

QUAREIA—THE INITIATE

Book Eight

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 V

Deities and the Magician

Lesson 1

Introduction

In the apprentice module we touched a little bit on deities, but not in any great depth. Now that you understand some of the root powers of creation, fulcrum, and destruction we can start to look a bit more closely at deities and the roles they play in magic and with the magician.

Essentially the closer a deity is to something physically living or dying, the more we can perceive them as beings with whom we can interact. Deities are not abstractions or archetypes; they are a consciousness that flows from something or some power that manifests in the physical world.

The use of the word 'deity' has different meanings in different cultures, so you have to be careful, when working with deities from various cultures, that you know what is actually a deity and what is not. In some cultures all different types of beings are approached as deities; in others the lines are more clearly defined. This is why it is important to learn about all the different types of beings before putting labels on them: know what you are working with!

In old cultures, presentations of deities often originated from the reports of those cultures' visionaries. Over time these descriptions become more and more dressed in imagery that humans themselves projected on the deity. Sometimes the presentations were subdivided or altered by priesthoods to filter

down the power to manageable levels. We can see this in various cultures where the deity's image or statue presentation was purposely redesigned to affect the 'vessel' of that deity and so limit the conversation between deity and priesthood.

Over the centuries volumes have been written about what their writers perceived as deities. Some of those writings, particularly the more modern ones, come from theory rather than from the direct *inner magical experience* of working with a deity. Though many people have bought statues and started worshipping them, few of them actually work with deities in a magical relationship.

Your own, personal, direct experience is the best way to understand what a deity is and is not, and hopefully this module will step you towards that.

We talked in the early part of the training about *root deities* and *subdivided* deities. Knowing what these terms mean, and how they affect the magician, is really important for successful and safe magical work.

A root deity's powers are deeply connected to the Divine powers of creation and destruction. As such these can be powerful but potentially dangerous beings for the magician to work with. Root deities have less awareness of human life and tend to work through the 'bigger picture,' whereas a divided deity, or one closer to the thresholds, is more likely to

have a better understanding of humanity and the individual human.

In some cultures the levels of subdivision eventually became so complex that the deities' powers could no longer fully express properly through the 'vessels' i.e. the original presentations. In the worst cases the presentations became shells filled by all sorts of lower-level beings which in turn then become very 'human' in their demands and emotions—while also being ineffective in power terms.

1.1 Which deities should we work with?

With the rise of modern communications, printing, the internet, archaeological finds, and so forth we gained access to a great deal of detail about the images, attributes, etc. about the many different deities active around the world. This has led to the 'shopping experience method' of magicians connecting with deities: something catches their fancy, they buy the statue, read the books, and essentially play with the idea of the deity. This has no real place in magic.

Some deities are closely aligned to particular cultures or places; others are not. Some work well in different cultural settings; some do not. Some travel well; some do not. Often in magic, as you get deeper into your training, certain deities start making themselves known to you in various ways, and sometimes you end up working with a couple (or more) deities from different places/cultures. This is not a problem if it works and the deities in question match well together.

At a certain point two very different deities from different cultures and times started working with me. When I researched deeply into them, they did indeed match well. But if you are not so fortunate you can end up with a 'war of the gods' in your house by bringing incompatible gods/goddesses into your space and working with them. By the time you finish this module you will hopefully have learned how to sidestep such a thing, and will know how to find and work with deities in a productive, powerful way.

1.2 Which power?

Few magicians give this much thought: they tend to latch on to whatever deity is fashionable at the time in magical circles. Which is neither a wise thing to do nor a productive way to approach this sort of work. When thinking about deities, your first questions should be: "what power is necessary for the stream of work in which I am involved?" And "what is the power of the deity that is presenting to me?"

Part of the answer to the first question can come from resonances that run through the individual—things like the magician's fate pattern and the 'other times' connection that the magician may or may not have. By 'other times' I mean past or future lives where the magician has worked in depth with a deity before. Sometimes deities remember you and turn up. Sometimes the deity's resonance flows through the person's bloodline. Other times it is more a matter of the person's necessary long-term achievements in their current lifetime.

You can see how quickly these dynamics can trigger fantasy in an inexperienced magician: the number of magicians I have met who are reborn high priests of Isis is mind-boggling. So use your self-awareness to sidestep fantasy and know the difference between a genuine pull from a deity and simply liking the identity. In real terms it doesn't matter what you did before; it is what you are doing now that is important.

So which power? Creation? Destruction? Both? Land power? Mountain power? River power? Subdivided or not? The variables are many, and the reasons to work with particular deities are unique to you and where you are in your life. Often while we are busy making choices, the deities themselves choose whom they wish to work with and start making themselves known. This has already started happening to some Quareia apprentices who have messaged me after such situations unfolded.

For example; one student who was practising the inner senses and inner touch lessons from the first module was browsing through a junk shop when a deity made themselves known to him, though he did not realise it was a deity (it was a statue of a creature). When he began researching, he identified that it was in fact a deity from the land where he lived, and was specific to a land feature. That deity will teach the student, slowly, through interaction, mutual respect, and pointing the student's attention to things he needs to be aware of in terms of the deity, its needs, and its actions.

So you really have to pay attention, as often when a deity presents to you, you will do not know what it is or who they are.

In this module we will look at some of the aspects of how a magician can work with a deity/deities in ritual and vision. We will also consider how those deities are included in the magician's life. There is often an orbit of deities that stay with a magician for a prolonged period of time, sometimes for life, sometimes for phases of the magician's life.

Magic does not switch on and off like a light bulb: the deeper you go, the more magic becomes your life and you become magic rather than *do* magic. Deities are part of this process and they become sponsors, life guides, and companions on your magical path. But this is a slow, developing process that matches the magician's evolutionary development.

You may find after working through this module that one or more of the deities worked with in ritual and vision decides to stay with you—it may or may not happen. If it does, you will need to create (or acquire) a physical vessel for them (statue), and build a day-to-day relationship with them by giving them what they need or ask for.¹ In turn they will work around you in your magical work while also keeping an eye on your home and family. Periodically they will ask you to do something magical that is necessary. This is not a situation where you harass, demand,

manipulate, beg, pray to, or generally make a nuisance of yourself with the deity; rather it is one of mutual respect and honour.

To achieve the dynamic understanding of working with deities in magic, we will look at the deity work through a specific pantheon in which magic was an inherent part of life with its deities: the Egyptian deities. There are too many of these to cover them all, and a modern magician living away from Egypt would not work with them all anyhow. But specific powers in the Egyptian pantheon do travel and have withstood the test of time: they are still active in magic, and also in the world around you. We will work with some of these wider orbit deities.

By looking at specific pairs or groups of deities, how the magician would work with them, and bearing in mind the difference between a modern magician and an ancient priest or priestess and how that translates practically, you will get a strong idea of how to work with deities. Then you can decide whether to continue with the Egyptian deity family or instead to apply the same method of approach to another group of deity expressions.

1.3 Knowing what is what

It is important to know what power a deity really carries before you work with them.

A *root* or *undivided* deity will be creative, balancing, and destructive all at the same time. Their roots are deep in the Divine and inner realm, and they oversee the dispensing of the creation, balance, and destruction of humans, plants, creatures, rivers, mountains, etc.

Subdivided deities where there is a polarisation between a pair will be creative and destructive respectively. Where subdivision has gone further you will observe more specifics: deities overseeing communication, birth, death, justice, sickness, war, healing, and so forth. Divide further and you get deities of cities and city states.

Just to confuse matters, an undivided deity will have *demigods* who are aspects of

¹Usually a flame, food, drink, smells, or music.

them or their ‘children’: these are often more powerful land beings: the consciousnesses and guardians of rivers, mountains, forests, particular springs, and so forth. To us they present as deities and we work with them as such. But they do not have the same breadth of power as an undivided deity.

1.4 Nature or temple?

Deities who are or were connected to a temple culture or a specific line of temples are generally easier to work with, as they are used to the ritualised patterns and workings of ritual magicians. Nature deities can be harder work, we have lost a great deal of understanding about how to relate to them, what works with them, and what pisses them off. But nature deities can still be fascinating and very rewarding to work with, even if communication is often difficult and fragmented.

Deities tied to a temple culture are generally easier to work with because we know a lot more about them—usually from temple wall inscriptions, scrolls, writings left behind, and so forth. Such deities tend to work well with consistency and they are more predictable as to what they need and how they act.

When working with a temple deity it is important to be clear about your role: are you working as a priest/priestess, a magician, or both? The approaches can be very different. Working as a priest or priestess could mean a lifetime of connection; working as a magician means working with each other only as needed.²

We talked before about how childhood programming can seep into how a magician approaches and perceives things. This comes into sharp focus with magic and deities. The relationship needs to be on the deity’s terms, not based on your own deeper needs for a parental figure or a point of worship.

The lines between priest and magician can often get blurry as the two approaches can often appear the same, but there are subtle

differences with far-reaching consequences. A magician working with a deity will mostly be a worker for the deity for a limited period of time and within a limited range of action. A priest or priestess’s term of service is usually lifelong, or at least a prolonged period of time.

With nature deities we are a bit more lost in terms of what to do, what they need, what we actually need, and what works for them. It is far easier to get on the wrong side of a nature deity simply because we have no real references to fall back on for advice and guidance. If you screw up with a storm deity and don’t know how to smooth the ruffled feathers you could be in for a bit of a rough ride.

But conversely, working with such beings can be hugely rewarding and educational. Most adepts tend to work with a mix of temple and nature deities, and you sort of figure it out as you go along. You learn harsh lessons from your mistakes, but this also teaches you a great deal about how nature communes with everything and everyone around it.

²On both sides of the relationship.

1.5 Your own power

The other thing to consider is your own power, the root power that you mediate simply by being alive. Everyone mediates the root powers to a greater or lesser degree, though in most people we never notice it because it is weak or unexpressed. But the inner Divine powers express through every living thing, and in some people it expresses in a stronger, more polarised way.

All the root powers of creation, fulcrum, and destruction are in every living thing as a result of how their creation was brought about. In some people they express powerfully, and often one of their powers is a lot stronger than the other. When it comes to magicians, the training should help bring the magician to an understanding of what powers are dominant within them, and steer them towards developing the weaker ones so that they move closer to balance.³

For example, when I was growing up I noticed that wherever I went, destruction followed. I would go to a school that had existed for hundreds of years, and it would close or radically change while I attended it. I would get a job and the company would go bust, I would move into a street and people would start dying with worrying frequency. This dynamic played out repeatedly and frequently in my life to the point of being silly. I would turn up, and people/the place/the organisation would belly-up.

As I got deeper into magic this dynamic continued to play out, and I was naturally drawn to destructive deities. Over time I learned first to recognise and then to engage this power in a focused way rather than have things randomly happen around me. I was also very creative⁴ and this counterbalanced some of the destruction. But the power kept pushing me into destructive situations: instead

of things destroying themselves around me, I became self-destructive in so many ways.

It took me a long time to realise that I could engage properly with this dynamic in order to transform not only the things around me, but myself as well. My first learning curve was to learn not to engage the creativity consciously, but to find the fulcrum. Once I found the fine point between the two powers, then by learning to shut up and not act, and to be within the stillness properly, the two powers themselves began to find their own balance. From that fulcrum you can then work equally with the powers of creation and destruction within you and keep them balanced, not only in your own personality and life but also in your work.

This has a major impact on how you work with deities, what deities gravitate towards you, and what deity powers you can work with safely and powerfully.

Look at your own life. See if there is a current of power that is potentially imbalanced within you that you mediate out to the world around you. If you find one, work to find the fulcrum. It is a slow process that is instinctive; it is not a conscious decision. These powers are deeply embedded within you and you cannot simply 'decide' to be in the fulcrum; you find it by working on how you act, react, what you are drawn to, what you are repelled from, and so forth.

Applying this technique is very straightforward. When you fly into a fury of destruction at something, don't suppress it; simply do not act on it. Just wait for the dust to settle. When you get in a fevered creative flow, don't act on it, simply wait and see what happens. This is harder than it sounds, but it is a first step towards learning to keep the fulcrum in its place. From an initial lack of action, your polarised powers learn to settle and find healthier expressions; then you can engage with each power in a conscious, balanced way.

This trains your deeper self to work with the powers rather than be pulled along in their wake. In turn this allows you to work with

³The training itself does not develop those weaker powers; rather it exposes the weak sides so magician can make the conscious choice to self-develop. Magic does not *tell*, it *shows*.

⁴I was a classical dancer and choreographer, and I painted, wrote poetry, made things, etc.

very powerful deities without being knocked off-balance or *ridden* by their power.

And don't fall in to the trap of the "all goddesses are one goddess" mentality. Though this is true in a wider sense, it is not true at all at ground level.

All humans are human, but individuals are themselves, though we are all part of Divine creation. How you might react to something is possibly very different from how I would react to the same thing: we may be from different cultures and have different personalities, needs, wants, and expressions.

The same holds true for deities: some are very similar, some are the same, and some are very different. The only way you truly find out about a deity's personality and power flow is to work with them magically rather than just reading what it says about them on Wikipedia.

1.6 *Task: Self-reflection*

Spend a bit of time thinking about your personality and how things happen around you. Think about what drives you, what you are drawn to, and what gets you in trouble. Does any of this reflect a power that is dominant over the others that may express themselves through you? It may or may not.

Think in terms of the powers of creation flowing through you. Are you a non-acting person either way—fulcrum? In that case you need to learn to engage with both creative and destructive powers. Is one power expressing itself constantly in your life to the other's detriment? If so, don't try to counterbalance it yourself; first find the fulcrum within you.

I am not talking about the phases people go through in their lives; it is the deeper underlying *constant* that seems to be your *base setting* and which expresses repeatedly in your life. Your job in this task is to become aware of it. The rest will take time and application, self-awareness, and the ability to self-examine without kidding yourself.

This awareness will prepare you for work with very powerful deities—and the Egyptian deities are certainly very powerful,

and have a wide-reaching influence. Go into such work *knowing yourself* rather than bumbling in out of curiosity: this way you are far less likely to get yourself in problems that are not really necessary for your learning.

1.7 *Task: Research*

You have already looked at aspects of Egyptian powers and dynamics in various bits of research. What I would like you to do now is to research and read further. Look at the different phases that the Egyptians went through over the thirty-five centuries of their culture.

Look at the peaks and troughs. Look in particular at deities that were honoured in different ways,⁵ and look at this in relation to the king or queen at that time. Were they a priest-king or a warrior king...or both?

Look at how the root deities were honoured and how that relationship changed as more subdivisions/deity children were introduced. Also look at the weather changes that occurred in the region between 4000 B.C. and 1000 B.C..

Look at the rise of the cultural system in the Naqada I, II, and III periods. Pay particular attention to the statues found from that time. Note how even at this early time there was already extensive trade,⁶ and look at the similarities between the early statues of Naqada and those from Sumer. Note particularly their eyes and their hand positions. Also look at where the Naqada period sprang from, and in which part of Egypt Naqada is situated. This is very important, as the land area and its power often has a bearing on how things develop.

Look at the actions of the dynastic kings from the first recorded king up to 1000 B.C., their relationship with the temples and deities, and how Egypt's fortunes waxed and waned. After 1100 B.C. the power and connection to the land and the deities was effectively lost: then Egypt went into its final decline in terms of how that pragmatic culture interacted with

⁵Or dropped/ignored.

⁶Lapis from Afghanistan, for example.

the deity powers, and this determined how successful...or rather *not*, the culture became.

All this research will prepare you for the lessons ahead, which will be a mix of reading and research, visionary work, ritual, and divination. You will be immersed in the power of these deities, so having a basic understanding of where these powers came from, how they interacted with humans, and how those relationships rose and fell will give you a lot of information on how these deities operate and how to work with them.

It will also help you to make sense of things you see in vision. The deep root deities often express in vision in ways that try to tell you how old they are and where they are from.

When I was working with an Egyptian deity many years ago⁷ I had a powerful repeating vision that also appeared in my dreams. The vegetation and climate around this deity did not make sense with what I knew of Egypt, but when I researched what I had seen it was indeed correct. The deity was showing me the land around her at the height of her power, and this gave me an idea of just how old she was.

She also showed me a guardian statue near her Underworld temple. When I researched that statue, along with my climate research and looking at the mythology surrounding her, it opened up a whole new understanding for me of magic, nature, power, and deities. I will recount this tale later in the module when we get to look at her in depth.

Clues for research:

Look up the 5.9 kiloyear event in North Africa, and the end of the Neolithic Subpluvial phase in respect of Egypt and North Africa. The rapid aridification that followed drove people towards the rivers, and the huge expanse of North Africa saw a mass movement of people out of what is now the desert areas and closer to rivers, where they settled and began to build city states and settlements.

This shift also changed how they interacted with deities, as well as changing how their cultures developed. Going from a lush area with an abundance of resources to a more confined river settlement with limited resources triggered community cohesion, temple building, and ritualised entreaties to the deities.⁸

⁷She is still knocking around me.

⁸Remember necessity?

1.8 A note from the editor about the Egyptian god-names in this module

When Egyptian gods and goddesses are mentioned in the subsequent lessons of this module, I will footnote their names in hieroglyphs along with a transliteration.

Later in this module you will have to utter most of these god-names in ritual. To do this you should work out the sounds of the consonants from the transliterations, then make an educated guess (and use your intuition) as to which vowels should go where: as the hieroglyphic writing system, like Hebrew, is *unpointed*, the vowels are not indicated in the texts.

Transliteration key

(Based on the values given by Allen in his *Middle Egyptian*.^[1])

- ʒ some kind of *l* or *r*, by Middle Kingdom either absent or a glottal stop.
- j mostly means a syllable begins or ends with a vowel; sometimes *y*.
- y *y* as in “yet.”
- ◌ originally *d*, then a French *r* (same sound as Hebrew *ayin*).
- w *w* as in “wet,” sometimes “oo” as in “fool.”
- b *b*, occasionally without the lips quite meeting.
- p Probably *p*.
- f Probably *f*, maybe *pf*.
- m *m* as in “mother.”
- n mostly *n* as in “Nile”; occasionally *l*.
- r probably a flapped *r*, occasionally *l*.
- h Probably *h* as in “Harriet.”
- ḥ Like Hebrew Cheth. (Voiceless pharyngeal fricative.)
- ḫ Probably the *ch* in German *ach*; could have been like Arabic consonant *ghayin*.
- ḥ Probably ḥ followed by a *y*. But if ḫ was *ghayin*, then this was *ch* in German *ach*.
- z Possibly *th* in “thing.” (In Old Kingdom; by Middle Kingdom was pronounced *s*.)
- s *s* as in “sent.”
- š *sh* as in “shin.”

q Probably a *voiceless uvular stop*. Pronounce as though you were going to say *k*, but have your tongue make contact with your uvula rather than your soft palate. Or it may have been “the *q* of some Ethiopic languages.”

k *k* in “karate.”

g Probably *g* in “get,” but may have been **k** with some kind of emphasis if **q** was like Hebrew *q*.

t *t* as in “till.”

ṯ **t** + *y*, as in RP pronunciation of *tu* in “tuna.”

d Probably **t** with some kind of “emphasis,” possibly *d* as in “sadder.”

ḏ **d** + *y*. If **d** was *d*, then this would be like the RP pronunciation of *du* in “due.”

The vowels of Ancient Egyptian

(Based on the research summarized by Gardiner in his *Egyptian Grammar*.^[6])

During and prior to the Eighteenth Dynasty, Egyptian appears to have had only three vowels, the same ones as those of Classical Arabic. Each vowel can be short or long.

a and ā: “farm”

e and ē: “feet”

u and ū: “fool”

In English (at least in British RP) these vowels appear only as long vowels, which simply means that we take quite a long time to say them. To shorten the vowel, just get on to the next sound quicker.

To give an example, the *a* in “pat” is a short vowel. Try replacing this sound with the sound of *a* in “farm,” but only lasting as long as the *a* in pat.⁹

More information on the Quareia website

On the Quareia website there is an article by me which will step you through the process of working out the Old Kingdom pronunciations of Egyptian god-names. I will update and expand this article as my research on this subject continues. Do have a look at it: even in its early state it already has some handy hints.

⁹In fact, some accents from the North of England include this sound.

Lesson 2

Shu and Tefnut

Shu¹ and Tefnut,² of all the deities we will look at in this module, are based most in nature and least in the temple. Rather than wasting time and space covering their basic history, background, and place in the Egyptian pantheon, which you can research for yourself, we will look at these (and the other) deities in terms of magic and the magician.

As with all this module, once you understand how to connect and work with these beings then you can then use the same approaches with other deities from other cultures if you wish. The base ritual techniques and inner visionary realms are root ones: they will also give you access to the same powers in other cultures.

When you work with nature deities, once you have made an inner connection, you can work with them more powerfully out in nature, or in more formed but less powerful ways in a magical temple.


A clue to this with deities, if you are not sure, is whether they are given shrines or temples in their own culture. Most pure nature powers tend to not be housed in temples, but are heavily mentioned in wall texts and carvings. This is also true of Shu and Tefnut.


Shu and Tefnut are elemental powers of air and water, more specifically the wind and the rain/moisture. Neither of them are confined to Egypt, as those names are simply identifiers for the sheer forces of nature that flow all over the planet.

Their power can be connected to anywhere³ and I have certainly worked with both of them in various places in the northern hemisphere. However I have not worked with them in the southern hemisphere, so if you live down under it will be up to you to experiment.

When you look up the details of Shu and Tefnut you will see that they have a pretty well-defined family tree—but don't fall into the trap of thinking of a deity family tree in terms of human family connections. When family connections, particularly in Egypt, are mentioned in terms of deities, it does not mean that one god was literally the father of the other; rather it is about who is in which orbit of power, and with whom.

Powers gravitate together, or are of one another, or are divisions of each other. These are then expressed in familial terms. The groupings tell you who is compatible with whom in terms of working power, who is an aspect of whom, who balances whom out, who is a division of what, and so forth.

¹  *Sw* [5, p.263.]

²  *Tfnit* [5, p.298.]

³In theory.

The other thing to keep in mind throughout this module is that the Egyptians made no real distinction between deity powers that could be communed with in human form and interacted with in a temple setting, and powers that had no animal or human form per se but were depicted as a humanoid deity in wall paintings and sculpture.


So for example the goddesses Ma'at⁴ and Weret-Hekau⁵ are powers, not personalities that can be talked to; but through the persona you can figure out how to connect with the power and learn from them. And yet those powers are depicted as goddesses and gods...bear this in mind. It is very much about understanding how the ancient Egyptians thought, how pragmatic and poetic they were, and how they expressed themselves.


So let us look at this brother and sister duo one at a time.

2.1 Tefnut

The goddess Tefnut is depicted as a lioness goddess with the solar disk and the uraeus.⁶ Often she is depicted with a full breast.⁷

The solar disk tells us that she has power in this world, that she is a great power,⁸ and that she holds the power of magic, which both protects her and is a power that she uses. The uraeus, the spitting cobra that rears over the deity's head, and which in later Egyptian iconography is part of the crown with the solar disk, is also called *wrt-ḥkꜣw* which means 'great of magic.'⁹ The word uraeus¹⁰ is close to the word for eye¹¹ and is a pun: it is the eye of magic watching over the deity and also the power of the magical eye of the deity.

⁴  Mꜣꜥt [5, p.101.]


⁵  Wrt-ḥkꜣw, "Great of magic." [5, p.64]


⁶ Which holds the power of Weret-Hekau.

⁷ Moisture, mother.

⁸ Lioness.

⁹ Weret-Hekau is also depicted as a goddess.

¹⁰  jꜣrt [5, p.11.], "cobra" [6, p.608.]

¹¹  iꜣrt, "eye." [5, p.25.]

There is also a major possibility that Tefnut also had a male counterpart, called Tefen:¹²

"Tefen and Tefnet have weighed Unás and the Maāt goddesses have hearkened, and Shu hath born witness."¹³

As you will have seen when you looked into the Ogdoad, the early deities had their polar counterpart mirroring their names: Nu and Naunet, Amun and Amaunet, Kuk and Kauket, Huh and Hauhet. This pairing seemed to fall by the wayside over time, and it is my guess that Tefen and Tefnut were two sides of each other: the male and female aspects of moisture.

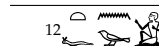
However, as Tefen is an unknown quantity, it is better that we stick with working with Tefnut as she is. In magic, if Tefen is an aspect of Tefnut, either he will make an appearance in a magical working, or he won't. But it is good to know he is in the picture somewhere, so that if you do reach a male power in the moisture, you will know who it is.

2.2 Magical background

The best way to see how these deities can appear in your life and later your work is to tell you how it happened for me as a magician, as this will give you an idea of how they ebb and flow. It will also show how the deities often choose you, and turn up in the most unexpected ways.

Sekhmet started showing up around me in my early thirties when I was gifted an image of her that I began to talk to—I will tell you more about that when we get to her in another lesson.

A couple of years later I had a strong and very profound dream of going into a small cave

¹²  Tfn Faulkner translates this as "orphan." [5, p.298.]

¹³ As translated by Budge. [4, p.92.] A much more recent translation, by Allen, reads: "For judgment between orphan and orphaness has been made for Unis, the Dual Maat heard (the case), Shu was a witness..." [2, p.46.]

in a forest and in the cave, hidden deep in a recess, was a lioness goddess: she had the head of a lion and the body of a woman. Ah, Sekhmet, I thought.

I remembered the aspects of the dream and decided to go there in vision and make waking contact with her. I tracked my way back in vision to the cave, which was hidden down in the ground in the midst of a semitropical forest.

As I got near the cave I saw a massive stone lion carving which was sitting guarding the cave entrance. I climbed down into the cave which had a stream of water running through it. I recognised this magically as a goddess cave: goddesses that are connected to the threshold between the surface world and the underworld often appear in caves with water running through them, or with pools of water.

I crept around the cave, which smelled very strongly of lions, and in the shadows of a deep recess, I could hear breathing. Even though I was in vision and had control,¹⁴ I was terrified: the power in the place triggered a huge adrenal reaction in me. I inched forward in the dark towards the recess where the breathing was coming from. But I could see nothing.

So I reached into myself, drew out a fragment of my inner flame, and held it up as a lamp.¹⁵

In the shadows of the recess was a huge goddess, half-lion half-human, with water running round her feet. She was not a statue, she was alive, and she was emanating a massive pulse of power. The power was too much for me on this first visit, and it kicked me out of vision. I opened my eyes, panting in terror, not knowing what to do.

That night I dreamed of her again. She was raging with fury, and her roar could be heard around the land. In the dream she turned at me and roared, but I knew she was not angry at me—she wanted me to see what had made her so angry. She was calling me back.

So the following day I went in vision again, walking through the forest, past the massive stone lion, and on into the distance behind the

lion to the entrance in the ground to the cave. I climbed down once more, into the dark, damp lion smelling cave.

This time I was intending to have no shocks. I held up my light and went to the recess and bowed deeply to her. She looked in my eyes as though she was seeing everything about me, everything that has ever been in my life. When she was finished looking she licked my face, then looked up at the roof of the cave and roared. She was telling me something was happening on the surface above the cave that had deeply angered her.

I asked her if she wanted me to go and watch/see, and she looked a “yes” at me. So I climbed out.

