how it translates to you in vision, and use imagination to solve any issue you come across. Once everything is clean, dump the trash and vacuum at the side of your body and reach up with the intention of pulling on the power of the stars above. Pull down a power hose and plug the brain in until it fills with life force.

Once it is full, hand back the power hose, step out of the body, dig a hole in the ground,

and drop the trash and the vacuum into the Underworld. Close up the hole and then stand before your body.

Be still. Allow stillness to deepen all around you and anything that might have jumped from the body to your spirit will fall away. Stand in vision in the Void meditation before your body until you are very still, and feel around yourself to make sure you are clear and clean.

When you are ready, step back into yourself and open your eyes. Close down the directions and go take a ritual bath.

Do not do this too often: more is not better. If you are generally healthy, do this once or twice a year. If you are older and have had previous brain infections, chronic fatigue, or have an autoimmune illness that can attack the brain/CNS, do this every three months.

Of course good maintenance also includes what you do to do your body, what you put into your body, and what you surround yourself with. Your brain's state will tell you a lot about your diet and how chemicals around you can affect you.

This is not about being paranoid or obsessed with being super-clean; rather it is about understanding that we live in a world where a lot of available food is not actually food (fast food), and where we habitually douse ourselves with chemicals without thinking about it. Use your common sense and judgement about what adjustments, if any, you need to make based on what you saw in vision.

Also bear in mind that an adult brain will never appear pristine in vision: probably it has already taken a battering in many ways, so you can help it by limiting whatever you know to be damaging to you. Self-maintenance is a major part of magic: if you are clear and strong you can achieve a great deal more.

This inner work triggers the outer immune system to start cleaning itself up. If the inner pattern is clear, the body will deal with things far better.

Write up your own notes for your reference so you can refer back to them in the future. Also do an outline of how it felt to work with this technique, what you came across, any difficulties you had, and how you felt for a few days afterwards. Type these up into a computer file for your mentor.

## 8.6 *Task: Research*

Find a good website or book (up to date) that outlines what happens in dementia, how it presents, and what causes it. Look at the different types of dementia and the different causes, as this will have a bearing on how you work on someone.

For example, it is pointless simply cleaning up a brain if the disease is caused by a vascular problem. In such a case you also need to work on the heart and the arteries to clean them up.

There are many different forms of dementia, and not all of them are related to age: some can be caused by infection, for example, and can strike before old age. It is a medical issue that is becoming more and more prevalent in first world countries, and this is not, as is often assumed, just because we are living longer. It is about toxicity in many different forms, and as such you will likely have to deal with it many times in people over the span of your magical career. Because of this, take your time to learn about it and see how close some of the presentation can be to an assumed 'possession.'

## 8.7 *Module Summary*

A lot of this module was about learning, reading, thinking, and preparing. There was not much action. Though you are inching towards the part of the initiate's training that is far more practical, there is still a lot of groundwork and knowledge that needs to be attained through study and reflection.

You will have noticed by now that there is little reading to be done around magic itself: the reading is more around peripherally related matters. Reading about magic



without an understanding of the various inner dynamics of the world around you will only result in you learning magical 'facts,' so to speak.

By looking at all these side issues, dynamics, histories, and scenarios, you are beginning to learn the fruits that grew from generations of practical working magicians and mystics. This gives you something solid to stand on: it moves you away from abstract thinking and closer towards understanding the practical aspects of all the vessels that magic can flow into in its varied forms.

Use your notebook for this module as a reference book that you can go back to as you come across practical situations that you may be called to work on. Your exorcism notebook will expand greatly in the adept section, but before you get there you will very likely already have been put to work a few times by the end of the initiate section.

Life works like that, and so does magic: you learn a few steps and then you are put in a position of practising those steps. Once you become strong on your feet you are given more steps, and more practice. This way you grow into a strong and able adept who can deal with whatever the worlds may throw at you.

By the time you come to the advanced exorcist work in the adept module you will be ready for that work and will have some practical experience to draw from. I am hoping that by then you will have no illusions about what you are doing, and will have a grounded approach full of knowledge of what dynamics you are dealing with.