As I was climbing out I heard men’s voices and noises like hammers and chisels. As I followed the noises I realised that the trees were thinner, there was less foliage, and there were fewer ground plants.

I came across a large group of men led by a younger man of obvious authority. They were building wooden scaffolds round the stone lion and were hacking and chiselling at its face. I seemed to stand there out of time and watched as the face of the lion was slowly turned into the face of an Egyptian king.

It was only then that I realised what the stone lion was. It was the Sphinx at Giza.

As I stood and watched the face come into formation, the lioness in the cave climbed out the cave and roared loudly, but she went unheard by the men. She grew in size until she was vast, then sped off to the south, roaring with fury as she went. As she ran the forest, plants, light warm drizzle, and the scent of flowers followed her, leaving behind a desert and a defaced stone lion. I was astonished.

In those days there was no quick and easy internet to which I had access to research what I had just seen. It took quite a while of writing letters to people I knew in archaeology, and lots of library visits, before I finally realised that the lioness I had assumed was Sekhmet was actually Tefnut.

The goddess Tefnut has chosen to connect with me for some reason and had shown me

¹⁴Hahaha, so I thought.

¹⁵Using your spirit to lead the way.

what turned out to be the inner deity version of the story of her withdrawal.

I dug around some more as things I had been shown did not make sense to me, like the water flowing round her feet in the middle of the desert.

This brought me into conversations with a friend who is very familiar with Egypt and who is an archaeologist. I told her about the water in the cave, and she told me that yes, the water table was only a few feet under the surface there to this day, and it would have been pretty lush before the climate change and subsequent aridification of that area.

A few years later I asked my daughter to paint me a picture of Sekhmet, a deity I had worked with for years by then, but she struggled with the painting. My daughter is a magical visionary artist and she mediates whatever needs to come through. What came through was a lioness goddess, but she was clearly not Sekhmet. Once the painting was complete and in my house she started to talk. She talked of the rains, of droughts, and the power of water. It took me a little while to realise this was Tefnut: she had shown up again.

I worked with the deity and she taught me about droughts and floods, about the rain, and what to do with her. To cut a long story short, while she was out and present in the house, she would trigger rainfall. When she was put away in the cupboard, her influence would not flow into the area.

At that time we lived in Montana and the land was suffering from a seven year drought. So I asked Tefnut if she would bring the rain and if that would be suitable for the land.¹⁶

But Tefnut agreed that her power was needed on the land, and sure enough it began to rain. And rain. And rain...

The drought came to an abrupt end. A few months later she came into my dreams and asked to "have her face hidden": she wanted to go back in the cupboard. So she was carefully wrapped and put away. The rain stopped.

I was fascinated. Since that time, I have occasionally brought her out when she wanted me to, and it would invariably rain for months. Then she would tell me through dreams to "hide her face" again.

There was nothing specifically magical on the surface of these actions, yet it was a deeply magical act. By exposing her she brought a specific power through, and by returning her to the shadows her power withdrew.

This is very much a magical dynamic of the pure nature deities. The human triggers an action which in turn switches the deity power on and effects change.

These deities are very different from the more temple/people deities: they are focused only on their actions in nature and they work in tandem with humans as and when necessary: we become servants of their power in order to assist in repairing balance that has been unbalanced by the actions of humanity.

Tefnut is an active, working weather deity who maintains the balance of moisture where it is necessary, and she is an interface between humanity and the weather. Through deities like this we can work as magicians to tend our lands and help restore a semblance of balance in an environment that has been badly unbalanced by humanity's actions.

I did learn to not experiment with her power. When I first figured out how she worked I decided to bring her out without her asking to see what would happen. By this time I had moved back to Britain—rain central—and we were going through a dry spell. She had not asked to come out, but I thought "well, there is a drought starting, I will get her out anyway." So I put up her picture and began talking to her.

Of course it started to rain and rain—and then it started to flood, badly. The valley road became badly flooded and collapsed, trapping all the villagers. Once again she turned up in my dreams and shouted at me to put her away. So I did.

The priestess side of me told me I was a stupid woman; the magician side of me was curious. I did some readings to see if bringing

¹⁶Remember, the land and weather has its own cycles and it is usually best to not interfere.

her out had caused the floods. The answer was no, the rain was coming anyway, which is why she had not asked to come out during the drought, but that my bringing her out had made the rain stronger.

Lesson learned. Only activate the nature deities when they ask to be activated, and for the rest of the time, don't interfere.

I have worked with Tefnut in service for years now, and it has not all been about the weather. Once, when I asked her if there was anything I could do for her, she set me the task of restoring something for her. This involved a black stone, rivers, and freedom. To this day I don't fully understand what it was I did in vision—at the time I just followed her guidance—but afterwards there was enough outer confirmation for me to know that I was on the right track.

Whenever you work with these deities they may ask you to do something that sounds odd, but my advice would be that if you just go with the flow, often after the work things come to light that show you were indeed working in depth.

In the practical work you will get to meet with Tefnut for yourself (and also Shu) so that you can forge your own working links with her. Remember, the images of the deities are like the power utterances etched on walls in temples and tombs: they are living glyphs and images that mediate real power.

2.3 Shu

Since the very early days of my magical life I have naturally connected with the wind and the utterance. With it came a strange dynamic in that I could not use my voice in magic in any way until I reached my early thirties. This took me down a road of working in more of a visionary context than in spoken ritual—I had not yet found my voice. At the time I did not understand this dynamic, and I assumed that my lack of voice was because I had trained for many years in ballet, where the body instead of the voice was used for expression.

As I child I would not speak up. This carried on into my twenties until I slowly developed a written voice in the form of poetry and stories. But before I found my voice, I found the wind. I was always fascinated by the wind, and when the wind blew I would instinctively blow with it.

When I reached my early thirties and began working with Sekhmet, one day I had a strong spontaneous visionary connection with her where she asked me to give something up, in return for which she would give me my voice. I agreed.

I presumed at the time she meant singing: I always loved singing but I sound like a strangled cat, and I wondered if I would learn to sing. Nope. To this day I still sound like a strangled cat. What emerged instead was my written voice and also my magical voice.

My first forays into the use of my magical voice were speaking with the wind. And the wind would always reply.

Only years later, looking back, I finally understood the common ritual portrayal of an Egyptian youth, be they princes, young kings, or young deities, with a finger held to their lips. Their voice was being withheld until it was ready. This is what happened to me.

I learned to work with the wind by uttering, I learned to work with various powers of the wind, and behind the winds, in vision and ritual, and then I learned to utter the power of the winds in ritual. All this is the power of Shu—but I had not come across Shu at this point.

Shu is the power of the four winds, hence the four feathers on some of his depictions. In some depictions he wears only one or two feathers, denoting which wind powers the temple works with that are particular aspects of Shu. But the full extent of his power is the power of the four winds,¹⁷ the power of the breath, and the power of utterance.

Once I had learned to work with all aspects of this power I was then introduced to Shu. I

¹⁷Hence the title "the four pillars of Shu."

came across him via research first and thought “huh, interesting” before moving on. I am not good at getting the first hints. To me he was merely a power in a faraway land, and a version of what I was already working with. He kept cropping up, and I still did not get the hint, until finally I went to Egypt and did magical work there.

It was a very hot summer afternoon in Luxor, and I was skipping between the air conditioning unit in my hotel room and the blast of heat from its balcony. By this time I had been exposed to the power of Karnak, and the magical patterns still active there, and I had made contact with various powers in that land area, which told me that everything was strong and still active there.

In a bored moment I wondered about the power of the nature deities there, and I wondered if Shu was still responsive to utterance.

I stood on the balcony, stilled myself, and then breathed out with magical intent. I called the name Shu, the power of the four winds, and honored him. Nothing happened.

I shrugged it off and went down to the evening meeting I had planned with a local archaeologist. While we sat in the hotel’s nice cool bar and chatted, a loud banging noise started. I assumed it was the air conditioning unit until the guest I was meeting remarked on the unusual wind.

The banging was a huge windstorm that had suddenly broken out. It was flowing off the mountains that run across the west bank of the Nile—the Valley of the Kings—and hitting the window with awesome force. The guest said it was really unusual for this time of year to have wind storms, especially one so strong.

I looked out the window. All the palm trees were bending over from the force of the wind. Hello Shu!

The force of Shu’s reply taught me to be rather more careful about casual curious attempts to call in such powerful forces. I sat up and started to pay attention, and began to recognise that I had always been working with was Shu.

Seeing as I was working with a lot of Egyptian deities by this time, it seemed time to give him the recognition he was due. So I began to draw on the known power of Shu in my work whenever I worked with the Egyptian patterns.

Shu is the raw power of the inner and outer winds: the breath that breathes life into a vessel, the winds that carry power, and the breath that forms words. Shu is the power that Djehuty then turns into Divine knowledge and communication: the breath/wind becomes sounds and words that are then translated and transcribed by Seshat.

The utterance and breath is used a lot in magic, as you now know, to bridge things, move things, and utter things into being. The power of the inner wind is used in magical pattern magical, ritual completion, and the sending off of magic into the future.

When the power of the wind, Shu, is used in magic, it is often used in conjunction with many other deity powers and dynamics, like text, sigils, patterns, visions, elements, tools, etc. All these things are governed by various deities in the Egyptian pantheon, hence the point that there are orbits of power in the families of the deities.

It is rare to work with only one specific power or deity to the exclusion of others: that mentality is very much a lap over from the monotheistic Abrahamic faiths and it can infect magical thinking if you are not careful.

Magic usually has an underlying power, and then other powers come together to form a structure through which the underlying power can express. Shu is one of these underlying powers.

The balance of his twin, Tefnut, ensures that the air is not too dry magically. Her influence brings with it the moisture that allows life, that lubricates the voice, and that dampens the winds to ensure they do not kill. Wherever Shu is active in magic, Tefnut is in the background somewhere.

And when the magic is about water, the power of Shu is also present moving the power, bringing it to life, and giving it sound.

Remember uttering over water? Shu carries sound, delivering it to pattern that will then fill a vessel.

As is always the case in magic, the best way to learn is through practical work. So we will move on to exercises that will connect you with these powers. As you move through the module the different elements of the deities will be added into the pattern of work so that you begin to understand how these powers come together in magic. In Lesson 8 all the practical work will be brought together and you will work ritually with the full orbit of deities.

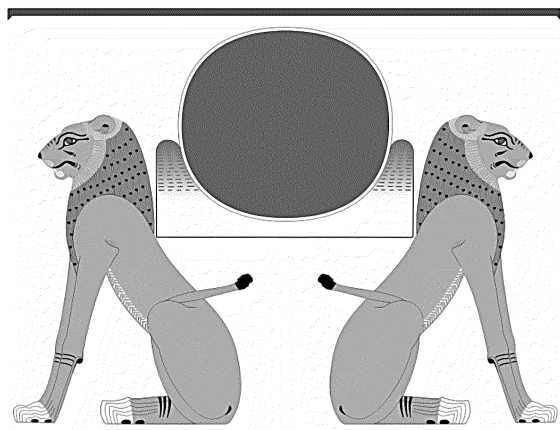


Figure 2.1: Aker. © Jeff Dahl 2008, Creative Commons Attribution-Share Alike 4.0 International license.

2.4 Task: Vision of Tefnut

This vision follows the path that I found in dreams and later worked with in vision. It takes you to the ground zero of contact with Tefnut.

Making contact with her like this will also show you how magicians can develop workable visions from initial contact that comes spontaneously in dreams. This whole module is not just about Egyptian deities and working with them; it is also about learning how to access deities from different families and develop magical working methods around them.

Set up your work room, put out the tools, and light only the centre altar, the east (Shu), and the west (Tefnut).¹⁸

Once the lights are lit and the thresholds opened, go and stand before the centre altar.

Still yourself and focus on the Stone Temple in the Library. Do the Fulcrum ritual. This will also draw in the power of Ma'at, a foundation which all the Egyptian deities stand on.

When that is finished, go to the east threshold, take a deep breath, and breathe across the threshold.

Utter:

“I call upon the Lord of the four winds, Shu, he who breathes across the lands, he who upholds the sky, he who forms the wind that carries the breath.”

Close your eyes and see beyond the threshold the whirlwind. Watch as some of the wind peels away from the whirlwind and flows across the threshold into the work space. Greet the wind and bow.

Now go across the room to the west altar. Stand before the altar and build up fluid in your mouth. Once your mouth has moisture in it, breathe over the threshold and utter:

“The wind of Shu carries the moisture of Tefnut. I call upon the goddess of moisture, she who brings life to the forest, and who can withdraw life from the forest.”

¹⁸This is how you work a room in a balanced way when you want to access deities that are twinned or subdivided: you use both gates, one for each deity, even when the actual main contact is just one deity.

Shu is wind, and therefore magical east, and Tefnut is moisture, which is magical west. This polarisation method is used for a first contact or for a continuous direct contact.

However in future work, if you are focusing on the different aspects of a deity (like the four pillars and four winds of Shu) then you would develop the work from the polarisation and open all four gates. We will look at that in the next practical exercise.

Close your eyes and beyond the threshold see a forest of semitropical trees and plants. Sit down in front of the altar, close your eyes, and see a path forming beyond the threshold that winds its way into the forest and undergrowth.

In vision walk through the west altar and onto the forest path, keeping Tefnut in mind. The trees and undergrowth are thick, and you will have to push your way through to find the path and follow it. All around you are the sounds of birds and other creatures. In the distance you hear a lion roar.

Follow the sound of the lion, and feel the damp, warm air around you. It is hot and humid, and the smells of the trees and plants surround you.

Finally you break through into a clearing. You see the side of a massive stone lion carved out of rock. This is the guardian of the Underworld and the guardian of the cave. Even though it seems an inanimate stone carving, bow to the guardian and tell him that you would like permission to approach the great goddess in the cave beyond him.

As you look round you will see large boulders of stone among the trees, shallow creeks, and areas of ground that are wet. Wind your way through them, stepping beyond the stone lion until you come to an area that has been well trodden down by creatures. In the centre of this area is a clump of boulders. As you climb over them you will see that they hide an entrance in the ground to a cave.

Carefully climb down into the cave, climbing over the rocks which are damp and slippery. As you get deeper and the light fades, reach inside for a fragment of your inner flame and hold it out as a lantern to light your way.

Climbing further down over the rocks and squeezing through the narrow space, the cave opens out into a natural chamber. A shallow stream of water ambles through the cave, and beyond the stream is darkness.

Climb down to the stream and step over it. You find yourself in a cave area with a deep dark recess in the corner. You can smell lions and hear breathing.

As you inch forward, hold your light up. Out of the shadows looms the image of a massive lioness, part-lion part-human, seated on a natural stone throne. At her feet is a large black rock on which she is resting her feet. The black rock is lined with veins of gold.

Before you speak, kneel down and touch the black stone in honour. This is the deep anchor of the goddess, a vessel to which respect should be shown.

Then touch the feet of the goddess before placing your hand on your heart.

The goddess looks into your eyes and sees everything; then she addresses your heart. She asks questions of your heart, and your heart answers truthfully. You cannot control this, and you or may not understand the conversation—simply wait until she has heard all she wants to hear.

She is one of the most ancient goddesses you will ever connect with, and one of the most terrifying and powerful. Tell her your name, and that you wish to learn about her. Tell her that you are learning magic and service, and also learning how to work with the land and the powers of nature.

She may speak back to you, she may ask you to do something for her, she may tell you things that will help you, and she may ask you to undertake some service connected with her power. You may or may not understand everything she says, but do not worry if you do not, as your body will understand and it will surface in dreams.

If she wishes to touch you in any way or does anything to you just trust her, no matter how frightening it may appear, and wait patiently until she has finished.

Once she tells you to leave bow to her, thank her, then climb your way back out of the cave.

As you surface back on the land, stop and take a look around you. See if your surroundings have changed, or if they are the same. This may give you an indication of the timeline you will work in with her. If the forest is the same, then your work with

her will be anchored in the time before the Egyptian civilisation grew. If the land has changed dramatically, then you know the time you will work in will be later.

Follow your path back, even if the land has changed, and walk with the intention of going back to your work space.

As you walk back, take a careful note of everything you see around you, and look especially for two lion statues with a gap between them as if they were guarding a gate or an entrance. They may appear as two stone carvings, two wall paintings on a building, two small tourist gifts on a stall...no matter what time you have emerged in, there will be two lions somewhere, and between those two lions will be the threshold back to your work room.

Step between the two lions no matter how small or big they are, and you will cross over the threshold to your work room.

Stay in stillness for a little while so that your body can adjust to the power it has just been bathing in, and when you are ready open your eyes and close down the room.

If the goddess asked you to do something for her, be it a physical act or a visionary working, write it down in your journal immediately so that you do not forget. Inner impulse often fades quickly from memory, so getting in the habit of always and immediately writing down the details of your inner contacts will help cement them in your mind.

Always make sure that you do what was asked of you and what you agreed to: never let it fade from your mind so that you do not attend to it. When the deities make an agreement they expect you to actually do what you agreed to. Angering them is not a good idea.

2.5 Shu, Atum, and the root of the four winds

The following work is both ritual and vision. The vision is complete and can be worked with

in your future when you need to work with the orbit of this power. The ritual is the first stage of a bigger, more complete ritual that will come to fruition in the eighth lesson.

Shu is the four winds: Shu is the name the Egyptians gave the four winds, but they appear everywhere as they are an integral part of the living planet. The different winds have different qualities depending on the landmass they are on, and they also work at two different levels: the winds of the weather, and the inner winds that carry the power of air, be that the spoken word, the sword, the power of the Limiter, or a bridge for the creative impulse of divinity, and so forth.


The root of the four winds is not in the sky, but is deep within the earth. This is why we go in vision down to the cave at the centre of all things, not just to connect with the stone, but also to connect with the power behind the four winds. This power is the root of manifest creation and it flows from the dense substance of the planet—the vessel of creation.

Remember when I mentioned that one of the ultimate steps for the adept magician to take is the reflection of Divinity within humanity looking back at the pure power of Divinity: the mirroring and recognition of pure Divine creation?

The same pattern and dynamic runs through all of creation. Just as the first Divine impulse in creation is to utter the world into being, breathing life into the vessel, so the breath within the vessel utters back to the Divine. This appears to us as the root of the winds in the depth of the planet. It breathes back out from the vessel to the Divine.

In the Egyptian pattern this is expressed through Atum,¹⁹ the creator. Atum is completion, creation manifest, and also creation dismantled. He is the beginning and the end, and also is seen as the foundational substance of the created world: all things are his flesh.

In this form we work with this power as the cave at the centre of all things that houses the

¹⁹  *Jtm(w)* [5, p.33.]

four winds. The winds breathe life into everything, and the stone anchors everything. The Underworld River has its source deep in this cave. This is the House of the Ka of Atum.

Once it is worked with in vision then its power and expression is exteriorised in ritual to complete the cycle, which is constantly expressing itself.

Work this following vision, and then leave a gap of twenty-four hours or more before then moving on to doing the ritual. Give the power of the vision time to seep into your consciousness and to effect change deep within you.

2.6 *Task: The Vision of the Cave of the Four Winds (Atum)*

Remember in the ritual aspect of this work that going outside and calling Shu will bring the north wind. When you call on Shu in ritual in a temple setting, you are calling the inner wind, which can express as the formation of power for the utterance, or the inner powers associated with the inner east. The inner winds and outer winds can often express themselves in different ways.

Remember the vision that took you down to the cave deep at the centre of all things, with the Stone that is the root of all stone? Look back over your notes so that you remember how to get there.

Set up your working room and work with all four directions. Do the Fulcrum ritual, then sit down in front of the east altar.

Now go in vision into the cave in the centre of all things. Once you are there, remember the holes in the cave walls that lead to the surface: these allow the air to travel from this space up to the surface world. As you look round the cave, note the four cave entrances in the four directions, each one of which is covered with a veil or cloth.

Go and put your hands on the stone in the centre of the cave and commune silently with

it, and keep in your mind your intention to work with the power of Shu, who is the north wind and also the four winds.

The north wind is the root of the four winds, the north being the magical direction of stone, and you are now in the cave which is the vessel of the Stone: you are stood in vision within Atum.

As you stand by the stone, an old woman will appear from behind the veil of the north cave entrance. This is one of the Sisters at the Back of the North Wind. She will motion for you to follow her. Go with her and follow her down the long and deep cave tunnel.

You will emerge in a cavern that has a stone altar/bed in the centre of the cave.²⁰ Two other old women are standing by the stone bed. One of them motions for you to climb onto the stone altar. Get on to the altar and lie down: they are going to adjust you at a deep level and tune you to the power of the whirlwind, which is the root of the four winds.

Once you lie down the women start to circle you while weaving with their fingers. Their circling starts to get faster and faster, and you begin to feel a separation between your spirit and body.

The faster they go, the more and more you feel as if your body is losing its shape: your flesh, muscle, and bone start to detach and vanish as they circle faster and faster: a whirlwind begins to form with you at its centre. They move at such speed that you can no longer see them, and you are held in the centre of the whirlwind; your form is ripped away from you by the whirlwind until you are just spirit.

They stop suddenly and call out a strange, loud sound. You feel a final pull and suddenly you are without form. You are everywhere. You can drift into the Cave of the Stone, you can flow through the holes in the cave walls, all at once, and flow up to the surface world. You flow out of cracks in the ground and find yourself flowing through everything: you pass

²⁰The deep mirror of the altar in the temples.

through trees, buildings, round rocks, across the water—you are the wind. Flow until you hear your name being called. Flow with the winds. Feel what it is like to be one with the wind.

Your name is called and it pulls you back down through the cracks in the ground, down, down, back into the Cave of the Stone, back through the tunnel of the north wind, and into the room where the three sisters are working.

A whirlwind is centred over the stone altar and you step into it. The sisters are turning and circling in the opposite direction, and as they turn you start to feel heavier and heavier. Bones form, muscles form, skin covers you, and you feel the weight and compression of having a human shape.

Once you are complete they stop circling and look at you. One of them speaks to you and tells you that to call the winds with power, you need to know the wind, and by becoming the wind you will recognise its power and feel. You will slowly develop a deep affinity with the wind so that you can work with its power.

One of the other sisters makes a sound, a call and tells you to sound it back to her: it is your sound for calling the wind; remember it.

The third sister beckons for you to follow her back in to the cave with the Stone in the centre.

Stand with your back to the north wind entrance and face the Stone. Take a deep breath (and also do this physically while still in vision), then blow out slowly towards the stone while also calling the sound you were taught for calling the north wind. If you cannot remember the sound, blow and let a sound come naturally through you (and also do this physically). A wind blows from behind you and blows through you to the stone. When your breath has finished, greet Shu who is behind you and who blows through you.

Without looking behind you, go up to the Stone and gently breathe over it with the intention of letting Shu breathe through you. As you do this, the cave around you changes and you find yourself in the Stone Temple in

the Library. The power of Shu is still behind you in the north. Turn to greet him.

How he appears in very much up to how he wishes to appear to you personally. Bow to him and thank him for giving you life, by giving you air to breathe. You are motioned to go to the east altar.

Stand before the east altar, bow, then breathe into the direction. A wind comes back from the east and fills you with words. Don't try and hold on to them; just let your spirit absorb them without trying to think about them.

Step back and go to the south. Do the same thing: bow and breathe over the south altar. A wind comes back and fills you with prophecy. Again, do not try to seek it with your mind; at this stage, just let the power of that wind flow over you.

Now go to the west, bow, and breathe over the threshold/altar. A wind comes back and fills you with ancestral sounds or music. Let it flow over you.

Step back and turn to the north altar. Bow and breathe over the altar. A wind comes back that carries the weather and storms. Let it flow over you.

Now go and sit in the centre of the stone temple.

Become aware that you are sitting in the stone temple and also in your work space. Slowly open your eyes and breathe out. Be still for a while and remember the feel of the experiences rather than simply the details: remembering how a wind felt gives you its signature so that you can call that wind in the future.

When you are ready, close down the room and take notes.

This vision connects you at a deep inner level to the powers that are behind the winds. This then allows you to work with the deities in the orbit of this power. In the Egyptian orbit of deities, they would be Shu, Atum, Tefnut,

Amun,²¹ Djehuty,²² Seshat,²³ Anubis,²⁴ Ma'at, Horus²⁵ the Elder²⁶, and any other deities connected or presented with feathers, pens, scrolls, weights and measures, rocks, and balance/scales.

Once you have blown the winds and the sisters have changed you, you will become recognisable to these deities, and in turn you will recognise the feel of their powers when they turn up to work with you either in deity form or in their more natural expressions.

2.7 Task: The Ritual of the Four Winds, Part I


Working with the four winds in ritual is something to practice and build up. By the end of the module you will be working the ritual pattern to its full extent with the various deities who are in the orbit of the four winds, but for now we will focus on the beginning of the pattern itself and the two deities Shu and Tefnut.


Each lesson in this module will add another aspect, power, and ritual element/action to the Ritual of the Four Winds, so that you will complete it in the last lesson.


This first part of the ritual begins the pattern, tunes the tools, and starts the reflection of the deep inner powers of the north wind back to the outer world power of the north wind.²⁷


Going in vision and working with the Sisters and the wind shifted you at a deep level, and the changes that will start to bubble up to the surface in your body and spirit will allow you to reach deep into the winds in order to work with them.


The need to have an inner connection before learning an outer ritual is one of the major keys


²¹  *Jmn* [5, p.21.]

²²  *Djhtwy* [5, p.324.]

²³  *Sš:t* [5, p.246.]

²⁴  *Inpw* [5, p.23.]

²⁵  *Hrw* [5, p.173.] [1, p.144.]

²⁶  *Hrw wr* "Horus the Great" [3, p.179.]

²⁷ The inner wind looking back at the outer wind...remember the power of Divine reflection?

which protect magic. A book may have a ritual in it, but if the inner connection with the power has not been made it will not work. Ritual books were meant as reminders to individual magicians or lines of magicians: they were expected already to possess the inner keys and connections to power the ritual.

The ritual

For this ritual have a white pillar candle that is long enough to be used multiple times: you will use this candle for the centre altar for seven ritual sections spread out over the seven lessons.

Set up the working room, put out the tools, put on your cord, put on your stole, light the lights, and open the gates. Do the Fulcrum to tune yourself.

Before you do any ritual actions, stand in silence in the centre of the room and become aware of the stone temple—be in both places at once. Also become aware of the cave at the centre of all things with the Stone in the centre, and also be in that place. You are stretched between three realms as you work this ritual. Keep constant awareness of those three places.

Starting the in east, lay the sword across the altar, its tip pointing south. Before you speak, breathe out to the east, then breathe in the directional wind as you did in the previous working. Do this in each direction before you speak. Then say:

"Limiter, may the east wind pass through you, and may you slow down that power so that I may work with it."

Go to the south, see the black and white path stretching over the threshold and vanishing off into the distance. Breathe the winds and then say:

"Companions of the path, may the southern wind pass through you and may you allow my access as appropriate, and guard me from the full powers of the southern wind."

Go to the west, place the vessel before the central candle, breathe the winds and then say:

“Vessel which carries the harvest, contain the west winds so that I may work with them.”

Go to the north and place your hands on the stone. Feel yourself in all three places and that your hands are also touching the stone at the centre of the cave. Breathe the winds of the north and then Say:

“Stone at the centre of all things, Heart of Tefnut, be my anchor so that the power of Shu may flow through my breath, and guide me into the mysteries of Shu, the north wind.”

Now go and stand at the central altar and be aware of the contacts, tools, and powers building in the directions. Be still for a moment and feel the powers of the Light Bearer and Restriction build up behind you.

Build the power and focus until you feel it reach a peak, then take a step or two back²⁸ so that you are midway between the north altar and the central altar, while facing south.

Look at the central flame and be aware of the north power behind you. Using your breath²⁹ take a deep breath and breath out slowly to the central flame without blowing it out.

Once your breath is finished, say to the central flame:

“Divine spark at the centre of all things, fulcrum of the world, I bridge to you to the breath of the North Wind, of Shu, he who sustains life with his breath. I bridge to you the moisture of Tefnut, she who sustains life with her moisture. May they flow through you and out into the world.”

Build up moisture in your mouth and then blow once more, slowly, to the central flame, blowing it out.

Close down the directions and once the central candle has cooled and set, put it to one side and do not use it again until you work with the ritual in Lesson 3. You will use the same candle for each ritual in this module’s lessons so that the gate of power builds up in the candle. Put it somewhere safe where it will not be handled by others.

That was the first opening part of the ritual. Each lesson will add an element until you then do the complete ritual in lesson eight.

2.8 Task: Researching Enlil and other wind deities

Look up details of the Sumerian god Enlil. Look at the connection between the Underworld, mountains/caves, and the winds. Also look at other cultural wind deities, and see the connections between Underworld, stone, and the winds. You will start to see an underlying pattern in the various cultures. Also note that in Sumer, as in Egypt, the deities of the wind were often also the root deities.

As you work with the Egyptian deities in this module, you will come to realise that they are all interwoven and orbiting the power of the wind.

²⁸Depending how much room you have.

²⁹And the sound if you remember it.

Lesson 3

Sekhmet and Hathor

Sekhmet¹ and Hathor² are two sides of the same power, which is an ancient and well-established power in Egypt.

Sekhmet is war, disease, and also the protectress from inner magical and outer threats. She is the destroyer who brings balance through her destruction and who uses her powers to protect the land, the people, and the monarch. She is the protector of Ma'at, the slayer of injustice, and the vengeance of the gods. Her power is also that of the noonday sun and the blast of heat in the desert. She was called upon by Ra³ to destroy the humans who had angered him.

Magically Sekhmet is in a tight orbit with Mut,⁴ Hathor, Bast,⁵ and Tefnut. At several points in Egyptian history, and variously in Upper and Lower Egypt, these different goddesses were either twinned or absorbed into each other.

Hathor is the flip side of Sekhmet. She was one of the Egyptian deities who spread out beyond the borders of Egypt and was worshipped a great deal in many neighbouring areas. People feared Sekhmet, and

rightly so, but they adored Hathor who was far more amenable to humans. Her power is that of a sky goddess, as is plain from her titles: "Mistress of Heaven" and "Lady of the Stars."⁶ She is closely connected to the star Sirius,⁷ to Aset,⁸ (Isis) and also to the Semitic goddess Asherah.

Where Sekhmet destroys, Hathor creates: she is the goddess of beauty, healing, motherhood, music, containment and consolidation: she is the Vessel, hence her name, *Hwt-hrw*, "the enclosure of Horus."

She is also the goddess who protects and guides miners who are looking for turquoise, and many of the ancient turquoise mines had shrines to her: she is the guardian of the quarry. As "Mistress of the West"⁹ she greets the newly dead and guides them; and as the goddess of the marshes she connects into water, along with being deeply connected with sycamore trees.

These aspects appear throughout the ancient world in connection with mother goddesses, along with the dual nature of the mother: nurture and rage. When angered

⁶ *nbt pt* "Mistress of Heaven" and *nbt sbꜣw* "Mistress of the Stars." [5, p.129.] The titles are both to be found in *The Story of Sinuhe*. *sꜣ nht* "Sinuhe" means "Son of the sycamore." [7]

⁷ Δ \star *Spdt*, also the goddess Sopdet/Sothis. [5, p.224.]

⁸ 𓆎 𓆏 𓆑 *st* [5, p.5.]

⁹ 𓆎 𓆏 𓆑 *nbt jmntt* "Mistress of the West." Found in Chapter 186 of the *Papyrus of Ani*. [3, p.652.]

¹ 𓆎 𓆏 𓆑 *Shmt* [5, p.204]

² 𓆎 𓆏 𓆑 , also 𓆎 𓆏 𓆑 *Hwt-hrw* [5, p.166.] [1, p.463.]

³ 𓆎 𓆏 𓆑 *Rꜥ* [5, p.147.]

⁴ 𓆎 𓆏 𓆑 *Mwt* [5, p.106]

⁵ 𓆎 𓆏 𓆑 *Bstt* [5, p.78.], Gardiner has *Bštt*. [6, p.527.]

Hathor becomes Sekhmet: look up the myth of Ra, and how Hathor became Sekhmet. You will also start to see the similarities between Hathor/Sekhmet/Ma'at and the Hindu goddesses Durga and Kali.

There are plenty of papers written about the Egyptian deities, so you can look up all the details and aspects for yourself.

3.1 Magical applications

Working with these two subdivided deities can be very powerful. They have a long reach, far beyond Egypt, and their powers are deep, primal, and ancient. They balance each other out, and with magicians they will appear and switch on and off according to what is happening in the long-term fate patterns of the magician's life.

As was stated in the previous lesson, it is folly for a magician (as opposed to priest) to dedicate themselves solely to one goddess, particularly when they are subdivided as Sekhmet and Hathor are. They will flow back and forth in the magician's life as is necessary, if the magician is tapped into the Egyptian orbit of deities.

The same goes for the subdivided deities of any culture: focusing on one subdivided deity indefinitely is a recipe for long-term magical disaster.

3.2 Sekhmet

By now you should have at least a rough idea of what Sekhmet does, and that she is a deep, primal power that works through humans and creatures: whereas Tefnut affects nature, Sekhmet affects people. Magically she is destruction, and also protection of that which is balanced or 'true': she is the protector of Ma'at.

She will not protect you if you have to face some destruction as part of your fate pattern, but she will guide you. If unbalanced destruction or magical attack is launched at you, or destructive beings are around you that you have not triggered yourself, she will offer a level of protection.

Sometimes, particularly for magicians, destructive forces and magical attacks are great learning tools.¹⁰ A lot of magic is learned on the hoof, through making mistakes, or just by being in the wrong place at the wrong time.

The other dynamic of learning for an adept magician is learning how to survive and flourish in the face of severe and skilled magical attack: the world is full of nasty assholes and the magical world is no different. Sekhmet will lift a layer of that until you are capable of dealing with it.

The way she works for magicians is to have an active presence in the living space and work space of the magician, usually via an enlivened statue or image. But it has to be a 'true' image, i.e. a direct temple copy, and not a sexed-up, digitally enhanced fantasy image that makes her look like a Barbie doll. Correct images are a key to accessing deities: the vessel must be correct.

Once a connection is made her presence is worked with by giving her energies in the form of fire (candle flame), food, metals, and whatever else she asks for. The gifts are not given with the same regularity all the time; rather they are switches which turn the presence of her powers on and off. What is given dictates what power she releases into your space and around you.

Sometimes Sekhmet can trigger in the wider world beyond your own space. When this happens she is most likely 'raging': she will bring wider destruction around you, and if it continues she will do a lot of damage. She can get bloodlust which spins her power out of control. In such cases she is given blood red alcohol to dampen her down... can you see how the old stories tell you how to work with a deity? Think about the story of Sekhmet and her bloodlust.

One way to keep an eye on her bloodlust is through divination. Cards can act as an intermediary vocabulary so that you can speak to the deity and she can speak back to you. If

¹⁰Though you will not appreciate this when you are in the midst of it.

you find there is suddenly a lot of destruction happening around you and you are working with Sekhmet, do a landscape reading to see what would happen to you if you do not intervene with her. If you use the *LXXXI Deck*, do the full spread and ask the same question, and also look at what would happen in the wider world if she was not dampened down.

Though we approach these deities as personalities, they are also pure powers, and those powers sometimes need waking up or putting to sleep. Giving Sekhmet a daily light in the form of a candle keeps the door open during the day;¹¹ the flame is a magical threshold. So you may find that sometimes it is wise to keep a twenty-four hour light in front of her, at other times just a daily light, and sometimes no light at all is best. In fact most of the time her presence in a statue is enough.

When there is a lot of unbalanced destruction/attack going on, she will work hard to buffer it around you. When the risk has passed her power needs to be turned down; otherwise she will rampage out of control now that her power has nowhere to go and nothing to work on. It's a bit like inflammation in the body: it needs a proper job to do if it is not going to get out of control.

Sekhmet can also be worked with in a ritual setting, which is something you will do. If you are working with a dangerous power in the south—Set¹² for example, staying with the Egyptian pattern—then Sekhmet would be in the southwest and Hathor in the southeast: they stand on either side of Set to limit and compost the power that is being worked with.

Their statues would be placed in the ritual space, they would be communed with in vision and brought to the thresholds, and their intermediaries¹³ would work with you in ritual vision handing you power, taking power, holding threads, and so forth.

But you would only work actively in ritual with these powers if it was necessary: when you work in vision with a deity, you are essentially going into their space. When you work ritually with them you bring them actively into the human realm, which can be dangerous if there is nowhere really for their power to go.

This is one of the reasons why as a magician you learn visionary work: not only to pass into different realms and meet powers on their own turf, but because it changes you at a deep level and starts to develop your own inner ability/psychic awareness. The power then switches on at a much greater level, it can easily communicate with you, and then it can be externalised through ritual, utterance, or marks.¹⁴


The relationship between deity and magician is very individual: all the information I am giving you is a starting point beyond which you will develop your own method of working, your own level of communication, and so forth. Remember this. There is no step-by-step guide that fits all once you get to this level of working.

When you look carefully at the powers with which Sekhmet works, and when you begin to work with her as a magician, all her powers will come into your orbit: disease, war, bloodlust, fierce protection, and so forth. If they have good reason to be in your orbit, you can work well with them. If you don't, then their orbits can start to decay until they crash into your life. Always treat these powerful deities with respect and not as if they were toys to experiment with.

3.3 Hathor

Hathor is the polar opposite of Sekhmet. She is a goddess who is the epitome of the Vessel: she is the Egyptian version of the Mother. She draws in the creative aspects of power such as healing, resources, joy, music, sexuality, and creativity. She is the patron goddess of

¹¹And at night if a nightlight is kept going before her.

¹² *Sth* [5, p.254.]

¹³Inner priests, priestesses.

¹⁴Sigils, writing.

healers, musicians, artists, mothers, dancers, and stability. Because of this she was widely worshipped in the ancient world beyond the borders of Egypt, and was one of the few Egyptian deities to have her own temple. Though her temple also housed other deities: there is no Egyptian temple that has only one deity in it, rather you would have a prominent deity, such as Hathor, and then other deities in her orbit would have sanctuaries in her temple.

And that is something to be acutely aware of in your work with these deities: they always worked in orbits and unions, not as individuals. This dynamic is still alive in India: a temple may be dedicated to a particular deity, but it will also house the other deities from the same orbit.

The idea of having one deity in a temple to the exclusion of all others is a more modern concept and generally first appears when monotheism starts to show its head—in Egypt, for example, this was around 1340 B.C. in the reign of Akhenaten.

Before the concept of one overarching god became popular, a temple may well have been dedicated to a specific deity,¹⁵ but it would house the orbiting deities in very specific positions, working with them in oppositions, angles of power, and groups in order to balance out their powers.¹⁶ This balancing out of orbiting powers was not only confined to Egypt, but was prevalent throughout the ancient world.

Modern magicians often dedicate themselves and work long term with one specific deity. This is a result of Christian conditioning, and it can take a major effort to pull away from it. Such work can quickly become unbalanced and can cause all sorts of problems for the magician.

Hathor works in a wide orbit with many different deities and more specifically with Sekhmet: they balance each other out. Long-term work with her alone can bring about too

much growth: Hathor is the Lightbearer to Sekhmet's Restriction.

These root creation powers echo and mirror themselves in the deities, and knowing those creation powers in depth will help you identify what power dynamic flows through a deity. Once the creation powers step down to their lower orbits, the deities that mediate those lower powers are more immediate and have bigger families in orbit. But Hathor and Sekhmet both pull on those deeper root powers, so keep that in mind.

3.4 Deity and human relationships

Before we move on to the practical work there is something to think about in terms of your own direct relationship with the deities that you work with. There is not a lot written about this dynamic, so you will have to learn, to some extent, as you go along. Paying attention and observing everything around you, and paying attention to how your body is coping when you work with particular deities, will give you insights so that you can make suitable decisions.

Some deities, particularly the ones that draw on the lower orbits of creation power, can be quite human in the way they connect with magicians. This comes with whole bag of issues. The biggest issue is sex, connection, and jealousy. I have come across situations quite frequently where a magician has fallen foul of a deity because the deity was jealous of the magician's sexual/emotional partner.

A classic deity who does this is Athena. If Athena is in a working relationship with a male magician, then at some point she will likely start trying to turn the magician against his partner. Eventually she will start to attack his partner through dreams, illnesses, and so forth.

This seems to happen often when the magician's partner is female, but less often if they are male. The reason for this boils down to the dynamics of Athena's power: they

¹⁵Amun, for example.

¹⁶Which is something you will work with in this module.

are polarised specifically to work opposite a male. We can see aspects of this in Athena's mythology, and when such a situation arises with a deity it is always good to look at their mythology, as it is there to tell you a story about how that deity power works.

Athena is a goddess who specifically favours male warriors, thinkers, and magicians. Any woman who comes between her and her men, she destroys. Her wrath was legendary, and I have found myself on the wrong end of her mood more than once.

Usually this sort of thing happens when the deity, male or female, is operating out of the lower orbits of creation.¹⁷ The closer they are to human powers the more likely they are to exhibit human emotions like jealousy. But the deeper in you go into the creation powers, the less human they are emotionally, though many are still communicative and will work deeply with you. Once you reach deeply to the point of the weaving powers, then the communication fades but the power flows through the deity image: it is enough for such a presence to be there and for you to acknowledge it.

So should you decide to work with a deity or they turn up in your life at any point, now or in the future, take this advice: know who they really are, and if you bring their presence into your work life then ensure their orbiting powers/deities are also present, or at least some of them. If they are a deity with a clear polarisation, also have their polar opposite present, even if you are not working directly with them. We will cover all these methods in the practical work of this module.

3.5 *Task: The Ritual of the Four Winds, Part II*

The first part of your practical work adds the next element of the ritual that when finished will bring together a specific orbit of deity power so that you can learn how such a technique works.

When you did this in the first lesson you laid out a ritual and visionary path for the powers of Shu and Tefnut. Bear in mind that the positions of the deities can move around the directions depending on what you are working on magically. This ritual placement puts them in root positions so that they balance their orbits of power.

For example when we add in Hathor and Sekhmet to this ritual, they will be placed in the cross-quarters to balance other orbits. But Sekhmet can also live in the south or north, and Hathor can live in the east or west.

For this ritual, if you can, place something in the southeast and southwest cross-quarters to act as an altar. If you cannot or there is no room to do so, don't worry about it.

Set up the working room, put out the tools, put on your cord, put on your stole, light the lights, and open the gates. Do the Fulcrum to tune yourself.

Before you do any ritual actions stand in silence in the centre of the room and become aware of the stone temple: be in both places at once. Also become aware of the cave at the centre of all things with the Stone in the centre, and also be in that place. You are stretched between three realms as you work this ritual—keep constantly aware of these three places.

Starting the in east, lay the sword across the altar, pointing south, and say:

"Limiter, may the east wind pass through you, and may you slow down that power so I may work with it."

Go to the south, see the black and white path stretching over the threshold and vanishing off into the distance. Say:

"Companions of the path, may the southern wind pass through you and may you allow my access as appropriate, and guard me from the full powers of the southern wind."

¹⁷Grindstone, Unraveller, and so on.

Go to the west, place the vessel before the central candle, and say:

“Vessel which carries the harvest, contain the west winds so that I may work with them.”

Go to the north and place your hands upon the stone. Feel yourself in all three places and that your hands are also touching the Stone at the centre of the cave. Say:

“Stone at the centre of all things, Heart of Tefnut, be my anchor so that the power of Shu may flow through my breath, and guide me into the mysteries of Shu, the north wind.”

Now go and stand at the central altar and be aware of the contacts, tools, and powers building in the directions. Be still for a moment and feel the powers of the Light Bearer and Restriction build up behind you.

Build the power and focus until you feel it reach a peak, and then take a step or two back¹⁸ so that you are midway between the north and the central altars, facing south.

Look at the central flame and be aware of the north power behind you. Using your breath¹⁹ take a deep breath and breathe out slowly to the central flame without blowing it out.

Once your breath is finished, say to the central flame:

“Divine spark at the centre of all things, fulcrum of the world, I bridge to you to the breath of the North Wind, of Shu, he who sustains life with his breath. I bridge to you the moisture of Tefnut, she who sustains life with her moisture. May they flow through you and out into the world.”

Bow and circle the central flame, finishing back before the central altar with your back to the north and the central altar before you.

From the central altar go to the west altar and bow. Pick up the vessel and hold it to your lips. Turn to face the southeast cross-quarter and still yourself.

Be aware of the Light Bearer at your left shoulder, utter:

“*Hwt-ḥrw*, Mother who tends to her children in life and in death, Mistress of the West, I ask you to express in the bridge between creation and the future.”

Walk round the directions from west, to north, to east and stop at the south east cross quarter. Place the vessel on the ground and step back.

Utter:

“She who holds the bridge between west and north, welcoming those who have died; she who holds the bridge between east and south, welcoming those who are created in life; *Hwt-ḥrw* who births the Divine spirits; you who guide the spirit of the heart; and who guides those lost among the reeds. Goddess of the Tree, pathway over the threshold, we welcome you into this space and may we honour you in your presence.”

Bow to the cross-quarter, then kneel and be still. Close your eyes and see the Light Bearer power behind you build up and spill over your shoulder. Watch as the power fills the vessel upon the floor. Once it is full stand up, bow once more, and step back. Walk round the directions back to the position at the centre altar.

Still yourself. Be aware of the power of Tefnut and Shu in the space, and of the presence of the energy of Hathor in the southeast.

Now go to the east and pick up the sword. Turn and face the southwest corner. Hold the sword before you, point down, handle up, and utter over the handle of the sword:

¹⁸Depending how much room you have.

¹⁹And the sound if you remember it.

“She who emerges out of the darkness, keeper of the horizon, She who loves and guards Ma’at, destroyer of imbalance, guardian of the desert, She who tears apart in order to preserve, I ask you to express at the bridge between the future and the past.”

Leave the east and walk around past the south altar to the southwest cross-quarter. Place the sword in the southwest, point down, handle up, propped against an altar, wall, or whatever is there.

Bow and kneel down. Close your eyes and remember the power of the Inner Desert. Remember its vastness, remember its feel. Now be aware of the dark power of Restriction at your right shoulder. Reach out and touch the sword, and feel the power of that dark Restriction flow through you and to the sword.

Behind the sword builds a dark power that has the same feel as the Desert. Feel that presence and once you feel it, however faint, stand and bow. Utter:

“Mistress of the desert, She whose name may not be uttered, She who slays with her wrath, She who guards the Underworld, She who brings destruction when it is due, keeper of the bridge between north and east who allows the light to rise, keeper of the bridge between south and west who brings us to the horizon of death, welcome into this space and may we honour you in your presence.”

Take a step back, bow, and go back to the central altar. Sit down and close your eyes for a moment.

Be aware of the powers of Hathor and Sekhmet starting to build in the cross-quarters: the powers of Light and Dark on either side of the south. Be aware of the air and moisture behind you and the stillness in the centre. Focus on the central flame and the

stillness. Just sit in that silence and be with those powers.

When you are ready, blow out the central candle. Then put out the other lights, but do not close any gates, and do not put the tools away: leave them where they are if you can. If you need to put them away, keep them in those cross-quarter areas: they are working, starting to form gates. Leaving the gates open while putting out the lights allows the power to continue: you are doing this ritual in stages of time.

This is a sort of pre-opening of the door ritual that is calling for certain powers. They will not come fully into the space yet, even though you are acting as though they were.²⁰ Each lesson a bit is added, so the ritual slowly adds an element that when it is completed, begins the process of opening the door to these powers.

Deities never just answer the first call: when the call is heard, first the threshold is laid down,²¹ then the gates are opened to them (which you will do), then a pre-power first flows into the space, and once that pre-power²² has settled, the deity power²³ itself begins to flow into the space. It works in layers, and each working adds a layer to make a whole.

And you are doing this first layer in stages²⁴ so that the power can build slowly, which allows you to adjust. Hathor and Sekhmet in the cross-quarters assume the positions of guards who will limit and contain the power that will emerge in the south.²⁵

3.6 *Task: Journalling*

Keep a diary of your impressions (and later dreams) after doing each section of this ritual, lesson by lesson.

²⁰This is what allows it to happen.

²¹Which this ritual does.

²²A bit like an assistant!

²³Not the deity itself.

²⁴Layers upon layers.

²⁵Next lesson.

3.7 **Task: Finding the ritual's sigil**

Map layout to look at the overarching power the pattern brings together.

Map out the ritual as it stands as a sigil, using the method you learned in your apprentice training. Each time you add to this ritual, add the tracks of the ritual in sigil form until you have completed the ritual pattern. By the time you finish Lesson 8 you will have a complex series of lines from which you will extract an overarching sigil, the sigil of this orbit of deities. You will be able to use that sigil in future in your magical work to bring the essence of this ritual into a magical space.

3.8 **Task: Natal chart work**

Look at your natal chart and cloth shield map to see what powers are in what areas near the deities. Your natal planet positions are the 'root' powers of your chart. Now look at the placing of those planetary powers in their current transits, in conjunction with the deities you have placed so far. Look at the planets' personalities and see if you can work out which ones would connect most to the deities you have placed so far.

This exercise prepares you for working with the deities, directional powers, elements, and planetary spirits all together in ritual.

3.9 **Task: Deck work**

Using a tarot deck or the *LXXXI Deck*, using Tree of Life spreads, look at the powers of Hathor in the southeast position and the powers of Sekhmet in the southwest position. The last card will indicate the power; how it gets to that point is shown by the rest of the reading. The answer will be specific to you, where you live, and the point you have reached in your fate pattern, so there is no right or wrong answer. Ponder on the results and what it means so far in the ritual pattern. It may give you clues as to what the ritual is building.

Once the ritual is finished you will do readings using the *LXXXI Deck's* Mystical

Lesson 4

Set and Nephthys, Osiris and Isis

“You will go up and go down: you will go down with Nephthys, one of the dusk with the Nightboat.

You will go up and go down: you will go up with Isis and rise up with the Dayboat.”

—The Pyramid Texts of Unis¹

These four deities are heavily interlinked and central to the magician’s work. In power terms these four are subdivisions: Isis and Nephthys^{2 3} are the light and dark of each other, life and death; Set and Osiris⁴ are also subdivisions of the expression of life and death on the earth. Set is the desert upon which nothing grows and Osiris is the rebirth, spring, and the first sprouts of grain.

Set and Nephthys are polarised powers of death and destruction within the rule of Ma’at, and Isis and Osiris are the polarised powers of life and renewal within the rule of Ma’at. They are all ‘children’ of Nut, the sky, who is also the goddess who *is* the Ladder of ascent.

Let us look briefly at the magical aspects of these deities. You can research for yourself the finer temple details of these four powers. I will not go into too much detail, only what is

magically needful. The majority of this lesson is practical work, but do your own research first. Also, look into the pre-Greek names for the deities and use them as you are inspired to. I have used the Greek names in places, simply for ease of understanding, but in ritual it is better if you use their original names: you get a clearer connection to the real power.

Like Hebrew, Egyptian hieroglyphs are unpointed. This means that even major vowels are rarely more than vaguely indicated, while unstressed vowels are left out entirely. You will have to try and sound the names out for yourself and let your instinct guide you as to their pronunciation.

4.1 Set


Set became the personification of evil in Late Egyptian mythology. This most likely happened as a result of fear of his power and the loss of the deeper understanding that flowed through earlier Egyptian thinking.


Set is the power of the Desert—both the physical desert *and* the Inner Desert. He destroys in order to reestablish balance, i.e. through his battle with Apep⁵ (chaos) in the Underworld. He is a destructive power, and like all pure destructive powers he seeps into the weakest fissure and cracks it wide open.

¹PT 222 [2, p.40]

² also  *Nbt-hwt* [5, p.129.]

³Nephthys is the Black Isis.

⁴ *Wsjr* [5, p.68.]

⁵ *ꜥꜣꜣꜣ* [5, p.38.]

This appears in his mythology as his habit of sneaking and tricking. He breaks up Osiris (growth), casts firestorms and sandstorms, and is the searing heat of the desert. His power unleashed creates war and death to clear the way for renewal, and his power contained (through the *wꜣs* staff⁶) was used to clear the way in battle.

Remember the Inner Desert is about *what is to come*. This is the domain of Set controlled. Set unleashed creates a firestorm not only in nature but also in people (war) and in the Inner Desert. Whereas Sekhmet herself rages and destroys, Set triggers destruction in the people themselves, turning one against the other. When the *wꜣs* staff is held by a deity or king the power of destruction is contained within the people and focused at something: soldiers going to war. Hence most priests of Set were also soldiers.

Looking back to the power of creation, the power of the Unraveller plays a major part in the power of Set. If the penchant to kill is released in men but with containment⁷ then you have an army of disciplined killers. If you have the power of the Unraveller in the form of killing, in men without containment, then you have chaos and destruction.

In this module's ritual we place Set in the south, the position of the future, the Inner Desert, and the sun at high noon. Set guards the power of Ra. The *wꜣs* staff is deeply connected to the magician's wand, and if you think about that you will see why and how a misstep with the wand can bring terrible destruction into the life of the magician.⁸

4.2 Nephthys

Nephthys is the polarised power of Set. She is the Black Isis, the power of dismantling, composting, guarding, and one who opens the

path towards renewal. Here are some of her titles:⁹

Mistress of the Enclosure¹⁰

She who renews for Him the body that once was

Tefenut who is in the moment of Her wrath

who utters divine decrees

Great of Magic

who rules in the Mansion of Archivists.

Excellent of Kindness

who unites Herself to Ma'at the Great.

Whereas Set destroys, Nephthys begins the rebirth process. Whereas Set is terrifying, Nephthys is kindness, the guardian, and the guide. They are two sides of the same coin, both children of the sky, and both connected to air: Set is the storms, and Nephthys is the Vessel of the Word¹¹ in the form of the protector of knowledge and the Library.

This puts us back in the Inner Desert. Set is the Inner Desert; Nephthys *contains knowledge* within the Desert in the form of the inner temples and Inner Library. Set clears the way for the future via destruction; Nephthys holds and protects the acquired knowledge and patterns, i.e. *what was worth saving* from the ruins of destruction. She *is* the power of the Inner Library, and when you realise this and her relationship with Set, the Inner Desert, you begin to get a much deeper magical understanding of these two powers. It also starts the process of understanding how these magical deities work with humanity, and how magicians can in turn work with them.

Nephthys is also the cloth strips that bind the dead: it is said that her hair binds the dead.¹²

⁹Extracted from a Roman period Hymn to Nephthys at her temple at Komir, translated from the original text by Ian Ransom, 2005. [8]

¹⁰The literal meaning of *Nbt-ḥwt*

¹¹Mansion of Archivists.

¹²And a similar goddess appears in Africa, Yemaya.

⁶¹ *wꜣs* [5, p.54]

⁷*wꜣs*, Grindstone.

⁸Hence you do not work with one.

Many years ago, when helping my nephew through death, I had a vision of him standing before a goddess in the Underworld whose hair flowed out around him, wrapped him, and pulled him into her. At that time, in my early thirties, I had not come across Nephthys, yet this was a classic vision of her work. She is a powerful goddess, and together with Set she frames the destroying powers that work in balance.

The dangerous tales of Set warn the magician that this is a destroying power not be underestimated or played around with. Sadly Set has been turned into some sort of sexed-up demon who is edgy and Goth by some younger magicians, which is a complete misunderstanding of this deity's power and mythology. It also serves to keep them from the real power expression of this vast deity. Nephthys, on the other hand, has become virtually unknown and ignored. These two work together as a holism and balance each other out; together they stand as polar opposites of Osiris and Isis/Aset.

Plutach refers to the tradition that Nephthys was associated with the desert and the fringes of the earth, while Isis is that part of the earth made fertile by the Nile.

4.3 Osiris

Osiris is an interesting deity. He is the polar opposite of Set: whereas Set is the lifeless desert, Osiris is the sprouting grain, the renewed growth upon the land. He is also the Lord of Silence, which gives him dominion over death. The deity Osiris is the classic power of death and regeneration: Set brings about his death, and Osiris rises up again from the dead to bring new life.

When you go to do your own research on Osiris, you will be struck immediately on the similarity between the rites of Osiris at Abydos and the Christian ritual of transubstantiation.

This is not surprising as the very early Christians took refuge in Egypt, and many early Christians were in fact Egyptians. But this is

a thread of research for you to follow should it interest you.

One of his titles is *Banebdjedet*¹³ "the Ba¹⁴ of the Lord of Mendes." Another is *Osiris-Neptra*:¹⁶ "Osiris of the sprouting grain." He is the spark of renewed life that rises out of the Underworld: Osiris triggers life from within death, and Set triggers death within life.

Nephthys, along with her sister Isis, walks with Osiris into the Underworld, into death, with Nephthys leading him to the West, the realm of the dead. Isis walks him up to the east, back to rebirth.

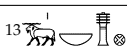
4.4 Isis/Aset

Isis/Aset is a goddess with many different aspects, but her most powerful and enduring aspect is that of the *restorer*: she restores to health, stability, and life those who are downtrodden, those who have suffered injustice, and those who have traversed the Underworld.

She is the seat of power, literally,¹⁷ for the king or queen: Isis/Aset is the throne upon which the monarch sits, hence her images often display a throne on her head. Her power reached widely in the ancient world and was carried throughout the Mediterranean, even as far as ancient Britain.


In magic Isis is the forward impulse into the future, the stability of the magician, and the restorer of that which has been taken against the laws of Ma'at. She is a guardian who wields power in the Underworld, the stars, and the land.


Magically she sits in the northeast corner of the directions: the threshold of regeneration

¹³  B3-nb-Dd(wt) Spelling taken from tomb wall of KV19. Transliteration for Dd(wt) (Mendes) from [5, p.325]

¹⁴ "Soul" as in the spark of Divinity that powers the person.

¹⁵ The Egyptian name for Mendes means "stability" or "duration."

¹⁶  Npr [5, p.130]

¹⁷ Her name,  3st, means "throne."

and renewal. She bridges to life that which is rising back out of the Underworld, as well as that which descends from the stars. She is connected to the power of the Light Bearer, and like the Light Bearer she has a counterpart who is Restriction: Nephtys. Together they walk spirits into the Underworld and restrict them, then release and guide them back to the surface world.

It is worth pointing out that the Underworld plays a massive part in the work of a magician. You stand upon the shoulders of the Underworld, and on the shoulders of those of your blood who have gone before you. This is where you draw your power and stability from, which is why you did so much work in your Apprentice training on ancestors, the land, and the Underworld. The same is true of the *LXXXI Magician's Deck*: in the layout you will notice that a major source of the dynamics are various aspects of the ancestral realm, ancestral contacts, and the Underworld.

When things go wrong in magic, when you are injured, attacked, or disorientated magically, you go into the Underworld, bathe in the waters, sit among the trees, and work with the contacts there. From death comes renewal, and from the Underworld comes regeneration and rebirth.

These four deities are major power sources and contacts for the magician to work with in various ways. When working magically with this group of powers (Egyptian), often the goddesses are given forms (statues) while the male deities are not; instead they are fully present in their powers in the magical space. The male power outputs and the female power reacts to that output by creating a vessel or being a vessel. The male output comes through utterance, the wind, and energy; the female contains that and dispenses it. Hence often the magician works with the female statues as a physical presence, while the male powers are the energies that are moved around.

As we progress through the practical work and the large ritual action, write out the positions of the various deities and ponder the patterns they create, the dynamics that become

apparent, and what this tells you about directional power and deity power. Their positions are not dogmatic and can flow according to what the magician is doing—just remember that none of them are standalone powers: they are all deeply linked and polarised, and work in partnerships, families, and unions.

4.5 A note on the practical work

Remember the mark on the arm from the Temple of Fate, the mark of future knowledge?¹⁸ Hold it up before Set and Nephtys when you greet them to establish and secure your fate, so that you will not be destroyed.

4.6 Task: Vision

Light the lights, put out the tools, and open the gates. Sit down before the central altar, facing south, and have the stone shield in front of you, touching you. Still yourself and when you are ready close your eyes and see the Stone Temple as well as the magical room in which you sit. Also be aware of the Cave at the centre of all things.

Feel the powers of the Light Bearer and Restriction build behind you. Beyond them feel the wind and the moisture of Shu and Tefnut in the distance, beyond the north gate. Be aware of the ancestors there, and also of the Stone deep within the earth.

Hold up your arm that holds the Mark of Future Knowledge, a mark that was placed on you earlier in your training. When each deity appears, hold up this mark so it can be seen: it will protect you and also identify you as someone who has done the inner connections that will allow you to do this work safely.

Ahead of you be aware of the power of Hathor in the southeast, and of Sekhmet in the southwest. Let a sense of those powers and their images build in those directions. When you have a visual sense of them both, bow your head, hold up your mark, then see them

¹⁸Module VIII Lesson 7 of the Apprentice course.

turn to face each other with the south altar between them.

Watch as Hathor throws a thread of power to Sekhmet who catches it and wraps one end of it round her right wrist. Hathor wraps her end round her left wrist and the two goddesses hold the thread tight between them.

Sekhmet growls a loud growl, like a call, and from beyond the south altar comes a hot whirlwind, a storm that whips up the sands of the Inner Desert. Through the sandstorm comes Set. He is tall with long red hair, and beyond his hair is the storm. He strides up to the thread but can go no further, so he stands on the threshold looking at you. Hold up your mark and bow your head.

Beyond him, emerging out of the sandstorm, is a series of beings, some very strange-looking, all of whom carry blades—the Choppers. As Set's hair blows in the wind you notice that each chopper is connected to the hair of Set. They cannot step beyond the threshold, but they can see you and you can see them.

You feel a presence building up, coming out of the power of Restriction. Cast your mind to the northwest corner of the room. You will see a goddess with deep black skin and long black hair emerging out of the cross-quarter: this is Nephthys. Bow your head and show her the mark.

She looks deeply into you and then begins to whip her hair around. A strand of her long hair flows into the south area. Sekhmet catches the hair and holds on to it with her right hand.

Now you start to feel a build-up of power beyond the Light Bearer. The goddess Aset, full of light, steps out of the shadows and stands in the northeast corner of the room. Bow your head to her and show her your mark.

She too has very long hair, and she begins to allow a wind from behind her to blow her long hair across the room in all directions. A strand of the hair flows towards Nephthys who captures it in her left hand and wraps it round her wrist. Nephthys holds the hair tight that flows from Aset. As the two goddesses

stand with the tension of hair between them, a presence builds up in the north.

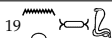
Cast your mind to the north threshold. You will see a large white crystalline rock, like a chrysalis, with something moving within it. Aset starts to sing, and her voice carries great power. The vibration of the song awakens whatever sleeps within the white rock, which cracks open. Out steps a young man, his face full of life potential, and with an energy that shines.

As she sings, her hair flows out across the room. In the southeast Hathor reaches out and catches a thread of the hair: now all four goddesses are connected by hair and threads. All four start to make noises and sing in a strange but beautiful harmony. The sounds seem to take form and rise up, which makes you cast your mind up to the stars.

Out of the stars come two female hands. The hands gather the hair that is flowing from Nephthys and Aset, and the threads between Hathor and Sekhmet, and begins to weave them. The hands move faster and faster, weaving more and more threads, hair, and energy, like a spider spinning a web. As you watch, you notice that a thread of hair has risen from you. One of the hands grabs your arm that holds the mark and pauses for a moment. The hands begin to weave your hair or thread of energy into the pattern that is being made.

As the hands touch your hair or thread, you get a sudden strong sense of the very powerful and ancient goddess who is weaving a pattern: Neith.¹⁹ Only her hands and arms appear, the rest of her is obscured by mist. As you watch, more and more of her arms appears in the room, and you watch in fascination as her hands move swiftly back and forth, weaving an ever more complex pattern. The pattern seems to centre round the central flame, which is turning into a gateway.

Once the gateway is complete, bow your head to her. Neith then withdraws in silence.

¹⁹  Nt [5, p.125.]

A sound comes out of the east, a calling of a name. With that sound, the young vibrant man in the north, who is the power of Osiris, steps forward to answer the call. He is drawn into the centre of the pattern and stands in the power of the central flame. He glows with light. When his light gets too strong Set blows a wind at it, which dims it a little, allowing it to exist in the space without overwhelming everything round it.

A name is called once more in the east; a voice carrying upon the east wind and crossing over the east threshold. The voice seems to be teaching something through sound, and the young Osiris in the centre listens intently.

From the west you can hear the sound of a pen scratching the surface of papyrus. You cannot see anything, but you become aware that something is transcribing the words.

The Companion enters the space and stands before you. He tells you to remember what you have seen and felt. And then he asks you to remember something deeper. He puts his hands out for you to put your hands upon his. When your hands touch, your awareness of the deities in the room strengthens, and also a memory emerges from deep within you: you have seen or experienced this collection of power before, somewhere, somehow.

The companion then reaches over and touches your forehead. With that touch all the images, deities, and powers vanish, and you are left alone in the magical space with the candles burning. Stay in that stillness for a while.

When you are ready, put out the candles, leave the gates open, and write up your notes immediately.

4.7 *Task: Ritual*

The next part of the ritual in this module adds in these four deities. And you are going to build that section of the ritual yourself.

Going by what you learned of the four powers by watching them work in vision, their positions, etc., and from observing how the sections of the ritual have been built so far, you

will now write and add in these four deities. You will need to prepare the directions/cross-quarters, deploy the tools, and write the steps of calling and then welcoming the powers, while being very clear what aspects of them you are bringing into your space.

The training wheels are off. These are very real powers, and how you work will determine how they will affect your space.

Keep in mind that the reason for this ritual is to establish their powers in a pattern in your magical space so that you can learn the balances, and that when the ritual completes it will have a purpose: to establish that pattern of power as a working pattern that you can use in your magical workings in service when needed. It is a trial run, a learning curve, a practice, and a base construction.

Map it out by hand in your journal first, then type it up, learn it, and work with it. There is no finish to the ritual as yet, as it is not complete; you are simply structuring an aspect of the ritual. So don't worry about an ending. Look at how the previous sections were left off.

When you have written it, work with it in ritual. When you do the ritual, also use visionary work to place it in the Stone Temple and to be visually aware of the inner powers of the deities as you work with them. It is a visionary ritual as opposed to a completely external ritual.

Keep the computer file for your mentor if you are being mentored.

4.8 *Task: Readings*

Using the *LXXXI Deck*, map out the ritual so far, by asking:

“Show me the powers that are present so far, in this visionary ritual working.”

Use the mystical map layout. If you do not have the deck and do not wish to buy one, you can download the deck book for free on the Quareia website. Get yourself eighty-one plain cards and mark them up yourself with the different names, then add in your own

images that are straight representations of the card images or simply colour in their borders appropriately. You will need to do this if you do not have a deck, as it will be used more and more frequently in the lessons. The Mystical Map layout is also on the website, with the positions and position meanings.

When you have looked at the overall picture so far, do a Tree of Life reading for each direction and cross-quarter to see what powers are present so far in those directions. Write down your findings and compare what you have seen in the readings to what you know of the deities you are working with.

Lesson 5

Djehuty and Seshat

Djehuty and Seshat are two sides of the same power: inner and outer, male and female. These powers are deity expressions of the *Keeper of Time*, a deep inner power of creation. Far beyond the polarised powers of Light Bearer and Restriction lies the Keeper of Time, a power that utters time, power and life into existence. It is also at this deep level of creation that we find the Weaver, She who weaves everything into existence (Neith/Ananke).

To get a better sense of these two deities we will look at them individually. Both are vitally important to magic, to knowledge, and to wisdom. Each culture that expresses these very deep inner creative powers has their own version of this power in some form or other—for essentially these two are one power subdivided, and they work together. They will not work magically if they are separated from each other.

5.1 Djehuty

This is the male side of the power, the *outputting* dynamic. Djehuty is the creator of time and the partner dynamic to Ma'at.

The impulse of time cannot exist without an opposing power, and the first power is one of balance; Ma'at. The inner scales of Ma'at are the Light Bearer, Restriction, and Pure Balance in the centre of the two; Ma'at is the fulcrum.

So we are looking at an orbit of powers that prepare the ground for the physical manifestation of the world.

Working with Ma'at, the two powers of *time* and *restriction* uphold Ra as the solar power journeys through the Underworld. Not only is this depiction one of the separation of night and day, but it also tells of a deeper magical dynamic of the world constantly going through the cycle of destruction and regeneration: creation—and destruction—is happening all the time.

Djehuty is also deeply connected with Shu. Shu is the raw wind: Djehuty utters a sound using the breath and the wind, and he utters the vibration that governs the cycles of the planets and stars: he *triggers time into existence*. Djehuty is the power that glues the universe together and that keeps powers in orbit, and he is the impulse of creation that stands behind the Light Bearer.

Djehuty does not speak; rather he *sounds*. He does not form the power into knowledge; he is the impulse behind it.

It is important to understand this as Djehuty is truly an immense power, but in a lot of magical books and systems he is known more in the guise of Thoth, the *Ptolemaic* god of magic, words, and knowledge: he was grafted to the idea of Hermes. This is an externalisation of his power, and the attributes of Thoth

are more closely connected to the power of Seshat than Djehuty. Djehuty is the power that utters the universe into existence. The power of utterance is often mistaken for speaking, and all that comes along with words.

For magicians he is the power that creates sound and vibration upon the breath, which his counterpart, Seshat, then turns into words and knowledge. He is also the power that is a deep mirror of the power of Limitation: the Grindstone.

The Grindstone forms and limits, it makes things work hard, it shapes things, it gives things a *measure*. Djehuty is a power that is a much deeper reflection of the Grindstone: Djehuty is the channel of the first Divine impulse for creation manifesting as a need to exteriorise. That impulse, that need to exist and express, is formed through Djehuty as time, order, measure, vibration and sound.

His counterbalance, Seshat, takes that vibration, sound, time and measure and converts them into words, measurements, knowledge, and order.

When a magician works ritually to create patterns, they work in vision with the power of Djehuty¹ to bring a new pattern into existence and to bring power through into the pattern.

For writing this course, one of the root deities I work with in the course's *formation* is Djehuty. This deity opens the gates and makes sound. I then work in the power of Seshat to turn the primal sounds into words and measured lessons.

In practical terms a magician would work not with a statue of Djehuty but with a wall image—a *writing* of Djehuty's power. They may even work with just a sense of that power with no externalisation, which is in fact the most powerful way to work with him. Images fall under the category of writing; a statue is a vessel. Both bring through power, but in different ways.

¹Along with other powers.

5.2 Seshat

Seshat is the externalisation of the power of Djehuty. She is the vessel who as a goddess collects Djehuty's sounds and turns them into words and knowledge; and she keeps track of time. As a vessel she is closer to humanity and easier for us to understand. She is mistress of the house of books: the Keeper of the Library, the collector of words, the scribe of the gods, and the Keeper of the Length of Time for the king—she is the Egyptian form of Decima.

She records measurements and is known as the *Keeper of the Cord*, the recorder of history, and the goddess of scribes; and she protects the length of the cord for life, for architecture, and for the measure of lands.

She is also the power that collects the knowledge of the dead and stores it in the Inner Library—she is connected to Nephthys in this respect.

When you work with magical writing it is the hand of Seshat that guides you. When you map out and create sigils it is Seshat who works through you. This is why it is important as a magician to write by hand, to draw, paint, map, and sigilise: Seshat's hand works through yours and by doing these activities you trigger her power to flow through you.

In magical ritual it is the deeper power of Djehuty that stirs the magical power into creation. Seshat then organises it, externalises it, and expresses it. The two are always worked with together, and the magician works in tandem with Seshat to bring magic to fruition: in fact the magician steps into the role of Seshat when the deeper powers of Djehuty are drawn on. He is the impulse; she is the expression.

In the ritual pattern you have been working with Djehuty is in the east and works beyond the east gate, converting the raw power of Shu into a formed wind that creates sound and vibration.

Seshat is positioned in the west, and she converts those sounds into words, images, time measurement, and pattern; then she reflects them back to the magician.

When the magic is finished it is Seshat that extracts the knowledge and history of the magic and stores it in the Inner Library.

Maybe now you are beginning to see why I chose the Egyptian pantheon to work with in this module. It is the most intact system I have yet found. It has all the dynamics within it for magic and magical work, without too much subdivision or too much raw power.

But always reach back to the earlier phases in Egyptian history when you look for information on these deities: by the time you get to the middle of the New Kingdom things really have become too manipulated and subdivided. By the time the Greeks came along the system was already decaying badly and ripe for composting.

By looking at these various deities and how they operate you will begin to see the underlying deity pattern that connects into the dynamics of creation and destruction—the root source of all magic. This will teach you how to spot these powers in other cultures in order to work with them if you so wish.

Before we move on to the practical work, take some time to do a little background research on these two deities. Examine how they changed over time as the system began to crumble and change. Also look at how these deities are depicted in general Western magic. You will notice that Seshat is virtually out of the picture altogether, her powers transferred to Djehuty in the form of Thoth.

Magically this cuts the magician off from the deeper aspects of Djehuty's power, and does not allow for a deeper understanding of power dynamics to form in the magician's mind. This in turn limits the magician into a small bubble: if the root power is not connected with and understood, the magician is forever kept in the orbit of a weak reflection of the power expressed through these two deities.

As with the other lessons in this module, we will now get straight to the practical work, where you will approach an understanding of these two deities in different ways.

5.3 A note on the practical work

So that you get the most from this lesson, we will start with the deeper inner visionary work, then move slowly outwards to practical expressions of the power.

You will also revisit work from your apprentice training. Now you will have a deeper understanding of what you were being shown, and will be able to place these two deities in the context of that work—for you were put in their orbit without realising it.

5.4 Task: Revisiting two visions

Go back to Apprentice Module VIII, Lesson 7, to the vision that took you into the deep temple of the east. Revisit and redo that vision.

One part you will do differently, though: the part where you sit down with the scribes. In your apprentice training you were allowed only to practise; you were not allowed to create and release with the other scribes. But now you too will create and release.

Read through the vision and understand in terms of Djehuty and Seshat what you are looking at; then do it. This time, when you become aware of those two deity powers, stop what you are going, greet them, and bow to them; then resume your task. This recognition triggers a bridge between you and the deities: it is a polite introduction.

Your first visit as an apprentice introduced you to their orbit of power; doing it now, with the experience you have, will reveal to you a deeper layer of it. You will also be able to begin work in this deep place.

When you have finished, write up your notes by hand in your journal and draw any images you feel are necessary to record.

When you have done this vision, then do the vision of the temple in the south. You will understand why once you have done it.

When you do the vision of the south temple, think about the hands of Neith that you observed in your work in the last lesson. Also think about the role of Seshat as the measurer and holder of the cord.

Revisiting apprentice work with deeper understanding and more experience under your belt will let you trigger more active work in these places. These are not just one-off places you visit in training; they are *workspaces* that you can revisit many times as an initiate or adept in your own work. You are now at a point where you should begin to work from upon your own impulses as well as following the instructions in the lessons.

Every place you have gone to in vision, and every ritual you have done so far, has had a working purpose. When you realise what they do, work with them as and when they call you, or when inspiration strikes.

I give you the pointers and the bare minimum of instruction; it is up to you to apply these techniques practically. If you are still not sure what a place or ritual does, or for what purpose you would use them magically, then practice until the penny drops. I give you the keys; you must open the doors on your own path.

5.5 *Task: Ritual work*

Just as in the last lesson, you will write this section of the ritual yourself, putting these two deities in the directions of east and west.

Work out the words to call them and then greet them: you can research some of the calls and greetings used, but as always with Egyptian work, the further back towards the Old Kingdom you go, the more powerful the recitations will be.

Work out the threads of power connection between the two deities, where those threads would go, and whether or not they would be connected to any other deities.² Then work out the connections between the young Osiris in the centre, Djehuty to the left/east and Seshat to the west/right.³

Placing Djehuty and Seshat into the pattern completes it. The finished pattern has a deep magical creation dynamic within it that is

²Let your own inner senses guide you.

³Osiris is receiving and also balancing those two powers.

relevant for magical work. Think around it—and don't worry about getting it wrong, it is not a test; this is intended to slowly open your understanding, which will come in its own time. These sorts of thinking exercises get that process flowing.

Add in these aspects, deities, and threads to the written ritual you already have, and you can choose whether you want to re do the ritual up to this point, which may trigger your deeper understanding, or wait until we bring the ritual to a completion in the last lesson.

At this point you have a base template in place for this ritual. Draw it out, ponder it, and think about why the two directions of east and west have been treated differently from north and south. There is no need for thread barriers across the east and west... why?

5.6 *Task: Divination*

Using the *LXXXI Deck*⁴ do the same readings as you did in the last lesson. Use the Mystical Map layout to look at the complete pattern that now includes Djehuty and Seshat, and compare the two readings. You should see a massive difference, particularly in terms of the long-term future.

Think about why the addition of these two deities should make such a difference to the pattern in terms of humanity, magic, and civilisation.

Draw on everything you have learned; not just Egyptian stuff but *everything* you have learned. Think about what you learned about the Word from Biblical texts, and think about the power dynamics you have worked with and read about. Pull all this together, then look at why Djehuty and Seshat make such a difference.

5.7 *Task: Learning a technique for contacted writing*

Get some plain white card sheets, a pen, and some scissors.

⁴Or your own version of it.

Go to your workspace, open the directions, light the lights, and call the contacts to the thresholds. Don't do any ritual work; just open the gates and sit down before the central altar facing south.

Close your eyes and go in vision to the Inner Library. When you get to the centre of the Library and have greeted the Librarian (Seshat), go and sit where she shows you to sit.

See her go behind you and reach through you so that her arms are flowing through yours. Say to her:

“Speak of whatever is needful.”

Once you have a strong visual sense of her in your imagination, open your eyes and place the white card before you.⁵

Clear your mind and remember how you used to write via inner inspiration in the apprentice section. Start writing sentences. It does not matter if they are relevant to each other or not, but write out ten basic sentences and let the words flow through your inspiration.

Have a few sheets of card, as it may take a few goes before you get the sense of being inspired to write words and what to write about. When you connect properly into your inner inspiration you will not even need to *think* about what to write; it will just come out.

When you have ten or more sentences, get the scissors and cut what you have written into separate sentences. Then cut each sentence in half.

Finally turn the pieces of card over so that you cannot see the words, and shuffle them about until they are all mixed up.

Once they are all mixed up and you do not know what is on each card, pick up random card sections, two at a time. Keep them face down so that you can still not see the words.

Lay the portions out side by side until you have ten lines with each line made up of two cards.

Now turn the cards over one line at a time, placing the first two cards upright, side by side, to make a sentence. Do the same for the rest of the cards until you have ten sentences with each sentence made up of two halves. Write down the sentences in sequence in your journal.

When you have finished sit back and read them, ponder on them, and see if any sense comes from them.

This method can be used for contacted writing. It works directly with the power of Seshat. For some people this technique takes practice; others can do it straight away. And remember that sometimes with this method of oracle communication you have to ponder the words and meanings for a while before you realise what is being said.

⁵Have something underneath to support the card.

Lesson 6

Working with deities I

Now that you have looked at parts of a pantheon and done some visionary, ritual, and divination work in connection with this, it would be good to step back and look at why magicians work with deities at all, and how that work manifests.

By now you should have an understanding of the subdivisions of deities in different pantheons, and have figured out that nothing ever works in a straight line. In Egypt alone you will find different deities in different regions who are often reflections of each other, as well as plenty of confusing interconnections, images, and powers.

Some cultures have a more organised, straight-line approach where it is easier to follow the flow and progression of deity powers in a culture. But such apparent simplicity can be deceptive: *easier* is not always *better*.

One challenge a magician faces in their training is the amount of contradiction and complexity when it comes to deities, inner worlds, powers, and so forth. But it is like that because *life is like that*: the world is both logical and illogical. The same holds true for human nature, nature itself, and magic.

If you try to put everything in small, restrictive, and well-organised boxes you will find yourself unravelling. And this, one of the first lessons in magic, should stay with

the magician throughout their life. The key is pragmatism, flexibility of mind and spirit, and the ability to take things as they come.

One of the greatest teachings about gaining wisdom is the importance of *being as a child*:

Verily I say to you, if ye may not be turned and become as the children, ye may not enter into the reign of the heavens.

—*Matthew* 18:3, Young's Literal Translation

As with many religious texts, different types of people take away different things from this teaching. For a magician, *becoming as a child* means thinking and acting as one: the world is full of wonders, everything is to be taken as it is presented, and nothing is truly logical. Two opposing ideas can each exist at the same time and be valid, just because they are *there*.

It means letting concepts have a home in the imagination without trying to lock them down too much. Imagination is the key to magic and spirituality. And the imagination needs free rein, especially when working magically with deities.

In other words, just go with the flow and see what comes out the other end.

6.1 Why we work with deities

Magicians work with deities because they are sources of power, energy, guidance, and protection. Some deities teach, some limit you, and others open pathways.

Why do they do this? Because they are constantly working towards, and with, particular goals. Sometimes these goals are personal to you, because of some larger event that you may trigger in the future. Other times they are not personal to you at all; you are merely a servant who enables the pattern's human element to come to full force.

Usually magicians first start working with deities because they perceive them as extensions of themselves: the endless path of navel-gazing, self-centeredness and self-analysis is projected outwards onto the deities. Yes, we are all of each other; yet we are also separate. It's not always about you.

Other magicians start working with deities because they want something: usually power, money, a partner, or to smite someone. Again this is a very limited way of thinking, and working this way the magician will become a small fish in an ever-shrinking pond.

And yet humans are not truly altruistic, no matter how much we kid ourselves: there always has to be something in it for us at some level. Recognising this allows the magician to sidestep the messiah and scapegoat complexes.

Usually it is a *sharing of necessity*: the gods need something, and the human needs something, whether they admit it or not. The relationship comes to fruition when the necessities are shared between human and deity. The reasons and necessities change as the magician matures; and as we get older and have more experiences our reasons will hopefully become deeper and more profound, and we will edge towards the act of looking back at the Divine.

Sometimes deities simply turn up in the magician's life. This often happens in their early training: an image, statue, or object

turns up. You look at it and think "hmm, interesting," and stick it on a shelf. The image, which is a doorway, sits and waits until you are ready to recognise it and work with it.

In the form of training provided by the Quareia course you work with deities from necessity.

First you learn a bit about what they are, how they present in different cultures, and who does what and why, and you are introduced to different forms of deities as you progress in your work. You learn how different powers work, who they work with and why, and how they interact with each other. You also learn about the root forces behind the deities so that you learn to recognise them in all their different dressings.

Once that base understanding is in place, you learn how to work with deities for protection, for learning, as sources of power and energy, and as fulcrums for different types of magical work. This slowly progresses to having them as 'big brothers and sisters' who guide you, watch over you, and let you make your mistakes without blowing yourself up. And in the larger magical picture, they become co-workers who are more powerful than you.

You also learn about magical service through working with deities. You do not become a magician just for yourself: you become a magician for everything that exists. All creation is within you, and you are within all creation. When you do a magical act it affects everything. The deities step in to guide, assist, teach, and limit your actions so that they flow in accordance with the pattern of creation in its vastness, and also in its everyday details at ground level.

The ritual you are slowly building in this module is an act of magical service. The ritual itself is a base template for the balance of creation and destruction. You would not use this to smite someone or to get a bigger bank balance: these are small, insignificant acts. Rather this ritual works like a reset button to rebalance creation and destruction. Enacting the ritual creates a frequency, a vibration, that

reminds the flow of power what balance is. This resonates outwards and subtly affects everything around you.

The idea of ritual reset buttons for the world is not new: many cultures round the world have their own versions, though they are quickly being lost in the march to modernity.

Indians in South and Central America will climb a huge mountain to enact a ritual of creation, a holding pattern for the world. Mandalas, circles, rites, and utterances have all been used throughout time in magical service to keep that resonant vibration going.

It is like plucking a guitar string to hear its sound so that all the other strings can be tuned to it. It does not matter what deities are used in the ritual, what culture it hails from, or what way it is done; what is important is that it *is* done. Even as I write this course, the Middle East and Europe are in the process of a horrific meltdown, with refugees dying in their thousands as they flee the unleashed force of Set as it sweeps across the land in the form of war, torture, and mindless killing.

Work with the reset button using the Egyptian pantheon is perfect for this sort of situation: it is tuned to the powers of that vast area, the deities are still very active and focused, and since it is humanity that has allowed chaos to rule here, so too can humanity magically bring through the powers that will suppress and hopefully defeat that chaos.

We can all play our part in tiny ways, and whenever as magicians we work diligently to reestablish that pattern of order, our tiny voices round the world all vibrate at the same frequency. This lets gates open, powers flow, fulcrums stand strong, and scales begin the process of trying to rebalance.

How this materialises in our world is something that modern people have trouble understanding—which is why you spent so much time studying creation and destruction. We all want health, wealth, peace, and a long life. This is not good for the world as a whole, as it leads to overgrowth. But the

subsequent limitation can come through chaos and destruction, or it can come through *balanced* destruction. The magical service of the reset button nudges things towards balanced destruction and away from chaos.

Working with the reset button in ritual will also bring about subtle change in the magician themselves, and in their understanding of power and magic.

Magic flows from a deep place within us, if we let it, and if we can get out of the way of our surface, petty ideals. When we work the reset button the power flows through us before it goes anywhere else. This causes deep changes within us, shifts in our understanding, and it changes our own frequency: we become better tuned to the flow of balanced power.

This in turn allows magical knowledge and skill to rise to the surface, and that knowledge and skill can then be applied to many different magical acts, either in wider service or for ourselves and our needs—but being deeply tuned to the wider balance grants us a deeper understanding of our what own needs really are, and the necessity of upholding them.

Without looking after yourself properly you cannot do your job as magician. But if you start from your own needs, the magic blocks up. If you expand outwards first, then the magical acts of self-necessity become more balanced and much easier to approach.

To put it simply, a magician who randomly begs a deity for money, because they want it, will either be ignored or slapped for being annoying. But if the magician is useful, then it is more in the deity's interests to ensure that they have what they need to keep doing what they are doing.

Again, we return to the rule of necessity. A deity looks at a magician and asks “is that magician necessary, or are they just a waste of space?”

6.2 Who do we work with?

In this module we are working with the Egyptian deities, simply because they are the most complete, balanced, and still-active

group we know about. This will give you a good, solid framework of understanding to launch out from.

There are many deities in the world. Some are well-known; others are for the most part very localised and hidden. Once you have worked with one group you will understand the rules of balance, polarity, and subdivision well enough to apply them to other pantheons. You will also be able to recognise parasited vessels.

A magician will likely work with a wide variety of deities, as and when needed, in their lifetime. Some turn up, some you call in and establish links with, and others you do simple jobs for and receive help from—random deities with whom you cross paths.

You do not approach this work like a religion, and there is no one deity or pantheon to whom you declare allegiance. Some deities will hang around in your life for the long term; others will come and go. It's just like the dynamic of human friends: some come and go and others stay, but you are always connecting with people in various ways.

I have worked with deities from India, the Himalayas, Egypt, Greece, Rome, Britain, and ones from various African pantheons. They have crisscrossed my life in many different ways. Each encounter has taught me something, and each time I have given something back by way of service.

Often deities from my past will turn up suddenly and I will know that either they need something, or I need something and I did not know. They will suddenly turn up to defend me or teach me something, or they will turn up and ask me to do something.

Sometimes old deity friends revisit in the form of a statue being given to me unexpectedly. Then they will sit quietly, often for months or years, before finally springing to life one day and getting to work.

You be as a child: expect nothing, be curious, wait and see, and don't intellectualise about their sudden appearances; just let matters unfold in their own time.

Don't lock yourself down with a devotion to one deity; be friendly, be willing to be helpful, and if you are in true need then ask them for help.

On the other hand, don't turn into a deity collector. This is another trap magicians get themselves in. People like to have things: people like collecting things, and they always want more. If you find yourself buying statues of different deities and arraying them in your house like a prize china collection, then you have a problem.

The relationship between deity and human is always one of necessity and nothing more. Do not let the desire to own, to have, or to collect creep into your magical work. Not only can you end up with magical wars in your house between deities who do not like each other or do not match, but you can also end up with parasited vessels in your house. Also, it is about a deeper wish within you as a magician to 'own' things: learn to let things go, and to not have unnecessary magical clutter in your life.

A deity statue you acquire to add to your collection will rarely flow into its vessel, which leaves it empty. In a normal house that would not be a problem. But in a magical house, with gates opening and closing all over the place, something will likely move into the vessel at some point and create havoc in the magician's house...or their mind.

Nor should you fall into the trap of bringing in deities that are not deities but creations of human fashion. Many images/personalities have developed into deities through humanity's wish to play, control, and follow an agenda or fashion. We have talked about these beings before. They will very likely clash with the rooted deities you work with, and can end up affecting your mind in very unhealthy ways. It's not about being a 'good' or 'bad and evil' magician; it is about being smart and mature, not stupid and silly.

You will learn soon enough if you have been stupid: your house will start going nuts...and you will start going nuts.

6.3 How we work with deities

The ways of working practically with deities are many, and often depend on the type of deity with which you are working. A deity can be worked with in vision, ritual, by simple presence,¹ divination, and by passing resources back and forth.

Deities that have been rooted in temples often work best with more structured rituals, and with visionary work or a mix of ritual and vision combined. Deities that flow more in nature need a looser approach, and instead of externalised ritual these types of deities tend to flow better through more instinctive externalisation, such as talking to the wind, the river, or a tree, and observing/reacting to cues and auguries.

Let's have a look at the various forms of interaction individually, so that you can get a better sense of how the different approaches work practically. This will help you gauge how best to interact with a deity that crosses your path.

Externalised ritual

Deities can be worked with in a temple setting or out in nature. The location you choose largely depends on what type of deity you are working with and what work you are doing.

Gods or goddesses from temple cultures and who have *vessel* presentations are usually worked with in a temple setting; those without defined vessels tend to be worked with out in nature.

For example deities like Ganesh, Durga, Sekhmet, Hathor, and Minerva operate best in a temple setting. Working magically in the space, the deity would be positioned in a specific direction for the job. They would most likely work in tandem with their opposing subdivision, and only occasionally on their own.

If they have no opposite deity to work in polarity with, then a spirit, contact, or other

known power would work opposite them. Sometimes the magician would step into the role of the opposing power, so long as they understand that opposing power and are able and willing to have that power flow through them. Such a working will likely have some effect on the magician's body, but usually this is fleeting and recovery comes swiftly—though it depends on the power being bridged.

The sort of work that would take place would include opening or closing thresholds, bringing power in or out, and connecting or disconnecting threads of energy. Energy is often moved around so that the deity can work with it, and the magician must state clearly the job, the intention, and the timeline. They must also provide the pattern for the magic's creation, peak, and its composting.

Regardless of what the magic is used for, these elements always come into play. Sometimes the deity is also communed with in vision as the ritual is being worked, and sometimes this communion is verbalised by the magician.

Some deities do not work with direct communion.² In such cases the presence in silence is enough for the deity, and the magician acknowledges that presence with a bow and nothing else: the deity's mere presence brings their force into the work space, and silence is observed.

If the powers of the deity/s is strong, and they are not subdivided, then vision communion would not be used. The presence of the image of the deity, and the patterns woven by the magician, are enough to trigger the bridging of power into the space: everything is kept completely external. The magician would use tools, voice, movement, incense, sigils, and so forth to show the deity the pattern being used and what is being attempted. No inner work is used at all.

This method is used when the power of the deity is too strong for inner communion:

¹Passive work.

²Neith, for example.

using vision and inner communication ups the power levels and brings the magician and deity closer in a working relationship. This is an excellent method for working with most deities, but when one has a power level akin to a nuclear bomb, it is wise to keep some inner distance from it. The fact that the magician will have already worked regularly and in some depth in the inner worlds creates a certain frequency in them with which a powerful deity can work, without further need of vision.

This balance of power is an important dynamic to know about, and one I fell foul of in my early magical days. I worked with a powerful deity as a single force, in combined ritual and vision, and ended up in the emergency room: they literally ‘burned’ me as the power came through. It took me months—and a lot of medical attention—to recover from that one.

If a magician has not done little if any in-depth visionary work³ they will not be affected, as their frequency is still very much earthbound. But once you have worked in the inner worlds as you have, your frequency changes for good, and you must take care around powerful beings. The deeper you go, the more you will find. As an adept you will increasingly find that you must externalise actions and do less inner work.

The basic rule of thumb is this: if the deity is subdivided or mediating the lower frequencies of creation/destruction, which will be apparent from what they do and who they are, then working in combined vision and ritual will switch them on strongly and you will be able to work well with them. If they are undivided or bring through a deeper power of creation/destruction, or are root deities, then you need more externalisation your actions around them.

If the deity is a force of nature, it is already an externalised force and can ‘talked to’ out in nature—something you have already done.

³As a Quareia initiate you will have done, by now.

If they have a solid vessel, like a statue or naturally-formed outer expression⁴ then that can be talked to and interacted with.

Just be aware that when you work with a force of nature outside a temple setting, the results can be a lot bigger than you bargained for, and can do damage to the local environment. For example calling Shu in a hurricane area, just out of curiosity, could bring untold damage to the land. By contrast, going outside and talking to Shu *during* a hurricane, when the power is already expressing, will teach you about weather magic.

Visionary ritual

Visionary ritual, something you have done quite a lot of by now, is the most balanced way to work in a ritual setting with deities. The mind is used along with outer tools and actions to make a coherent working. If a powerful root deity is involved then bringing in subdivisions to act as gatekeepers or as a counterbalance can be very powerful.

The ritual you are building in this module is a visionary ritual with a mix of root deities and subdivisions, both powerful ones and tempered ones. They are linked and interconnected so that they balance each other out. Some of the deities limit others, some deities create gateways for others, and so forth. It is a balanced ritual with all the working elements.⁵ It will let you see and experience for yourself the complexity of the dynamics that can flow back and forth.

So for example Hathor and Sekhmet limit the action of Set, who is counterbalanced by Nephthys and Hathor. Osiris is limited by Nephthys and Isis and is counterbalanced by Hathor and Sekhmet.

When you start to look at the pattern between these four deities, and draw them out, you will find hexagrams, squares, and two triangles tip to tip with each other.⁶ You

⁴The face or image of the deity in a tree, a rock, etc.

⁵Or it will be by the end of this module.

⁶Along with a lot more patterns.

will also find gates there for Djehuty⁷ and for Seshat.⁸ Looking at the power of the gate deities will tell you the deeper realm and power source with which Djehuty and Seshat work.

You will also note that Neith does not need a gate, nor a counterpart: she is a root power, is silent, and does not fully manifest herself,⁹ so we only see her hands.

Using visionary ritual in this way lays out a power grid. Once that grid is in place, the magician can work with tools, words, actions, and intention to bring something into being. The inner dynamics and outer actions fully balance the working, just as the polarised deities balance each other out and define how the power will form. This can be critically important with certain workings.

The ritual you have been building began with gateways.¹⁰ Then we added a destructive force and a regenerative force. To make it about humans in particular we brought in Djehuty and Seshat. We will look at this ritual's power dynamics in depth in the next lesson, as it is a key structure that you need to grasp fully.

Vision

Deities can be worked with in vision alone, depending on the deity in question. If it is a temple-based deity, you work through the inner temples, the Inner Library, or the external temple in which they were housed.¹¹ This contains and forms the contact of the deity, and you will have all the inner protections in place, which allows for safe communion. These are real beings, not imaginary extensions of ourselves; care must be taken when working with a deity and particularly in vision as it is a direct contact.

The deeper you venture into the inner powers of creation and destruction, the more dangerous these beings can become, not because they are hostile, but simply from the

sheer vastness of their force. We are like ants to these deeper deities, and the threshold guardians will snap you out of vision, often with an injury, if you are not careful. The nearer a deity is to the lower powers of the inner worlds and to humanity, the easier and safer they are for us to work with.

Often the imagery around a deity will tell us about their power, so pay attention. If no statue/vessel of the deity was used, but only a wall painting or name, then be careful!

When in doubt, always track back in time in your research to the earlier understanding of the deity in a culture. Often by the time a culture is in decay its priesthood starts creating vessels, often in desperation, to hold on to the last threads of contact. Accessing that last desperate thread can usually bring a lot of problems with it.

Nature-based deities can be very rewarding to work with in nature in vision, so long as they are not vast root powers, in which case you would externalise the work out of vision, through use of the voice, movement, and action.

Flying in vision with the wind, swimming in vision with the ocean or a river, and walking out to the stars are all visionary forms of connecting with nature forces.

If the deity is powerful but visionary contact is needful in order to communicate directly with the deity, then often the Inner Library is used as a gateway to them. Walking out into the stars via the Inner Library, or connecting with planetary spirits via the Inner Library, gives a human interface for you to work through.

And by working through the Inner Library, all the collective knowledge within the Library can be drawn on in order to connect with the deity directly and safely. When I am in doubt as to the safety of connecting with a particular deity, I always access the being through the Inner Library.

This is why you learn so much about that place. Whenever you are unsure how to reach a deity, using the Library as a gateway or

⁷Isis and Hathor.

⁸Sekhmet and Nephthys.

⁹It would be too much.

¹⁰The goddesses.

¹¹If it is still going.

meeting point taps into the deity's original temple structures and priesthoods: everything you need is there, and it is a very safe and stable interface.

Divination

Divination methods, particularly cards, can provide good external vocabularies for a magician to talk directly with a deity. Using defined questions aimed specifically at a deity will often bear a lot of fruit.¹²

Divination can also be used to track and display the undercurrents of energy in a ritual pattern. This is why, in the previous lessons of this module, once you had completed a section of the ritual you looked at the dynamics of power that it brought through. If an element is missing from the ritual, the imbalance and the results of that imbalance will show clearly in the reading.

When I need to ask a deity a specific and necessary question, I will first consult the cards before thinking about talking to them in vision, simply because readings require far less vital force than vision. And after many years of exploration and experimentation, my vital force now needs protecting.

For example, if the energy in the household becomes very disruptive or destructive, and I have done all the usual remedies and nothing is working, I will use a reading to ask a particular deity if their presence is needed in the house in a more active way, or if their presence needs to be powered down. I will ask them if they have everything they need, and if anything needs externalising or needs a particular ritual action.

Using divination to speak with deities is something to experiment with. Just don't continually harass them for information that you could get in other ways. Keep it direct, to the point, and make sure you have a very good reason for bothering them.

¹²This was one of the reasons we designed the Quareia deck; it gives you a suitable list of vocabulary and cues for talking directly to different orders of beings.

Nature cues

Nature cues are fascinating when deities are involved. When you are tuned to a land area and to the deities that flow through it¹³ then the land itself and the creatures will 'talk' to you in the form of augury. We have talked a lot about this in the past, so there is no need to repeat ourselves, but it is something for you to learn to work with.

The powers of the wind, the sun, the rain, and so forth surround us wherever we are on the planet. These forces have deities that act as interfaces, and their interaction with humanity comes in the form of energies that attract animals¹⁴ or through strange land features.¹⁵

If you live in or near a natural landscape, you can develop relationships and a communion with the deities of these natural forces and work with them. Once the nature cues are recognised, you can then work in vision,¹⁶ by externalisation,¹⁷ by resource swapping, and so forth.

Temple ritual does not tend to cut the ice in nature, but ritually shaping something can: it gives the powers a vessel so that the human and deity can interface. Stone circles and medicine wheels are good for this. The shapes laid out in rock give boundaries and containment for the power so that the consciousness of the power and the human can interact.

Swapping resources

This is one of the oldest forms of working with deities: we give them something and they give us something back. We give the deities flames, drinks, food, metals, rocks, small vessels,¹⁸ music, nice smells, and powerful substances; in return their presence brings protection and guidance. They will also give whatever is

¹³Usually nature deities.

¹⁴Hence certain birds turn up.

¹⁵A woman formed in a tree, a face in a rock.

¹⁶Flying with the wind.

¹⁷Talking to the sun, singing to the river.

¹⁸Some deities like little porcelain or stone creatures...I guess we all like pets.

necessary for the relationship to continue, be that prophetic dreams/warnings or shifts in energy,¹⁹ and they will draw to you whatever is necessary. In return they are fed, housed, and kept happy.

In some ancient cultures this resulted in human sacrifice. It took quite a while for those cultures to find other ways to interface productively with deities without killing children and virgins.

And this is one of the reasons why you have to be careful which deity you work with. Some deities will still expect that sort of gift, and if they give to you and you do not reciprocate in the way they expect,²⁰ they will unleash all sorts of nasties on you. Usually these sorts of deities have been previously subdivided in an unbalanced way or are parasited vessels. Always learn about a deity before you start forging energetic links with them.

6.4 *Task: Research*

Look again in depth at the deities in the ritual you have worked with. There are nine deities in the ritual,²¹ look at each one, look back to old texts and murals, and stretch back as far as you can. Look to see if you can find out what they were offered, how they were housed (or not), and what their priesthoods did. Look to see their actions in funerary texts, which will tell you a lot about them; and look to see what tools are connected to them.²²

Look at Old Kingdom texts and images, as they are the best source for clear information. Ensure that you have a really good understanding of them before we come to the final, complete working ritual.

Write up your findings.

6.5 *Task: Vision*

Choose three deities from the nine and go to the Inner Library with the intent of learning

about them. Do this by absorbing books, by talking to the Librarian, and by accessing their temples or sanctuaries via the Inner Library.

If a deity does not have temples or sanctuaries that you know of, ask to go to a place within the Library where you can connect directly with them or at least with their priesthood. Write up your experiences and draw out any signs, sigils, or images that stood out to you.

6.6 *Task: Divination*

Use the *LXXXI Deck* or your own version, and with the Tree of Life layout ask if you should begin working with two of the deities from the nine to whom you have been introduced in this module.

If the answer is yes—or at least benign²³—then look at the nine and think about which ones pair together. If you are drawn to a particular pair²⁴ then do a Mystical Map reading to see how working with those deities and having them in your home would affect your long-term future.

Write out the readings, which cards landed where, and what your interpretation is.

¹⁹Power to work, or dull energy to warn you something is wrong.

²⁰Your firstborn, for example.

²¹Not counting Shu and Tefnut in the background.

²²Staves, crowns, thrones, and so forth.

²³Not destruction or death!

²⁴Either two goddesses or a god and a goddess; *never* two gods.

Lesson 7

Analysis of the Ritual and Preparation

In this module's ritual and visionary work you have been building a ritual that brings nine deities together in a magical pattern. Before we go on to actually doing the full ritual in the next lesson, we will go over the various steps of the ritual to look at what power dynamics are actually coming into play.

I will outline each step of this pattern so that you can compare what you developed in your own version. Then you can adjust your version if necessary.

It does not matter whether or not your version is exactly the same as the way I do it; what is necessary is to ensure that your steps work within the pattern.

By looking at the ritual in depth you can see where you might have made mistakes, where something needs strengthening, and whether your method will work, even if it is different. It is the dynamics that are important, not the exact steps or words.

You are learning to construct a power ritual for yourself, and learning how the different components work. This lets you progress from being a passive receptor of learning to being actively involved in ritual development and construction. This in turn will teach you how to extract and work rituals taken from visionary content, mythological stories, and ancient writings.

In the lesson with $\text{𐎧𐎠𐎰} Wsjr$, $\text{𐎧𐎠𐎰} Sth$, $\text{𐎧𐎠𐎰} Nbt$ - hwt and $\text{𐎧𐎠𐎰} 3st$, the ritual's dynamics were

outlined in vision. This is an important key on the ladder of the initiate: often the underlying powers and flows are first recognised in vision, along with the contacts, before the outer ritual is constructed.

Before a magician can begin to construct a new pattern of magic, or when they are reconstructing a lost pattern, the work is first done in vision to ensure that the inner dynamics are in place. It will also highlight if a contact was missing in your plans: they will turn up in the vision to make themselves known.

Once the outer ritual has been constructed from the visionary keys, the ritual is then done in visionary ritual: the two aspects are brought together, the visionary aspect to trigger the beings and powers, and the ritual aspect to externalise the power and form it.

So let us go through this ritual in steps so that you fully understand why things are there, what they are doing and how they are worked with.

7.1 Ritual Analysis, Part I

Set up the working room, put out the tools, put on your cord, put on your stole, light the lights, and open the gates. Do the Fulcrum to tune yourself.

Besides the obvious tuning of the space and of yourself, note the cord and stole: the powers worked with in this ritual are strong. The cord protects the life measure and the stole slows the power down when it hits you: it is tuned to your frequency and will act as a filter.

It is also worth noting at this point a strange dynamic that often happens in ritual and sometimes vision when the power levels are high and the work is balanced: it feels like nothing is happening. The proof that it worked comes a couple of hours later: the magician slumps and becomes very low on energy.

This is akin to adrenaline driving a situation, where you feel no strain or pain during a stressful event, and are able to function and focus, only to slump afterwards—often you feel battered the next day. Some magicians feel the power immediately when a pattern is working well; others get the fallout. I tend to get a mixture of both, unless the work is really powerful, in which case I feel it afterwards—often I am flat on my back for a few days after a powerful ritual working.

If during the ritual you feel nothing, nothing happens in vision, and nothing happens after, then likely it did not work. If this happens, first use divination to see if it actually worked. If the reading says no then you need to figure out why, and redo it from scratch.

Before you do any ritual actions stand in silence in the centre of the room and become aware of the Stone Temple: be in both places at once. Also become aware of the cave at the centre of all things with the Stone in the centre, and also be in that place. You should be stretched between these three realms as you work this ritual. Keep a constant awareness of those three places.

This technique is key for powerful success in this ritual. When working with deities, particularly ones connected with different and multiple realms as these deities are, you need to be stretched between the Deep Underworld and the Inner Desert or the stars. The Stone temple is an angelic structure, so connecting

that place to the ritual triggers angelic action in the ritual, in this instance as angelic thresholds.

In this case the *anchor* for the power is the Foundation Stone at the centre of all things, and the *mast* is the Stone Temple in the Inner Library. The magician is the *fulcrum* in the physical world, and the links¹ stabilise the magician and also the power. As above, so below.

Starting the in east: lay the sword across the altar, its tip pointing south, and say:

“Limiter, may the east wind pass through you, and may you slow down that power so that I may work with it.”

Laying the sword in this position turns the sword into a limiting threshold: power must pass over the blade to flow into the space. The tip points south, which is the direction of action—the sword points the way ahead.

Go to the south, see the black and white path stretching over the threshold and vanishing off into the distance. Say:

“Companions of the path, may the southern wind pass through you and may you allow my access as appropriate, and guard me from the full powers of the southern wind.”

The southern wind is the vital force of the future. This future can be destructive or creative. By first laying out the black and white path, you establish the *path of a magician* to walk, and by calling for the assistance of the Companions they will act as a filter for you, ensuring that the full force of the southern wind does not impact you.

Because of the particular deity that will give form to the southern wind—*Sth*—it is all the more important that there are layers of filters to protect you from the full force of that power.










¹Mast and anchor.




Go to the west, place the vessel before the central candle, and say:

“Vessel which carries the Harvest, contain the west winds so that I may work with them.”

This instructs the magical tool, the vessel, to contain the west winds that are the threshold of Death and the Scales so that the inherent powers of Death do not take you from life. It is also the dynamic of Death in Life.




Go to the north, place your hands upon the stone. Feel yourself in all three places and that your hands are also touching the Stone at the centre of the cave. Say:

“Stone at the centre of all things, Heart of    *Tfnt*, be my anchor so that the power of    *Šw* may flow through my breath, and guide me into the mysteries of    *Šw*, the north wind.”







The stone shield, which is deeply connected to the Underworld Goddess power and the Foundation Stone, acts as an anchor for your physical body and also strengthens the visionary connection between the Underworld and the inner realms. It also asks the power of    *Šw*, the north wind, to engage with you. By being anchored you will be able to mediate that power and subsequently convert it through filters of some of the other deities.

Now go and stand at the central altar and be aware of the contacts, tools, and powers building in the directions. Be still for a moment and feel the powers of the Light Bearer and Restriction build up behind you. Build the power and focus until you feel it reach a peak, then take a step or two back² so that you are midway between the north altar and the central altar, facing south.







²Depending on how much room you have.

Working with the Light Bearer and Restriction behind you, you are able to access active powers that can be worked with. These are the powers inherent within everything, and by working with them you are able to draw on those active powers to put energy into the ritual. They are balanced, with you as the fulcrum, so that the creative/destructive/restrictive powers are all equal. This sets the frequency of the ritual, powers it, and ensures it stays balanced. Stepping back puts you in a position where the power of    *Šw* is drawn out of the north and brought into the space.

Look at the central flame and be aware of the north power behind you. Using your breath³ take a deep breath and breathe out slowly to the central flame without blowing it out.

This action triggers the deep powers of    *Šw* and    *Tfnt* to become present in the pattern: they are the anchors for the coming deities, and the mix of primal wind and moisture brings life into the pattern. This simple action establishes that this ritual will be one of *reset* or the *regeneration* of a creative life pattern.

Once your breath is finished, say to the central flame:

“Divine spark at the centre of all things, fulcrum of the world, I bridge to you to the breath of the North Wind, of    *Šw*, he who sustains life with his breath. I bridge to you the moisture of    *Tfnt*, she who sustains life with her moisture. May they flow through you and out into the world.”

The action is externalised in words. The voice is used because the pattern is creative/life, and it directs the actions of bridging: you are telling the power what you are trying to achieve.

³And the sound if you remember it.

7.2 Ritual Analysis, Part II

Bow and circle the central flame, finishing back before the central altar with your back to the north and the central altar before you.


You start the next section of the ritual in the centre with the flame before you: you are in the position of the fulcrum, ready to trigger something.

From the central altar, go round the directions to the west altar and bow. Pick up the vessel and hold it to your lips. Turn to face the southeast cross-quarter and still yourself. Be aware of the Light Bearer at your left shoulder,


Going to the west from the fulcrum position and facing southeast triggers the southeast cross-quarter, a position that bridges birth and peak.

Whatever is in this position will ensure that what flows from the east will come to fruition. Whatever power is in this position will temper, shape, and affect what fruits in the south. The use of the Light Bearer provides power for this bridge magically: the left is coming into power, the Light Bearer is a power of creation. So whatever is in the southeast is powered by a creative power and will bridge with that creative intent, and not a destructive one. This one act fully defines the ritual as one of creation and not destruction.

Utter:


“ *Hwt-hrw*, Mother who tends her children in life and death, Mistress of the West, I ask you to express in the bridge between creation and the future.”


Walk round the directions from west, to north, to east, and stop at the southeast cross-quarter. Place the vessel on the ground and step back.


 *Hwt-hrw* is a goddess power of both creation in life and renewal of life in death. She guides the spirit in the process of the

Scales to ensure the power does not go into Second Death; rather it moves into *regeneration within death*. You are setting the scene for something to regenerate within death, and to also move into life/future.

Utter:

“She who holds the bridge between west and north, welcoming those who have died; she who holds the bridge between east and south, welcoming those who are created in life;  *Hwt-hrw* who births the Divine spirits; who guides the spirit of the heart, and who guides those lost among the reeds. Goddess of the Tree, pathway over the threshold, welcome into this space and may we honour you in your presence.”

 *Hwt-hrw* governs both the southeast and northwest cross-quarters, going into the peak of life and going into the peak of death. As a balanced deity of bridging power she will not only work between the deities in the east and south, but she will also counterbalance the goddess that will be in the northwest.




 *Hwt-hrw* is power in and power out. By placing her in the southeast you have a *power in force*. If she was in the northwest the ritual would be one of bridging into death, or *power out*.




Bow to the cross-quarter, then kneel and be still. Close your eyes and see the Light Bearer power behind you build and spill over your shoulder. Watch as the power fills the vessel on the floor. Once it is full stand up, bow once more, and step back. Walk round the directions back to the position at the central altar.

By mediating the power of the Light Bearer into the vessel in the southeast, you filter that creative power through the human⁴ and into the vessel, which becomes a source of energy for the bridging deity. It also provides a


⁴Because this ritual is about humanity.



compost route for that power when it is spent. Bridging into a peak of power needs a lot more energy than bridging out of power, hence the vessel, or completion, is placed in the position before the peak.⁵

Still yourself. Be aware of the power of  *Tfnw* and  *Šw*, and of the presence of the energy of  *Hwt-hrw* in the southeast.

This links  *Hwt-hrw* into the powers of  *Tfnw* and  *Šw* in the north and the Underworld, stabilising the presence of the goddess in this realm: they become her anchor. The pattern of the Underworld and the southeast creative bridge is established.

Now go to the east and pick up the sword. Turn and face the southwest corner. Hold the sword before you, point down, handle up, and utter over the handle of the sword:

“She who emerges out of the darkness, Keeper of the Horizon, She who loves and guards  *M3:t*, destroyer of imbalance, Guardian of the Desert, She who tears apart in order to preserve, I ask you to express at the bridge between the future and the past.”

Now you establish the bridge in the southwest,  *Shymt*, who is destruction and Restriction. Uttering over the sword directs the Limitation within the sword to align with the power of  *Shymt*.

Leave the east and walk round past the south altar to the southwest cross-quarter. Place the sword in the southwest, point down, handle up, propped against an altar, wall, or whatever is there.

The sword position of Limiting, but not Threshold.


Bow and kneel. Close your eyes and remember the power of the Inner Desert. Remember its vastness, remember its feel.

Now be aware of the dark power of Restriction at your right shoulder. Reach out and touch the sword, and feel the power of that dark Restriction flow through you and to the sword.

Behind the sword builds a dark power that has the same feeling of the Desert. Feel that presence, and once you feel it, however faint, stand and bow. Utter:



Mistress of the Desert, She whose name may not be uttered, She who slays with her wrath, She who guards the Underworld, She who brings destruction when it is due, Keeper of the Bridge between north and east who allows the Light to rise, Keeper of the Bridge between south and west who brings us to the Horizon of Death, welcome into this space and may we honour you in your presence.



With the sword triggered for Restriction and Limitation, the goddess power in this direction will limit the flow between the future peak and the passing into the threshold of Death in the west. It does not block it; rather it limits it. She is a battle goddess and a destroyer, and her power is needed to match the power of what will be in the south: she will limit the flow of destruction from that southern power and keep it under control. The power of restriction placed in the sword, with the sword point down slows and restrictions rather than destroys.

Note that you do not use the name of  *Shymt* when calling her in: powers of destruction are often not called by their name, so as to not trigger the full force of their destruction in the space.

Take a step back, bow, and go back to the central altar. Sit down and close your eyes for a moment. Be aware of

⁵Death in Life.

the powers of  *Hwt-hrw* and  *Shmt* starting to build in the cross-quarters: the powers of Light and Dark on either side of the south. Be aware of the air and moisture behind you and the stillness in the centre. Focus on the central flame and the stillness. Just sit in that silence and be with those powers.

The second section of the ritual has built a three-dimensional pattern that is still incomplete. In the depths of the Underworld is the Stone and the power of  *Šw* /  *Tfnt* that flows to the surface from that deep place. It has a bridge in place to bring something to a peak in the future, and a bridge in place to compost that peak once it begins to decay. The magician is the fulcrum in the centre, and the Stone Temple resonance pulls in the powers of the Inner Library and angelic powers in a passive way to ensure the full flow of powers between the worlds.



Everything is now in place to bring in the powers for the south and north. Never bring in the polarised powers of south and north until the bridges that balance the southern power are in place; otherwise you can end up with a feral power in the south which brings a future of potential destruction.

7.3 Ritual Analysis, Part III: Bringing in the couples

This is the point in the ritual where the defining powers are brought into the south and north, and their counterpart female powers are brought in to bridge the cross-quarters in the north.

You were shown the ritual dynamics in vision and then instructed to write this section yourself. I will now outline how this part of the ritual would unfold; you can compare it to your version and make any necessary adjustments. We will go through the vision and extract the ritual aspects and pointers.

Feel the powers of the Light Bearer and Restriction build behind you.



Beyond them feel the wind and the moisture of  *Šw* and  *Tfnt* in the distance, beyond the north gate. Be aware of the ancestors there, and also of the Stone deep within the earth.

Hold up your arm that holds the Mark of Future Knowledge, a mark that was placed on you in Apprentice Module VIII Lesson 7. As each deity appears, hold up this mark so it can be seen: it will protect you and also identify you as someone who has done the inner connections that will let you do this work safely.




The Mark of Future Knowledge was given to you in vision when you were at a stage of preparing for this type of work. The mark has no real power of its own; rather it identifies you as someone who has walked into particular realms and places in the inner worlds. This experience changed you at a deep level, and will have enabled you to pass beyond certain guardians.


From an inner perspective the action of holding up the mark reveals to guardians and beings that your frequency has been changed and tuned by inner work. They see it as a vibration; you see it as a mark. Most of the time it would be out of your conscious mind and therefore hidden. Holding it up reestablishes it in your thoughts and imagination, which in turn reveals it to the inner contacts and guards.



This action can be exteriorised in visionary ritual, where you see yourself holding up the mark, but you should also physically hold up the arm in the ritual: you externalise the action of communication.



Ahead of you be aware of the powers of  *Hwt-hrw* in the southeast and  *Shmt* in the southwest. Let a sense of those powers and their images build in those directions. When you have a visual sense of them both bow your head, hold up your mark, then see them turn to



face each other with the south altar between them.

Watch as  *Hwt-hrw* throws a thread of power to  *Shmt*, who catches it and wraps one end of it round her right wrist.  *Hwt-hrw* wraps her end round her left wrist. The two goddesses hold the thread tight between them.




Remember weaving power in ritual? This is one of those actions. In ritual movement you acknowledge the goddesses in the cross-quarters, then take a thread from  *Hwt-hrw* by placing the left hand over the vessel in the southeast and receiving it. It is then carried to the southwest cross-quarter and placed into the sword. That creates a barrier of energy, a containment across the south threshold. As you do the ritual action you are also working in vision, seeing the goddesses and what they do with the threads.



 *Shmt* growls a loud growl, like a call, and from beyond the south altar comes a hot whirlwind, a storm that whips up the sands of the Inner Desert. Through the sandstorm comes  *Sth*. He is tall, with long red hair—and beyond his hair is the storm. He strides up to the thread but can go no further, so he stands upon the threshold looking at you. Hold up your mark and bow your head.





Beyond him, emerging out of the sandstorm, is a series of beings, some very strange-looking, and they all carry blades (the Choppers). As  *Sth*'s hair blows with the wind you notice that each chopper is connected to the hair of  *Sth*. They cannot step beyond the threshold, but they can see you and you can see them.


 *Sth*, the destructive aspect of the southern wind, brings the heat of the Desert (the breath of  *Shmt*). His powers

express in nature as heat and sandstorms, and in humanity⁶ as war, conflict, and destruction.


The choppers are attached by his hair, which is visionary vocabulary for showing you how closely linked he is to that dynamic: his power flows in the Underworld as that which breaks up that which no longer belongs. The other side of that power in  *Sth* is the power to preserve fully that which must descend into the Underworld to reemerge as regeneration: hence his protecting  *R* from the chaos of  *pp*.






The thread of power held by  *Hwt-hrw* and  *Shmt* limits his access to the physical world and stops him on the threshold: he can withdraw, but he cannot proceed further. This ensures that aspects of his power will counterbalance what comes forth from the north as regeneration from the Underworld, without destroying. Regeneration bound in a human pattern without counterbalance will trigger overgrowth—which is the unravelling destruction.

You will note that  *Sth* was summoned by the growl of  *Shmt*: a sound, a vibration—not a word. There is a very clear distinction in magic between breath, sound, a word, and recitation. In ritual this would be done by making a sound while standing in the position of  *Shmt* in the southwest, facing the south threshold. It is a primal call, one that uses the sense of the power of  *Sth* rather than words and names.

You feel a presence building up beyond your shoulder, something coming out of the power of Restriction. Cast your mind to the northwest corner of the room and you will see a goddess with deep black skin and long black hair emerging out of the cross-quarter: this is  *Nbt-hwt*. Bow your head and show her the mark. She looks deeply into you and then begins to whip her hair around. A strand of her long hair flows into the south





⁶And other creatures.

area, and  *Shmt* catches the hair and holds on to it with her right hand.




The presence of  *Nbt-hwt* in this ritual is called through the combination of the Light Bearer power in the human left, and her natural power of Restriction. The line of contact between  *Sth* and  *Nbt-hwt* runs directly from south to the northwest cross-quarter, and is the beginning of a triangle of power. The call is verbalised by using her name and then asking her to come into the space, as was done for  *Hwt-hrw* and  *Shmt*.


The thread of power goes from the northwest to the southwest. To achieve this in ritual you would leave the southwest, circle the central altar.⁷ If there is enough room, circling the central altar is always done close to the altar,⁸ whereas circling the directional powers is done in a wider circle that passes close to the directional altars.




The magician walks the inner circle and finishes in the northwest cross-quarter, then picks up the thread from over the northwest threshold and carries it directly to the southwest where they anchor it in the sword.


Now you start to feel a build-up of power behind your left shoulder beyond the Light Bearer: the goddess  *ꜥst*, full of light, steps out of the shadows and stands in the northeast corner of the room. Bow your head to her and show her your mark. She too has very long hair, and she begins to allow a wind from behind her to blow her long hair across the room in all directions. A strand of the hair flows towards  *Nbt-hwt* who captures it in her left hand and wraps it round her wrist.  *Nbt-hwt* holds the hair tight that flows from  *ꜥst*. As the two goddesses stand with

the tension of hair between them, a presence builds in the north.

The magician calls in  *ꜥst* into the northeast cross-quarter, then takes a thread from the northeast and anchors it in the northwest using visionary ritual: you take the thread into your hand from  *ꜥst*, and walk from northeast to northwest holding it before handing it to  *Nbt-hwt* using physical and visionary action.

Cast your mind to the north threshold. You will see a large white crystalline rock, like a chrysalis, with something moving within it.  *ꜥst* starts to sing, and her voice carries great power. The vibration of the song awakens whatever sleeps within the white rock, which cracks open. Out steps a young man, his face full of life potential, who has an energy that shines.

The magician stands before the north altar and calls for  *Wsjr* to wake from his deep sleep. After the call the magician closes his/her eyes and becomes aware of the Stone at the centre of all things. In vision the magician reaches a hand out to  *Wsjr* in order for the deity to step out of the rock. The magician then physically holds out their left hand and takes a step back to bring  *Wsjr* out of the stone, but he is still in the depths, in the cave at the centre of all things.

As she sings, her hair flows out across the room. In the southeast  *Hwt-hrw* reaches out and catches a thread of the hair. Now all four goddesses are connected by hair and threads. All four start to make noises and sing in a strange but beautiful harmony. The sounds seem to take form and rise up, which makes you cast your mind up to the stars.

The magician steps back from the north altar, bows, and goes to the northeast, where they put out their left hand to receive a thread from

⁷Touching base with the fulcrum.

⁸Making an inner circle.

𐀀𐀃𐀓 3st. Using eyes-open vision the magician sees the power of 𐀀𐀃𐀓 3st in the northeast.

The magician takes a thread from 𐀀𐀃𐀓 3st and walks from northeast to southeast and anchors it into the vessel. From the southeast the magician walks round the circle to the central position, facing south with the central altar before them.

Then you close your eyes and be still. Be aware of the stars above, and the harmony of sounds coming from the stars. Be aware of the threads that flow to and from the four goddesses, and that they are connected. Be aware of 𐀀𐀃𐀓 Sth in the south, held beyond the threshold by the threads.

Out of the stars come two female hands which gather the hair flowing from 𐀀𐀃𐀓 Nbt-hwt and 𐀀𐀃𐀓 3st and the threads between 𐀀𐀃𐀓 Hwt-hrw and 𐀀𐀃𐀓 Shymt and then begin to weave them. The hands move faster and faster, weaving more and more threads, hair and energy, like a spider spinning a web. As you watch, you notice that a thread or hair has risen from you. One of the hands grabs your arm that holds the mark, and pauses for a moment. The hands begin to weave your hair or thread of energy into the pattern that is being made.

See this in vision as you stand before the central altar. Stand in silence, eyes closed, and build the image of the two hands and the weaving.

As the hands touch your hair or thread you get a sudden strong sense of a very powerful and ancient goddess who is weaving a pattern: 𐀀𐀃𐀓 Nt. As you watch, more and more of her appears in the room, and you watch in fascination as her hands move swiftly back and forth, weaving an ever more complex pattern. The pattern seems to centre round the central flame, which is turning into a gateway.

All this part is built in vision. Be aware of the weaving, watch it, give it time to happen, and watch more of the goddess's arms appear as she weaves. If more of her appears than her arms, open your eyes and just hold the space while the weaving occurs: to look upon 𐀀𐀃𐀓 Nt's face in vision is unwise.



Once the gateway is complete, bow your head to her. 𐀀𐀃𐀓 Nt then withdraws in silence. A sound comes out of the east, a calling of a name. With that sound the young vibrant man in the north, who is the power of 𐀀𐀃𐀓 Wsjr, steps forward to answer the call.

Bow to the central altar, to 𐀀𐀃𐀓 Nt, and go round to the east altar. Stand with your back to the east and call the name of 𐀀𐀃𐀓 Wsjr: ask him to come into renewal, into life, and into the space. With your inner vision see 𐀀𐀃𐀓 Wsjr step forward from the north and into the space as a young man with green shoots of grass and plants pushing up through his skin.

He is drawn into the centre of the pattern and stands in the power of the central flame. He glows with light. When his light gets too strong 𐀀𐀃𐀓 Sth blows a wind at the light, which dims it a little, allowing it to exist in the space without overwhelming everything around it.

See this in vision as you stand in the east, facing the centre altar. Establish through vision the completion of 𐀀𐀃𐀓 Wsjr in the centre, the limiting influence of 𐀀𐀃𐀓 Sth, and the balance of the four goddesses who are defining the power of the space. See the woven pattern around 𐀀𐀃𐀓 Wsjr as he is held in the centre of the weave and the central flame.

A name is called once more in the east, a voice carrying upon the east wind crossing over the east threshold. The voice seems to be teaching something through sound,

all the goddesses surrounding you. Be aware of  *Dhwty* at the east threshold, and that he is constantly making sounds: the continuous flow of creation. Be aware of  *Sth* on the southern threshold with the Choppers beyond him, limiting that flow of creation.

7.4 Preparation for the last part of the ritual

For the next part of the ritual, which you will include when you do the ritual proper in the next lesson, you will need a bottle of good quality red port and a loaf of barley bread. I will outline this aspect of the ritual in the next lesson.

It is best that you bake the bread yourself, as the deity powers are very fussy about the energy in food we give them. Barley is used for the bread, not wheat. Barley is a particularly special grain to the Egyptian deities and has many properties within it that the deities can work with as energy.

This is the way I make it:

- 4 Cups barley flour
- 1 tsp salt
- 1 Cup dates well chopped up, or dark grapes chopped up
- 4 Tbsp Olive Oil
- 1/4 Cup honey
- 1 egg well beaten
- Minimum water or milk as needed, added slowly to make the dough. Don't add too much: as you work the dough through kneading, it will get wetter.

Combine the ingredients with your hands¹⁰ and knead the dough well until it is smooth.

Leave it to settle in a warm place with a tea towel over it for an hour.

Break the dough into a handful at a time and roll each handful into a

smooth ball. Pat it down a bit into a 'cake' and place on a baking tray.

Once they are all done, place it in a moderate oven¹¹ for about twenty minutes. Don't have the oven too high or the bread will burn without cooking right through.

Once the loaves stop singing¹² take them out and let them cool before removing them from the tray. They should be ritually used within twenty-four hours.

Plan the timing of the ritual so that your ingredients are ready, and you have the time and space to work.

For the ritual you will also need frankincense oil, and an incense made up of frankincense resin, Myrrh resin, drops of Galbanum, and myrtle essential oil. Crush the resins down and only add the oils when you are ready to use the resin.

Don't use charcoal; use tinfoil¹³ over an essential oil burner that uses tea lights. Use a burner with a removable top so that you can use the tinfoil instead. Use a layer of tinfoil folded in two to make the cup that will hold the resin and oils. Gently push the tinfoil into a downward cup shape so that the resins get the heat of the candle without burning.

7.5 A general note on meditation

Now that you are halfway through the course it is time to shift your meditation practice. If you are still meditating regularly, I want you to stop. It is easy for regular meditation to eventually become an escape or a crutch. I want you to shift your practice from that of a withdrawn meditation to a *meditation in life*.

This will teach you how to access that deeper part of yourself quickly when necessary, and it will also teach you to bring the inner power of magic out of the depths and into your everyday life. By now you should have enough experience under your belt to do this:

¹¹About 180°C.

¹²If they are not ready they will bubble and hiss.

¹³Instead of the cup/top.

¹⁰For the yeast on your hands.

first you need to learn the discipline, then you cast it aside to externalise it. The aspect of stillness should now be deeply embedded within you and that should have become part of your inner muscle memory.

What I would like you to do instead of sitting down and meditating is to incorporate *micro-meditation* into your daily life. This means pausing for a minute or two while you wait for something, with your eyes open, tuned into the stillness.

Do it as you walk down a street, or when you do a task that does not need your brain uses only your body.¹⁴ Slowly tune out the world around you and be aware of the stillness as you work.

That is one type of micro-meditation. The other type is where you stop briefly whatever you are doing and tune yourself in to the stillness: be silent and still for a moment of two. Do this a few times each day.

Not only does this externalise the meditation, it also prepares you for later on in your magical career when you will have to do a profound or powerful act in a split second. Learning to tune out of the outer world and into the inner worlds briefly is a very necessary skill in adept magic.

You can also help yourself by not constantly relying on entertainment for your mind. If you always drive your car with music on as I do, every so often drive in silence if you are alone. When you are in a waiting room, or waiting for something, don't look at your phone, listen to music, or read a magazine: sit in silence and stillness. Withdraw from the world around you briefly and sit quietly.

Learning just to be still with your eyes open in an everyday situation not only trains you for bringing magic through, but it also trains you to listen: you cannot hear or pick up on inner energies out in the everyday world if you are constantly filling your mind with noise and activity.

¹⁴For example a repetitive task that does not change: knitting, weaving, stamping books, chopping things, washing up, walking, etc.

7.6 Task: Preparation

Go over the parts of the ritual that you wrote, and go back over this lesson. See what is missing from your ritual and add it in, then see if anything needs taking out. Make sure you have what you need to do the ritual, and that all the visionary aspects, ritual actions, and recitations are correct and ready to be worked with.

When this is done and ready, set your date to do the ritual, bake the bread, get the port,¹⁵ and have everything ready.

¹⁵Not wine, it needs to be thicker, like blood.

Lesson 8

Ritual of the Four Winds

The Ritual of the Four Winds is a magical service ritual, and can be done with key deities from most pantheons¹ provided the deities worked with all have their roots in the four winds and are a combination of creative and destructive powers: hence the ritual's name.

The foundation power of the ritual comes from the four root wind powers that express through the magical directions and that flow through various layers of deities. The deities themselves are not the winds; rather it is the four winds that *govern* and *power* the deities connected to them. Ensure that you understand this distinction.

For this ritual to bring regeneration and balance, the destructive powers should be limited and the creative deities should have more of a presence in the magical space. The magician steps into the fulcrum in the middle of the ritual to let the regeneration flow through them. This anchors the powers in humanity, and will flow through you as you go about your life. This is not about your personal regeneration; it is about humanity in general, in balance with the world around you.

This is not a ritual to use regularly, but only when a situation of destruction has become unbalanced and out of control. War, famine,

drought, conflict, epidemics—these are situations where the ritual would be used to trigger a small catalyst for change.² Sometimes such destructive events have a part to play in the rebalancing of humans, but sometimes they grow out of control and become massively destructive for all humanity, whether our species is affected directly or not.

Whether the ritual is needed or not can be discerned through divination and observation. Before a truly destructive force that can tumble out of balance presents itself out in the world, there is often a build-up and outing of inner power from the Inner Desert. This is often a signal that huge amounts of power are playing out through humanity, and this in turn is often a response to human actions. As humans often cause these massive prolonged destructive periods, we often have to trigger the rebalance.

As working adepts magicians can draw on the pattern of the four winds and release them out into the world as a countermeasure. This does not stop everything immediately—this is not Disney—but it triggers a tiny shift which slowly gains momentum and brings through change. When this ritual is done by different magicians around the world, those events connect together and strengthen the catalyst.

¹If you are already working with them.

²In Abydos, in ancient Egypt, a version of this ritual was used each year for a while to regenerate the land.

When done by an adept, this ritual draws on all the paths that adept has already walked. The deeper the adept's roots in magic, the stronger the catalyst will be. As an initiate, you are doing the ritual more for your own learning. You are in training, and will bring a small influence into the space and release it, as opposed to doing the ritual in its full power.

I often use ballet as an example for magical training, because the energy dynamics of training are so similar. In this case the process is a little like this:

First you learn the steps and build up the muscle to execute those individual steps.³ Then you learn to connect those steps in slow, repetitive actions.⁴ Once you can execute a string of steps together competently (an *amalgam*), you are taught sections of a dance piece which you study in depth, while further building and refining your muscles so that you can dance this section not only with power, but also with a level of fluency.⁵ This is built on and practised until you can put the whole dance piece together and master it technically.⁶

Once the technical aspects have been fully mastered with appropriate accuracy and strength, then the long process of fine-tuning for artistic expression begins.⁷ First the dancer learns the artistic expressions from an older, more experienced dancer in order to learn the subtleties of action and to learn how to reproduce that piece in an artistic, as well as technically competent, way. Once the dancer can compete the dance piece in an artistic way, then comes the long process of reaching deep inside themselves to find their own voice, which they then pour into the piece.⁸ Over time the dancer's expression of the piece changes as they mature, and the performance becomes a truly individual work of art.⁹

³Apprentice training.

⁴Still apprentice training.

⁵Initiate training.

⁶Latter part of the initiate training.

⁷Adept training.

⁸A full adept.

⁹The mature adept.

Ritual and visionary ritual works the same way. You cannot just pick up a script for a powerful ritual, do it, and make it work: an awful lot goes on behind the scenes in a magical ritual, and to execute it effectively and with full power there needs to be a foundation of years of training and experience. The inner muscle, inner vital force, visionary connections, physical stamina, and inner bridges all need to be in place, fluent, powerful, and stable. Then it all works. Magic truly is an art form.

As initiates you are learning the *amalgamation*, and you have enough 'muscle' skill by now to do the ritual. As you go through your training and later work as an adept magician you will notice that your execution of this ritual becomes more focused, powerful, and active.

This ritual strongly combines vision and ritual action, and the whole ritual is done with both active vision and physical action. You should not come out of visionary mode until the ritual is finished: regardless of whether your eyes are open or closed, you should be constantly in other worlds while you work in the ritual space.

That is the key to this ritual: the outer actions are just the *punctuation* and *exteriorisation* of powers; they are not the power itself. The power comes from the inner visionary connection between the magician and the powers gathered.

In this lesson the last bits of the ritual are put together, missing aspects are added, and the whole thing is presented. Go through it carefully so that you do not miss anything: little pearls have been added in not only for the ritual, but for you to have, at some point, *ah-ha* moments.

Adapt the ritual to suit what you have developed yourself, and ensure that it fits the power of the ritual. Then set a date, do the preparations, and perform it.

8.1 Task: The Ritual of the Four Winds

Set up the working room, put out the tools, put on your cord, put on your stole, light the lights, and open the gates. Put the bread and bottle of port either under the central altar or at the bottom of the altar on the south side. Also put a good-sized plain wine glass or goblet there, and six small shot glasses.

Do the Fulcrum to tune yourself. Before you do any ritual actions stand in silence in the centre of the room and become aware of the Stone Temple: be in both places at once. Also be aware of the Cave at the centre of all things with the Stone in the centre, and also be in that place. You should be stretched between three realms as you work this ritual. Keep constant awareness of these three places.

Starting the in east: lay the sword across the altar, its tip pointing south, and say:

“Limiter, may the east wind pass through you, and may you slow down that power so that I may work with it.”




Go to the south, see the black and white path stretching over the threshold and vanishing off into the distance. Say:

“Companions of the path, may the southern wind pass through you and may you allow my access as appropriate, and guard me from the full powers of the southern wind.”

Go to the west, place the vessel before the central candle and say:

“Vessel which carries the harvest, contain the west winds so that I may work with them.”

Go to the north and place your hands on the stone. Feel yourself in all three places and feel your hands also touching the Stone at the centre of the Cave. Say:



“Stone at the centre of all things, Heart of  Tfnt, be my anchor so that the power of  Šw may flow through my breath and guide me into the mysteries of  Šw, the north wind.”

Now go and stand at the central altar and be aware of the contacts, tools, and powers building in the directions.

Be still for a moment and feel the powers of the Light Bearer and Restriction build behind you. Build the power and focus until you feel it reach a peak, then take a step or two back¹⁰ so that you are midway between the north altar and the central altar, facing south.

Look at the central flame and be aware of the north power behind you. Take a deep breath and breathe out slowly to the central flame without blowing it out.

Once your breath is finished, say to the central flame:

“Divine spark at the centre of all things, fulcrum of the world, I bridge to you the breath of the north wind, of  Šw, he who sustains life with his breath. I bridge to you the moisture of  Tfnt, she who sustains life with her moisture. May they flow through you and out into the world.

Build up moisture in your mouth and then blow once more, slowly, to the central flame, without blowing it out.



Bow and circle the central flame, returning back before the central altar with your back to the north and the central altar before you.

Lift up your arms to your sides and turn to face the north altar.

With your right hand mark the sigil of the sword in the air where your hand would be and with your left hand mark the sigil of the vessel in the air by your left hand.

¹⁰Depending how much room you have.


Hold your hands in the sigils hanging in the air. Say:

“May the vessel be my light in the darkness, and the sword be the chopper that cuts away all from me that has no place with me. I stand in death, with my wisdom to light my way. I stand in darkness and await the dawn. I stand within the house of the  *Bꜣ*¹¹ of  *Jtm(w)*, and listen for my name to be called.”

Close your eyes and still yourself, standing with those two powers at your hands. Be in the nothing and wait: you are in the depths of death waiting for the call into life. Once you feel this silence and stillness descend, open your eyes while maintaining the stillness.

Turn back to face the central altar, then circle the directions and go to the west altar. Bow. Pick up the vessel and hold it up to your lips. Turn to face the southeast cross-quarter and still yourself.


Be aware of the Light Bearer at your left shoulder. Utter, with your breath passing over the vessel:

 *Hwt-hrw*, Mother who tends to her children in life and in death, Mistress of the West, I ask you to express in the bridge between creation and the future.

Walk round the directions from west, to north, to east, and stop at the southeast cross-quarter. Place the vessel on the ground and step back.




Utter:

“She who holds the bridge between west and north, welcoming those who have died; she who holds the bridge between east and south, welcoming those who are created


in life;  *Hwt-hrw* who births the Divine spirits; you who guide the spirit of the heart and who guides those lost among the reeds. Goddess of the Tree, pathway over the threshold, welcome into this space and may we honour you in your presence.”

Bow to the cross-quarter, then kneel and be still. Close your eyes and see the Light Bearer power behind you build and spill over your shoulder. Watch as the power fills the vessel on the floor with light.

Once it is full, stand up, bow once more, and step back. Walk round the directions back to the position at the centre altar.

Still yourself. Be aware of the power of  *Tfnt* and  *Šw* behind and beneath you, and of the presence of the energy of  *Hwt-hrw* in the southeast.

Now go to the east and pick up the sword. Turn and face the southwest corner. Hold the sword before you, point down, handle up, and utter over the handle of the sword:

“She who emerges out of the darkness, keeper of the horizon, She who loves and guards  *Mꜣt*, destroyer of imbalance, Guardian of the Desert, She who tears apart in order to preserve, I ask you to express at the bridge between the future and the past.”

Leave the east and walk around past the south altar to the southwest cross-quarter. Place the sword in the southwest, point down, handle up, and propped against an altar, wall, or whatever is there.

Bow and kneel. Close your eyes and remember the power of the Inner Desert: remember its vastness, remember its feel. Now be aware of the dark power of Restriction at your right shoulder.



Reach out and touch the sword, and feel the power of that dark Restriction flow through you and into the sword.



¹¹The *Ba*, the “Soul” as in the spark of Divinity that powers a being.



Behind the sword builds a dark power that has the same feel of the Desert. Feel that presence and once you feel it, however faint, stand up and bow. Utter:




“Mistress of the Desert, She whose name may not be uttered, She who slays with her wrath, She who guards the Underworld, She who brings destruction when it is due, keeper of the bridge between north and east who allows the Light to rise, keeper of the bridge between south and west who brings us to the horizon of Death, welcome into this space and may we honour you in your presence.”


Take a step back, bow, and go back to the central altar.


Stand and close your eyes for a moment. Be aware of the powers of  *Hwt-hrw* and  *Shmt* starting to build in the cross-quarters: the powers of Light and Dark on either side of the south. Be aware of the air and moisture behind you and the stillness in the centre. Focus on the central flame and the stillness. Just sit in that silence and be with those powers.



Feel the powers of the Light Bearer and Restriction build behind you. Beyond them and in the distance beyond the north gate feel the wind and the moisture of  *Šw* and  *Tfnt*. Be aware of the ancestors there, and also of the Stone deep within the earth.



Ahead of you be aware of the power of  *Hwt-hrw* in the southeast, and of  *Shmt* in the southwest.


Let a sense of those powers and their images build in those directions. When you have a visual sense of them both, bow your head, hold up your mark of Future Knowledge, then see them turn to face each other with the south altar between them. Watch as  *Hwt-hrw* throws a thread of power to  *Shmt*, who catches it and wraps one end of it round her right wrist.  *Hwt-hrw* wraps her end round her left wrist, and the two goddesses hold the thread tight between them.

Open your eyes and bow to the two southern cross-quarters to acknowledge the goddesses. Walk to the southeast cross-quarter and in vision, with eyes open, be aware of the power of  *Hwt-hrw* and the thread.



Take a thread from  *Hwt-hrw* by placing your left hand over the vessel in the southeast and receiving it. Carry it to the southwest cross-quarter and put it into the sword. Turn with your back to the sword, facing south, and close your eyes.


In your inner vision, see  *Shmt* growl a loud growl, like a call. From beyond the south altar comes a hot whirlwind, a storm that whips up the sands of the Inner Desert. Through the sandstorm comes  *Stl*. He is tall with long red hair, and beyond his hair is the storm. He strides up to the thread but can go no further, so he stands upon the threshold looking at you.

Keeping your eyes closed, hold up your mark and bow your head. Open your mouth and make a call, a sound that comes from deep within you calling the power of  *Stl* into the room, externalising the contact. Be aware of the power of  *Stl* watching you from the threshold.


You feel a presence building beyond your left shoulder, something that comes out of the power of Restriction but on your left side. Cast your mind to the northwest corner of the room and you will see a goddess with deep black skin and long black hair emerging out of the cross-quarter: this is  *Nbt-hwt*.

Open your eyes and turn to face the northwest cross-quarter. Bow your head and show her the mark. Say:


“Mistress of the house, She who renews for Him the body that once was,  *Tfnt* in the moment of Her wrath.  *Nbt-hwt*, the one who utters divine decrees, she who is Great of Magic, and who rules in the Mansion of Archivists, welcome to this space.”


Close your eyes and with inner vision see her look deeply into you, then start to whip her hair around. A strand of her long hair flows into the south area, where  *Shmt* catches it and holds on to it with her right hand.

Open your eyes and leave the southwest. Circle the central altar and finish in the northwest cross-quarter.




With eyes open, in vision see the power of  *Nbt-hwt* and see the thread. Physically pick up the thread from over the threshold of the northwest and carry it directly to the southwest, anchoring it in the sword.



Stand facing the sword.

Feel a build-up of power behind your left shoulder beyond the Light Bearer: the goddess  *ꜥst*, full of light, steps out of the shadows and stands in the northeast corner of the room. Turn and bow your head to her and show her your mark.

With eyes open, using inner vision, see the power of  *ꜥst* come into the space. Say:


“She of the Throne, Giver of Life, Mistress of Magic, She who upholds all power, I welcome you into this space.”

Close your eyes and with inner vision see that she too has very long hair. She begins to allow a wind from behind her to blow her long hair across the room in all directions. A strand of the hair flows towards  *Nbt-hwt* who captures it in her left hand and wraps it round her wrist.  *Nbt-hwt* holds the hair tight that flows from  *ꜥst*.



Open your eyes and walk to the northeast cross-quarter. Bow, take the thread from  *ꜥst*, and walk from northeast to northwest, passing in front of the north altar. Hand the thread over to  *Nbt-hwt* in the northwest using physical and visionary action.

Turn to face the north altar and using inner vision cast your mind to beyond the north threshold. Keep your awareness of the Rock



Temple in the Inner Library and also the Stone at the centre of all things in the depths.


You will see the large white crystalline rock move like a chrysalis, with something moving within it.  *ꜥst* starts to sing, and her voice carries great power. The vibration of the song awakens whatever sleeps within the white rock, which cracks open. Out steps a young man, his face full of life potential. He has an energy that shines.

Walk round the directions, stand before the north altar, and say:


“King of the Living Ones, Lord of the Silence, He Who is Permanently Benign and Youthful,  *Wsjr*, I call upon you.  *Wsjr*, hear me and rise.”

Close your eyes and feel the power of the Light Bearer behind you. Hold out your left hand to the flame on the north altar, then take a step back, bow your head, and wait.





Feel for the presence building up in the north. Be aware of  *ꜥst* singing in the northeast cross-quarter. It is a strange but beautiful harmony that sounds like more than one voice. In your inner vision, see that as she sings, her hair flows out across the room. In the southeast.  *Hwt-hrw* reaches out and catches a thread of the hair. Now all four goddesses are connected by hair and threads.

Open your eyes and go to the northeast cross-quarter. Pick up the thread from  *ꜥst* and carry it across the east of the room, passing in front of the east altar. Anchor the thread in the vessel in the southeast.

Keeping inner awareness, be aware that all four goddesses start to make noises and sing in a strange but beautiful harmony. The sounds seem to take form and rise up, which makes you cast your mind up to the stars.

Close your eyes and be still. Be aware of the stars above, and the harmony of sounds coming from the stars. Be aware of the threads that flow to and from the four goddesses, and that they are connected. Be aware of  *Sth*

in the south, held beyond the threshold by the threads.

Using your inner vision, see two female hands come out of the stars. They gather the hair flowing from  *Nbt-hwt* and  *3st* and the threads between  *Hwt-hrw* and  *Shmt*, and begin to weave them.


The hands move faster and faster, weaving more and more threads, hair, and energy, like a spider spinning a web. As you watch you notice that a thread or hair has risen from you. One of the hands grabs your arm that holds the mark, and pauses for a moment. The hands begin to weave your hair, or thread of energy, into the pattern being made.




As the hands touch your hair or thread you get a sudden strong sense of a very powerful and ancient goddess who is weaving a pattern: Neith.


As you watch, more and more of her appears in the room. You watch in fascination as her hands move swiftly back and forth, weaving an ever more complex pattern. The pattern seems to centre round the central flame, which is turning into a gateway.

Open your eyes so that you do not accidentally look upon the face of the goddess in vision, should it appear: it is her eyes that trap people in the Stone at the centre of all things. Once the gateway is complete, bow your head to her, and then Neith withdraws in silence.


Step back and go stand before the east altar. Face the north, with the east altar behind you.



Once more call  *Wsjr*. Say:


“King of the Living Ones, emerge from the silence, you Who are Permanently Benign and Youthful.  *Wsjr*, I call upon you.  *Wsjr*, step over the thread of the north, be born once more,  *Wsjr*, and cast your face to the rising sun.”



With your inner vision see the young vibrant man in the north, who is the power of  *Wsjr*, step forward, pass through the thread of the

north, and walk into the central flame which is surrounded by the weave of Neith. See him standing in the flame, green shoots sprouting from his body.



Turn to face the east altar. Hold out your arms and call on the power of  *Dhwtwy* to step into the space. Say:

“ *Dhwtwy*, Lord of the Word, he who speaks the winds of  *Sw*, he who calls the world into being, he who utters across the Abyss and sends the sound into life, I ask you to come to this space, to bring knowledge to renewal, and to sound the worlds into being.”



Step back; and as you step back, with your inner vision, with eyes open, see the power of  *Dhwtwy* step over the east threshold and stand at the line of the thread that runs from northeast to southeast.





 *Dhwtwy* does not come fully into the space, as he is a primal root force. Bow to  *Dhwtwy* and welcome him.


Turn and stand with your back to the east altar. Call across the room, aiming your breath through the central flame, saying:


“Mistress of the Library, Scribe of the Gods, Keeper of the Cord, Marker of Time,  *S3st*, I call you into the this space, that the sound of  *Dhwtwy* shall bring you forth.”




Take a deep breath and breathe out slowly, while making a sound and aiming it at the west altar. As you breathe, be aware of a power behind you breathing and sounding through you. Close your eyes before you finish the breath and feel something pass through you.

Using inner vision be aware of a woman walking through you, through the central flame, and into the west. See her arrive at the west altar and turn. She stretches out her right hand to  *Hwt-hrw* and her left hand to  *3st*.


Across the room the three goddesses link their hands, they link their hair, and they call to each other.  *Shmt* turns to face  *Sš:t* and places a hand on her right shoulder, and  *Nbt-hwt* turns to face  *Sš:t* and places a hand on her left shoulder.

Open your eyes and bow to  *Sš:t*. Circle the room three times, and be aware of all the powers in the room. Be aware of the Companion walking aside you, his hand on your left shoulder.


After the third circle, go stand before the central altar, facing south. Be aware of the future in the south, guarded by  *Stḥ*.

Be aware of  *Wsjr* standing in the central flame between you and  *Stḥ*, and of all the goddesses around you. Be aware of  *Dḥwtj* beyond the east threshold, and that he is constantly making sounds: the continuous flow of creation.

Place the bread before the central candle, between you and the candle, and place the opened bottle of port to the right side of the candle.





Be aware of  *Wsjr* in the centre of the flame, as the fulcrum and centre of power.

Open your arms to the sides and say:

“Into the depths I cried to you O Lord, and you heard my call, ascended from the depths, and crossed the bridge from the silence and into the light of the sun. You who are awakened, you who bring renewal of all life, you who nourish all, who causes the grain to sprout and the fruits to grow, from your power was this bread created. From you comes all life. Hail  *Wsjr*, who overcame the Silence and brings renewal to all the living and the dead.”

Place your left hand on the bread and feel the power of the Light Bearer behind your left shoulder flow through into the bread.


Say:

“This is the food of life, grown from  *Wsjr*, and will nourish the  *Bꜣ* and  *Kꜣ*¹² of  *Wsjr* in his newly awakened life.”

Break the bread in your hands. Place half before the central flame and say:

“Lord of Life, I give you bread that you may eat your fill. Be nourished and be strengthened. I give you this in thanks for your Divine presence.”

Break the other half of the bread into six pieces. Starting in the southeast, place a piece of the bread in the vessel on the floor and say:

 *Hwt-hrw* I give you bread, that you may eat to your fill, be nourished, and be strengthened. I give you this in thanks for your Divine presence.”

Go to the southwest, place a piece of bread by the sword, and say:

“Mistress of the Desert, I give you bread that you may eat your fill. Be nourished and be strengthened. I give you this in thanks for your Divine presence.”

Go to the northwest, place a piece of bread on the floor in the cross-quarter, and say:


“Mistress of the Enclosure, I give you bread that you may eat your fill. Be nourished and be strengthened. I give you this in thanks for your Divine presence.”

Go to the northeast, place a piece of bread on the floor in the cross-quarter, and say:

¹²The Ka. “This concept means something like “life force.” The Ka is what makes the difference between a living person and a dead one: death occurs when it leaves the body.” [1, p.80.] The editor thinks that the *ka* may be the *etheric body*.

“Mistress of the Throne, I give you bread that you may eat to your fill. Be nourished and be strengthened. I give you this in thanks for your Divine presence.”

Go to the east altar, place a piece of bread on the altar, and say:


“ *Dhwt*y of the Word, I give you bread that you may eat your fill. Be nourished and be strengthened. I give you this in thanks for your Divine presence.”

Go to the west altar, place a piece of bread on the altar, and say:

“Mistress of the Library, I give you bread that you may eat your fill. Be nourished and be strengthened. I give you this in thanks for your Divine presence.”



Return to the central altar and pick up the bottle of port, opened.

Place your right hand on the port bottle and say:

“Blood of Life, blood of the fruit, that which calms Her in her fury and nourishes the bones of the new born  *Wsjr*, I offer you as a gift of the blood of life, that you may nourish and strengthen the gods.”

Pour a full glass of port and place it with the bread on the altar. Take the six small glasses and fill them. As you did with the bread, take the wine glasses, one by one, and place them before the deities in the cross-quarters, the east, and the west.

Stand before the central altar, bow to the room, and say:

“ *Wsjr* is reborn, the sun has risen, and the four winds bestow their blessing upon the people. Balance is restored, regeneration is upon the people of the land, and the gods and goddesses dine in joy.  *Jmn*.”

Take a step back, turn, and leave the banquet of the gods. Leave the candles going and wait until you feel the power go down.

Once the power has gone down, go back into the room and first bow to each direction and put out the candles. If you can leave the food and wine in position until the following daybreak, do so. If not, gather it into one place but keep it in the room until the following day.

Then put the food outside for the creatures and pour the wine upon the ground to nourish it. Do not eat or drink of this food, not so much as a sip or a crumb. Any port left in the bottle must be kept for the deities and not drunk by any human.


8.2 Task: Sigilising the ritual

Extract a sigil of the ritual pattern for containing the power and focusing it. This is a complicated ritual with various directions worked with and lots of visionary action going on—all this should be part of the sigil.

Map out the movements and patterns, then look at the weave that it makes. From this extract a sigil and draw it out. Then draw it out in ink using your left hand.¹³ As you draw keep visionary awareness of the Light Bearer behind you and flowing through your left arm.

This sigil contains the map of the ritual. Whenever you do this ritual again in the future, have this piece of paper¹⁴ and put it under the central candle as you work to charge it with the ritual’s power. Once it has been strongly charged, simply placing this map in a space will trigger passive regeneration: it can be used under the bed of a sick child, on a piece of land that is recovering from fire, or in the centre of a city that has been devastated by destruction.

8.3 Task: Pondering Set’s role in the ritual

Note that  *Sth* played no active part in this ritual other than his presence, and he was not

¹³Even if you are right-handed.

¹⁴Or vellum or cloth.

fed. Think about why this is so. To assist you, look up the $\text{𓄏} \text{𓄏} Wsjr$ rituals at Abydos and pay particular attention to what happens to $\text{𓄏} St\dot{h}$.

This is not a set task; it is something you should do for your own learning. Think about the dynamics of the ritual, what it was for, and why $\text{𓄏} St\dot{h}$ was withheld, yet present.

Initiate Module VI

Angels and Demons in Depth

Lesson 1

Angels in Magical Work

In your apprentice training you learned some basic background about the different types of angelic beings. You studied historical and visionary texts and were introduced slowly to various types of angelic beings. By now you will have a foundation of understanding upon which we can now start to build in this module.

In this module you will look at angelic and demonic beings, which are two ends of the same pole. We will look at and work with the different ways these beings are interacted with specifically in magic.

Everything you learned in the modules on the powers of creation is applicable to angelic beings. When we talk about the *Grindstone*, for example, we mean an angelic power that operates in the deep inner realm of creation. As soon as the magician reaches up and in to the inner realms they will encounter angelic beings in some form—either passively or actively. The same goes for reaching down and in: the Underworld and the Abyss are the realms of the demonic beings (beings that work with total destruction).

Angelic beings are worked with in ritual actions, through tools and visions, and also in the wider scheme of physical life. At their deepest presentation they are the connections that allow energy and power to flow from A to B, they mediate deep powers of creation into the physical world, and they uphold

the patterns of life and death. This deep aspect of angelic presence is worked with in magic, along with angels as thresholds, as messengers, guides, guardians, protectors, forms of the Ladder, and so forth.

So let us break this down a little and look at some of the specifics of these beings in magical action. Then you will start to see how they operate from a magician's standpoint. You may also discover times in your life when your path has already crossed by these beings without you having noticed it.

As with all things magical, the reality is often more subtle—but also more powerful—than the fantasy. What follows is not an exhaustive list: angels operate through everything, literally, so there are a vast number of types and actions of angelic beings. We cannot cover them all, but in this lesson we will look at some of the ones most commonly worked with by magicians. In this module we will look at, and work with in more depth, the ones most pertinent to magical training.

1.1 Thresholds

The most common interaction that magician has with an angelic power is as a threshold. Most of the time angels do not *appear* as angels when we work with them in this aspect; rather they turn up as a result of the nature of the work, and they bring their influence to bear

on the magical action or ritual without being present in a form we can recognise, which would be a pointless distraction.

When you worked the Ritual of the Four Winds in the previous module, the hair/threads that you observed in vision and in ritual were angelic influences. The deities defined a threshold, the human exteriorised the action, and the angelic influence filled that inner thread with its power to create a threshold beyond which certain things cannot pass. These did not guard the threshold, as they were not guardian powers; rather they *restricted* it and only let through the energies that were in the same frequency as the ritual.

The deity powers defined what powers were to be active in the ritual. Because the ritual is about humanity and is connected to the creative impulse of human life and regeneration, the powers tuned to the space were all creative except for a destructive counter-balance that was restricted in its action. So the thread that passed between Hathor and Sekhmet was powered by Restriction: an angelic force that restricts, binds, and holds things. It is a focused power that does a specific thing: it does not need a face or human/animal presentation. You will also notice that the thread across the south is directly opposite the angelic being's natural home in the north: it *reflects* its power.

When angels are bound in the Inner Desert or across lands, rivers, and so on, it is the angelic power of Restriction that binds them. This should slowly move you to an understanding that angels are *powers*, not people. Those which present in human or animal form are simply showing you their function and enabling contact; nothing more.

The threads that passed from the cross-quarters over the altars in the north and west were powered by creative energies/forces that let the deities manifest in the space. They were holding a creative regeneration pattern which was a reflection of the creative power of the Light Bearer, whose natural home is in the south. So you start to see how opposing

reflections can be used to facilitate action by a deity—access or restriction.

The thread across the east expressed the power of the Limiter, a lesser octave of Restriction. This allowed interaction and energy to flow back and forth, but it did not allow the power of Djehuty into the space. The Limiter *contains*, which is a reflection of the power of the Vessel in the west.

Djehuty holds a deep inner power of creation and the creative impulse. To call that being into the actual space would have been counterproductive (too much power), so the angelic thread contained the power and held it in place. Now you begin to understand how the power of the Limiter, which you work with in the east, is a reflection of the power of the Vessel/container in the west.

Each thread was not a different being or power. Rather, each thread manifested the *angelic power of a threshold*; but the aspect of the power which manifested depended on how it was directed.

In the ritual that direction was handed over to the deities, as they know far better than we what is needed under such conditions. (See now why it is important to drop control and learn to act in cooperation?)

The hands of Neith that you saw weaving is a deity power which organises angelic beings to create a doorway for a deity to pass through and a pattern/framework for the deity to stand within. These angelic powers, directed by the deity, are the same ones that are used in the magical construction of a sacred temple or space. They are a complex weave of angelic powers that create a structure through which power can then pass. This weave is an outer, lower frequency of the power of the Metatron Cube/Hidden Knowledge at the edge of the Abyss, the angelic weave that the Word passes through as it begins its journey into expression.

As always, everything mirrors or reflects everything else. In magic, ritual and patterns often mirror these deeper dynamics: they work in the same way, just with less power. You began training in the method of this work

in your apprentice training when you reached into a direction, took a thread of energy, and anchored it in something: you were practising to work with angelic thresholds in weaving. The key to this work is that you do not *create* the thread; rather you are handed it by a deity or angelic contact across a directional threshold.

The power contained in these threads and thresholds depends largely on what you are doing. For simple work the power will be very low. When the threshold is needed to access or limit deities or other powerful beings, the power levels go up. The angelic power responds to the ritual *intent*: what is necessary is released as a power.

This is why focused intent is so important in magic. It is the dial that inner beings and angelic beings use to gauge what you need. These powers appear as threads, thresholds, or gates.

1.2 Elemental Thresholds

There is another type of threshold angelic being with which magicians work. They are far more formed in terms of 'looking like something.' They are elemental thresholds. These angelic beings are thresholds of a very different kind, and they are active in the expressions of air, fire, water, and earth. I have never tried working with these thresholds in any other elemental form (metal, for instance), so I do not know if they also express through other elemental substances.

In magic they appear to us and are worked with in vision, and in visionary ritual with the element itself present. They often appear as sort of humanoid surrounded by their key element (lots of fire, the whirlwind, and so forth). Because of their humanoid expression we can work more directly with them, but because these elements have profound effects on our physical bodies they can disturb or imbalance us if we do not approach them for the right reasons.

These beings add or remove their key elements from something or someone. They

can also act as thresholds through which we can pass in vision—you were introduced to one of these in the form of an angel of fire that you passed through to get somewhere. That action is a higher octave of working with the flame as a gateway or container.

Examples of the sort of magical work a magician would do with these beings

One example would be stepping into a fire threshold angel when the magician has been attacked magically with fire. The angel will reorder the power of fire within the body and normalise the balance. They are regulators of the elements within something, and that regulation depends on what state the magician is in and why. If a magician has been attacked by fire, they would step into the being and ask the angel to remove fire that does not belong with them. The magician would work in vision to assist the angel, and the angel will sometimes hand the human 'tools' to clear themselves. What the magician cannot clear, the angel will take from them.

Another example: if the magician is stepping deep into the inner worlds to work, they would step through an elemental threshold angel to strengthen their own element to minimise the impact on their body. You have practised this a little by passing into objects in vision, and through rock, water, fire, and stepping near or into the whirlwind.

When you called upon Shu and Tefnut in the last module, an elemental threshold angel will have facilitated those deities to bridge into the human realm and express a presence. They are not the doorkeepers; they are the doors.

Now that you know what threshold angels are, you will start to recognise where you have practised stepping up to, crossing over, or merging with them. Given that training foundation and what you now know, you will be able to step up the contact and work consciously with these beings in ritual and vision: we will work with this in the practical section.

1.3 Guardians

A visionary magician will come across angelic guardians a great deal in their work. These beings guard specific gateways, temples, deities, realms, and places of power. When you pass into a heavily protected area, either in vision or out on the land, angelic beings will be a specific layer of that protection. They usually take the form of the inner door itself, or a strange-looking creature that challenges the magician.

Depending on the culture from which their inner vocabulary comes, they can present as vast humanoid beings, winged creatures, animals, and beings with many eyes (watching). This type of angel stops humans from accessing places they should not access, and lets through those who should have access. If a magician is not suitably skilled or prepared and tries to access a deep temple in the Inner Desert, it is likely they will be confronted with one of these angelic beings and kicked out of vision.

Some will simply block you from progressing further so that the vision fails or the ritual suddenly loses power. When this happens it is for your own safety as well as to protect whatever is behind that being.

These guardians are not human guardian angels, and often have nothing in common with humans; rather they are guardians of constructions, powers, and places. They tend not to communicate with humans in vision, but will either let you pass, or will stop you passing.

In some inner temples they present as the door itself. These often work in conjunction with threshold angels, and the magician must place their hands on the door for the angelic being to 'read' who they are and what their intention is. These angels work in the same way as power mediation: they bridge from one realm to another, from one power to another. This presents to us as a door or gate: the vocabulary for us is 'construction'. When you encounter such a power as part of a building construction, you know they have been purposely incorporated into a sacred

building such as a temple.

In the Inner Desert¹ these guardian beings rise from the sands and confront the magician if they should not be there. Sometimes this is because the magician does not have the right tuning, frequency, or skill level to be there; or it may be that powers are manifesting in the Inner Desert that you should not be around—for your own safety and for the balance of whatever is taking form.

In cultures that do not specifically identify angelic beings, they often do not appear in vision in a form we recognise. But they are still there, and can present as voices or strange fleeting images.

As a practical example, a few years ago I was in the Valley of the Kings in Egypt, visiting tombs. I began to walk down the steep stair into one tomb and was immediately confronted by voices all around me and in my head. Being a magician and carrying that frequency around with me had triggered the guardian. I was persistently asked "why are you here, what do you want, what are your intentions?" It was pretty hard to give an answer in my head while also engaging in polite conversation with the Egyptian guard who was with me.

The further down I got, the more insistent the voices became. So I pretended to stop and look at some wall paintings, and the guard decided I was boring and kept walking. Then I told the guardians my intentions (to visit and pay respects, nothing more), and they agreed to give me safe passage in return for doing something in service for them (which I did). These were not demonic spirits or ancestral spirits; these particular guardians were angelic beings guarding the tomb as they had been asked to do thousands of years before.

When you come across angelic beings guarding physical temples, it tells you quite a lot about that temple or tomb. It tells you that the magical powers worked with in its construction are ones that stretch into the inner powers of Divine creation and destruction,

¹Which you will study in depth in the next module.

and that the sacred structure of the religion has deep, powerful roots—ones that reach beyond the Divinity in substance. That is to say the people/priesthoods who shaped that religion worked with different realms and beings in vision and ritual, from the first spark of Divine impulse all the way down to the depths of the Underworld: they worked with completion.

Ordinary, everyday people will not be noticed, or even seen, by these beings as they pose no threat (other than annoying other humans). They can come and go from the tombs in their flip-flops, with their loud voices and crass comments: such people may irk other humans, but to the guardians they do not exist. They pose no magical or physical threat, and their frequency does not register on the guardians' radars.

A visionary adept, however, a natural visionary/seer, or a priest/priestess who works in the inner realms will immediately register on the guardians' radars and wake them up. The same goes with someone going into the place who intends to damage something critical to the temple's inner balance.² This happens if the temple is still functioning at a deep level. Many temples have broken connections with their inner temples, but if the connection is still solid, the guardians will be active.

Some temples used Underworld (demonic) or land beings (destroyers) as guardians. Sometimes it is difficult for magicians to tell the difference as they can often appear in vision with the same vocabulary. The main difference is that angelic guardians will allow people access if their frequency and intent is compatible with the temple, whereas demonic beings will often only allow those in who bear the mark of particular line of priesthoods. This difference is very much down to the magic used initially to guard the temple: conditional or unconditional.

Angelic beings tend to allow access when the magician is focused and connected to the inner

streams of inner creation and destruction: they are involved in Divine work, regardless of the culture or line of that work. Demonic beings guard 'the specific club.'

Angelic guardians can be seen depicted in statue form in temples and at gateways—we do not need to go over this again.

1.4 Companions and guides

Another type of angelic being is one that interfaces directly with humanity for the specific purposes of guiding, teaching, and being a companion on the magician/priest's path. These are the ones that tend to appear in Biblical texts and in stories.³

Terms used in this course like *Grindstone* and *Utterer* are all members of this 'species' of angel, as are those which began to be given names seventeen or eighteen hundred years ago (early New Testament), along with a small number of named angels mentioned briefly before that time in Near Eastern culture.

When an angel is 'named'—St Michael for example—it is easy to fall into the trap of thinking of it being one angel who rushes round the world doing things. This is a childish mentality and something the magician must lose quickly if they are to work with these beings.

When an angel presents to a human, we tend to think of it as a one-to-one communication, when in fact such an angelic being is part of a hive: the one angel you see is a collective of beings, who are in turn part of a bigger collective. Humanising angelic beings limits how the magician can work with them. Don't fall into that trap.

These beings have a much wider base of action than the deeper inner angelic beings that work with creation, and hold a much more varied and easily understood visual vocabulary. They can appear as humans, as bulls, as lions...they present in terms that

³What has become termed as the Holy Guardian Angel is something specific that we will look at later in the module.

²We have talked about this before.

give us a peek at their root powers. Because of these beings' presentations and the relative ease of communion with them, some cultures who come in contact with them identify them as deities.

We have talked before about the complexity of this issue. Though these angelic beings can present in a way that makes them seem like deities (and they are often named as deities), a true angelic being has a much more focused action than a deity: they have a specific job to do and that is *all* they do.

These beings are worked with in vision and in ritual. They can also be worked with using talismans linked to them, recitations that call on them, and in dreams.

These beings are the easiest and most useful ones for magicians to connect with. They will help you on your path when you truly need help, and they will connect with you where there is a bigger picture unfolding that needs a human as part of a larger fate working. You have worked already with the Companion(s), a group angelic consciousness very close to humanity which acts as a guide, protector, and literal companion upon the magician's path. They are known in magical and mystical texts as *the Companions*, *the Noble Ones*, or *the Sandalphon*. They are not your guardian angel; rather they work within the patterns and weaves of fate to make sure what needs to happen does.

1.5 The planetary spirits

The influences on the Earth of the planetary and stellar powers that directly affect people (and everything else) are bridged by angelic beings (*bridges* and *guides*). These bridges and guides become the front men of the planetary powers and can be worked with by magicians. These front men act as filters and interfaces that surround the planet and which bridge/interface between the planet's surface and the orbiting bodies beyond it.

Ancient cultures had an understanding of them, and we can see remnants of that understanding in ancient Egypt with the *Decans*, a concept that was also prevalent in

India and China, among other places. This understanding filtered down through time until it appeared in magical texts such as the *Book of Abramelin* and the writings of Franz Bardon, among others.

But as always, remember that these glamorous books, such as the *Book of Abramelin*, were often fragments of magical knowledge heavily coloured by the culture and often clothed in fiction. It takes a very clever magician to tease out what is what and to locate the actual useful information.

What is referred to in the *Abramelin*, among other things, are the planetary spirits or *Genii*, which are the angelic spirits who interface between humanity and the planet's inner power/consciousness. You have already begun working with planetary spirits in vision work, using techniques which put you in direct communication with these beings.

The three hundred and sixty⁴ spirits are influences that affect the world as their ipresence rises and falls upon the horizon. In your practical work you will be set reading and research tasks that will outline things for you far better than I can.⁵

Past writers have tied themselves in knots trying to organise these influences into Decans (thirty-six spirits), or into three hundred and sixty (or more) spirits with many names and attributes. These powers do not need names—indeed they do not actually have names—but we humans love to box, organise, and name things...usually with something exotic-sounding. I bemoan the fact that we do not have spirits called Fred.

Using such an organised focus can end up blocking your level of power and communion with these powers, and seeing as they can directly impact a magician's life it is worth getting to know them properly. If you look up *Decans* in Wikipedia you will find a long table of names that various cultures and writings gave these powers. There is a large range of different names for the Decans, and really they

⁴Or thirty-six/the Decans—remember hives and octaves.

⁵And it saves me having to type it all out...

are totally unnecessary. You tune to them, you visit them, you commune with them, and you learn from them.

These spirits/genii are guardians and guides of natural forces who are willing to work and commune directly with humanity. Their power can be woven instinctively into talismans, tools, and so forth. They have a specific focus and range of influence, and they 'do their job'—hence we know they are angelic by nature, and not something else.

You will come across the following dynamic over and over in magic: a magical book, usually from sixteenth- or seventeenth-century Europe, promises great powers and presents them with complex names, sigils, rituals, and all manner of glours. But when you step back and start to track backwards, you begin to find the purer roots of where these ideas came from. Often you end up tracking back to an ancient culture which worked directly with these beings, often to great effect. What the magical books present are merely fragments of understanding with long, convoluted methods of connecting with these beings. Always go back to the source, particularly with angelic beings.

The Book of Abramelin, for example, talks about the planetary spirits. You will notice that the wisdom portrayed in the story comes from an Egyptian mage. The Egyptians did indeed understand and work with planetary spirits, and a remnant of that work can be seen in the Tomb of Senemut. So we have a potential fragment of understanding that was then expanded on and, as was the style of European magic of the time, it was codified: everything was named and given specific powers. This was further codified and pinned down by later German magicians.

The use of such tightly structured methods of work and contact can only really be triggered by the magician's own inherent inner ability, and even then it is all a bit of a tangle. One way to sidestep this is to reach for contact with these beings by way of the Inner Library, which is a technique you have already

worked with. Walking through the Library into an interface with the planets and stars is a way to connect directly for yourself with these powers and work with them.

Also think about how the structure for contact developed: how the thirty six beings/consciousnesses of the Decans was subsequently subdivided and reorganised by magicians in Germany and England into three hundred and sixty beings for the three hundred and sixty degrees of our planet. You can spend a lifetime organising and boxing and still get nowhere fast: the key is to understand that there are lots of these beings around the planet, and to go in vision to work with the ones who present to you.

Your natal astrology has a strong bearing on which of these beings are active in your life and can work with you. Like all magic it is better not to lock this down, but to allow more natural flows of power to and from you with which you can then engage. Some degree of organisation in your own mind is good, as it focuses the contact, but too much locks it down.

At the end of this lesson an image from the tomb of Senemut (Eighteenth Dynasty) is reproduced which shows the Decans.

1.6 Creative and destructive powers

You have studied a great deal on the subject of creative and destructive powers, so I do not need to go into too much detail with regards to angelic beings and this dynamic. Suffice to say that every Divine impulse and its formation has an angelic consciousness that acts as its skin and interface. The deeper you go in the powers of creation, the weirder the angelic being become in their presentations: complex weaves/patterns, cubes, spheres—these are all angelic beings that function at a high and very specific level. They just do what they do and for the most part have no awareness of humanity.

Once you begin working in depth in the Inner Desert you will see them at some point for yourself. When you see them, you will now

know what they are. You simply steer round them and don't disturb them unless you are directed to engage with them.

In your apprentice tasks you were instructed to draw out patterns like the Metatron Cube, which among other things started the slow process of tuning your brain into understanding and working with these beings in the form of patterns and shapes. The weaving, fate webs, etc., are also part and parcel of the same thing. Slowly you will begin to understand the roles of these powerful beings and how their actions are mirrored in magical acts.

1.7 Messengers

The messengers are a particular type of angel that appear or connect mostly with magicians and mystics. This type of angel is also a bridge and a delivery mechanism that connects information from an inner source with a human. I have not come across these beings working with any type of living creature besides humans, and they seem, from what I have seen, to speak only to us.

As creatures with a voice and a choice, humans are able fully to mediate the Word, the breath of creation, and to mimic that power in low octaves; and as such we trigger the mechanism of inner creation (magic). This in turn triggers these angels into action: where there is a mediation of the Word that brings creation, there are also angelic beings involved.

As bridges they are also scales, as a part of the creative/destructive balance, and angels connected with true Justice also fall into the category of messengers.

This brings us into a deeper understanding of the nature of these beings. It is so easy for humanity to misunderstand angelic beings: we think of messengers as telling us something, when the better description would be mediators. Messengers *mediate* something from A to B that is involved in the creation of something, be that a child, writing, justice/rebalance, a new culture, a

message...all these things at their deepest level are uttered into being, and that in turn triggers the messengers.

When a mystic connects with these beings it is usually a passive action: the angel turns up in their visions, dreams, or life, and the mystic interprets the experience—usually in context of their understanding and culture. So the message's clarity depends largely on the mystic's ability to interpret it correctly without adding their own dogma or agenda.

When a magician connects with these beings—and properly connects—it is either passive or active, and it may be triggered by either the magician or the impulse behind the angelic being. In such cases the magician may work in vision and ritual with the being, or they may act as the being's 'scribe,' or they may dream the connection.

A lot of magic that has come down to us from sixteenth-century English magical grimoires and such has lots of spells and rituals to call and exert influence on particular angels, using names, sigils, and ritual actions to demand, trap, and "bind to the will." Often these spells are for very minor things like money, power, skills, and so forth; and often what does turn up, if anything, is a parasite. You cannot demand and control these beings: they are vast, like the consciousness of the planet, and they do not care if you want to the power to fly or be invisible.

However when a magician creates and dispenses magic that is tapping into the creative/destructive Divine power these beings tend to turn up, as they are an integral part of the process. When you trigger magic you take the reins of energy and power, and if everything is working as it should they will assist as necessary. If it is not working as it should (it is imbalanced in some way, defective, overconditional, or just plain silly), then they will not: put the plug in the socket properly and turn the switch, and the lights will go on.

As you work and develop through magic, you will likely constantly cross paths with

these beings, often without knowing it. But the more you are aware of the potential presence of these beings in magical action, the more you will be able to connect with them. As an initiate, the lessons will bring your awareness to these beings more and more, and you will learn how to work within visionary constructs so that you can consciously interface with them.

You have done a lot of work in the Inner Library, and you now know that the Library itself, along with the librarian, is a deity. You know that the 'books' are the released knowledge of those who have gone before you, and now you can add to that the fact the Library's structure is an angelic construct that allows the deity to express as that Library: they are the building blocks. When you pick up a book, and it is important from a fate/inner perspective, not from your own sense of necessity, that you gain the information within that book, it is an angelic being that bridges (or messages) it into you.

The stone temple within the Inner Library is an angelic construct, and standing in it allows other angelic contacts to connect with you: you are standing among angels.

Let's zoom out of the picture and look further down the chain of connection. We have the utterance of creation, the Divine Impulse, flowing through the inner worlds and being changed by the powers with which it interacts.⁶ Then it hits a stage where it can disperse in many different directions (inner worlds, life, planet, and so forth). One of the places to which it disperses is the Inner Library, a formed Vessel made of angelic and deity power that is a Vessel for human knowledge. Between the Inner Library and the Divine Impulse is a messenger who bridges that Divine Impulse into the Vessel which is the Library. The Divine Utterance is constantly flowing through that Vessel, and one of the things that facilitates that flow is an angelic messenger.

At the other end of the spectrum, let us imagine a magician standing on a hill

⁶Remember from your creation reading.

in a terrible storm. They are uttering to the storm to ensure a balance of creation and destruction, not just one or the other. This magician is acting as bridge between the Divine Impulse/Word and the storm's consciousness. Between the magician and the Divine Impulse/Word is an angelic being.

These beings are stations that ensure the flow of power from one place to another. They filter, power down, power up, and assist formation as is needful. Once the adept is conscious of all the different powers, stations, beings, and consciousnesses that are triggered into play with a simple action, then more power begins to flow when it is needful.

1.8 Ladders/Vehicles

These types of angels are the most elusive, and yet the most sought after by magicians who do not understand them. These are the beings involved in the Kabbalistic Merkabah mysteries. If you do some research you will find yourself knee-deep in everything from aliens, to energetic vehicles, to complex listings of heavenly palaces.

You have done some reading about how various cultures have approached the concept of the Ladder, and how they have tried through incantations, visions, and prayers to influence how they would ascend the Ladder and dodge its guardians. As always, humans try to control and manipulate, then when they fail and do not understand why, they begin to create mythologies around it ("it's the aliens," they cry).

The angelic beings involved in the Ladder of ascent are varied. Various types of angelic beings come together to form a pattern through which humanity can move to connect back to source, facing the Divine. It is not a construction; it is a coming together.

This connecting back to source cannot be forced or conjured with spells or prayers; it triggers in its own time and place. As the magician steps into the deeper aspects of the inner worlds and begins to recognise the Divinity in everything, so they step closer to

the pattern that is the Chariot or Ladder. It is a spontaneous visionary experience that can trigger at any time in the magician's life. It cannot be forced...but it can be walked towards.

Just like everything else in creation, this works in octaves. The Ladder or vehicle of Divine ascent is also mirrored in the Ladder presented in the Death Rites, and the angelic beings of the Chariot are the same ones who facilitate your passing from one realm to another in vision.

As you pass into the inner worlds, your passage is facilitated by angelic beings: thresholds, gates, guardians, and companions. These are all octaves of the beings of the Chariot/Ladder. The more the magician works in vision, the more they get used to the power of these beings.

Once the magician begins to step into the deeper, more mystical aspects of visionary work, the Ladder responds. It triggers, when the time is right, an experience in which the magician is 'taken up' to Divine thresholds and has a Divine experience. This changes the magician for life: it changes how they experience life, how they act, think, and how they interact with magic. It is the experience itself that causes the change and deepening of the magician.

This deepening is vastly misunderstood in magic. Many magicians think that if they "crack the code of the Merkabah" they could get the angels in the palaces to teach them about magic or mysticism. But the ascent of the Ladder is a profound experience, not a magical lesson. It cannot be manipulated or used for a purpose; it just *is*.

The mystical magical action of the magician looking back at Divinity, in which the magician becomes deeply aware of the mystical presence of Divinity within everything, triggers the dynamic of *Completion*: Divinity outputs and creates/fills humanity; humanity finds the Divine within and looks back at Divinity, seeing it within everything,

including themselves, and thus completing the circuit.

The Ladder of Ascent is connected to this process, and the Ladder/vehicle itself is a combination of all the angelic beings involved in the passage from the Divine Word to the first breath of Man.

Just knowing what this concept is, and what beings are involved in it, will not only help you realise what bullshit is written about it, but it will also help you fully understand and engage with the experience once you find yourself in its midst.

You should have read some of the Merkabah texts by now, as it was a reading task in a previous module, so you should be aware of some of the presentations of these angels that make up the Ladder: wheels of fire, many wings, the four creatures which are an ox, a lion, a man, and an eagle. These are all angelic beings—and the 'likeness of a man' is the human reflecting the Divine and the Divine reflecting the human.

As for the four creatures which are powerful angelic beings, you will figure that out as you come across them in vision. It is for you to discover on your own, as this work truly cannot be taught: it is experienced or it isn't.

But there are some things to keep in mind regarding these angelic beings and the whole process of ascent. As individual humans, we have a voice and a choice. How we use these determines our steps up the Ladder.

Everything begins and ends with our actions, thoughts, and behaviour: as individuals we *are* the world we live in, and what we do, in both an everyday and a magical sense, determines the rungs on the Ladder. How we are and what we do affects the inner frequencies round us. These in turn either hide the Ladder from us or expose it. You cannot engage with these powers if they cannot see you and are not aware of you; but as you mature, grow, and develop, the energy signature you express also shifts and changes. This makes you more visible and puts you in the orbit of these powers and the dynamic of Ascent.

1.9 Angels of death and destruction

We have looked in some depth at the angels of destruction and death, so we do not need to go over them again here, except to note that these powers are also part of the vastness of angelic consciousness and action. In the next lesson we will look at these beings in magical terms when we compare them to the destructive beings we call demons. They are different from each other, and that difference, for a magician, is recognised by the actions and results of these two types of beings.

1.10 *Task: Vision: communion with angels*

This work trains you in the art of communing with angelic beings, not through conversation but through deep communion. This allows deep knowledge of the angelic powers to seep into you, and it will in turn emerge when you need it. It works with unnamed angels, and is a step forward from work you have done in the past.

You may choose to do this vision for a number of reasons, but you should not overuse it as it can have an impact on your body. This first exercise teaches you a basic visionary technique that you can develop over time to commune deeply with different angelic beings.

Set up your work room, put out the tools, and put on your cord. Do the Fulcrum ritual, then sit in front of the central altar and meditate for a while for stillness.

When you are ready, go to the Stone Temple in the Library. You will step through each directional altar in turn with the intention of going into the Void, into the nothing, in that direction.

Once there, call upon the angel of the element of that direction.⁷ When a form builds in your mind of that angel and you have a clear sense of it—however it presents to you—step into that angel.

⁷Air/east, fire/south, water/west, earth/north.

Be still within that angelic power. Feel into its power, and let it feel into you. If the angel does something to you⁸ be patient and wait until they have finished.

Once it is finished or you feel that it is time to stop the merging, step back from the angel. Instead of saying thank you, which is meaningless to these powerful beings, be clear with your intention to live up to whatever passed between you: that is the greatest of thanks.

You can do all four directions in one vision, or you can break it up and do one direction at a time with some days between them. Go with your own instincts and whether you think your body can take the impact of all four directions at one time.

Write up your experiences in your journal, then type them up on computer.

Uses of the vision

The deep communion with these elemental angelic beings is a form of learning that continues to unfold over years. The interaction triggers deep, subtle shifts within you that will rise slowly in your conscious mind. It prepares you for deeper work in the inner worlds and adjusts you so that you can withstand the visionary impact of working in the Inner Desert.

It also has more down-to-earth, practical uses. When you are magically attacked or bound, or interfered with magically, this is one visionary technique that can be used to offset that impact. It removes one deep layer of magic from you, and leaves the rest for you to deal with.

Like all magic when it comes to such human interference, you should use this as one of many different tools to be applied. No one thing will do the job when powerful magic has been used. Sadly, as the magician develops and becomes known in the magical community, in any way, they will become a potential target for every magical nutjob with a grudge...and there are many of those. It is

⁸Pulls things out of you, sticks things in you, whatever.

a simple fact of magical life, just as there is an octave of that same dynamic in the everyday world.

If the magic sent at a magician is utterance-based or uses blades, or if it is rooted in a religion/system heavily reliant on the word, then stepping into the angel of air can remove a layer of the attack. If fire magic has been used, work with the angel of fire—and so forth.

This is why it is very useful to understand the elemental dynamics behind magic. The same goes for a situation where the magician is attacked by a guardian or any other being with an elemental expression.

1.11 *Task: Ritual*

For this ritual you will need some of the cards from the *Quareia Magician's Deck*. If you do not have the deck and do not wish to buy it, the images to be used are provided at the end of this lesson. You can print them out (for your own use only) or you can paint your own versions, but stick closely to the images, as they are magical keys. If you redesign them you are likely to add things that should not be there, and miss things that should.

This outer ritual is an exercise to deepen your understanding of the connections between these key angels in their working directions. They are all angels that work closely with humanity and can be an integral part of magical and ritual work. The ritual sets the pattern of these angels and also calls their influence into your life and working space.

Once you have done the outer aspect of this ritual and understand it, you can combine the actions of the visionary interface in the Void via the Stone Temple with this outer ritual to connect more deeply with these particular key angelic beings.

Experiment, keep notes, and type them up.

Set up your working room, put out the tools, and set up temporary altars in the cross-quarters. Put a tea light/candle on each temporary altar. If you do not have much space or have anything to use for these altars,

use hardback books on the floor covered with white cloths.

Place the following cards in these directions: Utterer in the east, Grindstone in the southeast, Light Bearer in the south, Unraveller in the southwest, Justice in the west, Bridge of Death in the northwest, Prisoner in the north, and Threshold Guardian in the northeast.

Once they are all in place and all the candles are lit, do the Fulcrum Ritual. When you finish it be aware of the Void and Fulcrum in the centre of the room: it is the centre of all things.

Start by walking to the east altar. Stand before it, hold up your left arm before you, and place your right hand behind your back. (Figure out why there are specific arm positions in this ritual.)

Say:

“Utterer, angel that carries the Word, I welcome you into this space and into my life, that your power may pass through me and out into the world, and may also teach and guide me.”

Make the sigil of the Limiter with your left hand in the air to your left. Breathe out slowly, close your eyes, and breathe in. Remember the feel of the Angel of the Air in the Void and breathe out again slowly.

Step back, bow, and go the southeast cross-quarter.

Stand before the altar in the southeast. Place both your arms out before you, palms up, level with your chest.

Say:

“Grindstone, you who hold me in a path of learning and strength, I welcome you into this space and into my life, that your power may pass through me, teach me, and guide me. Help me walk the path towards my future that I may learn and grow. May the winds of the Utterer be at my back as I cross your bridge.”

Bow, step back, and walk to the south.

Stand before the south altar. Hold both your arms up to your sides at head level. Feel the power of the Light Bearer at your left shoulder, the power building behind you.

Say:

“Light Bearer, you who allow safe passage and who lights my way with your fire, accept my footfall on your path. May the Grindstone limit and slow my progress so that I may learn every skill that is within my fate to do so. May your powers always be with me on my journey through this life.”

Close your eyes and remember the feel of stepping into the angel of fire. Remember the feel of the Light Bearer at your shoulder. Open your eyes, bow, and step back. Turn and go to the southwest.

Stand before the southwest altar. Hold your hands before you, hands clasped together.

Say:

“Unraveller, she who gives free rein, she who gives free choice on my path that is opened by the Light Bearer; guide my thoughts and deeds so that I use my free choice to learn and experience. May the Grindstone guide my sense of self-limitation so that I find balance in my deeds and words. May you give lightly of your power, and may I learn not to swim too deeply in your waters as I cross your bridge.”

Bow, step back, and walk to the west altar.

Stand before the west altar. Mark the sigil of the Vessel in the air to your right with your right hand, then cross your arms across your chest.

Say:

“Justice, power of the Scales, may you guard my heart so that it always

speaks the truth on my behalf. Guard my harvest so only my own deeds are weighed in your scales. My I learn through you to let the Word fill my Vessel, and through your strength and guidance my Vessel will be strong and complete.”

Close your eyes and remember the feel of the angel of water that you stepped into. When you are ready, open your eyes and bow. Step back and walk to the northwest.

Stand before the northwest altar. Drop your arms by your sides.

Say:

“Bridge of Death, you who weighs and measures my footfall upon your back, when I cross you in death, may you remember me and may I forget that which needs forgetting. May my footfall be true and strong, and my heart sing for that which once was before life.”

Bow, step back, and go to the north altar.

Stand before the north altar with your hands behind your back. Stand in total silence and remember the feel of the angel of earth that you stepped into. Commune with that feeling once more. When you are ready, bow and go to the northeast altar.

Stand before the northeast altar. Cup your hands before you as if to catch something.

Say:

“Threshold Guardian, he who keeps the threshold between non-life and life, call to me in my sleep that I may awaken. Call to me in the darkness that I may heed your call and rise. Let nothing pass into my Vessel that is not of me. Let me step over your threshold into life, so that the Word may be uttered into my Vessel by the Utterer, that the Divine Word may flow into me and enliven me.”

Close the cupping of your hands, so that they are held palms together.

“Angel who holds the gates between the worlds, let me pass safely through you so that I may live. Let me pass safely through you so that I may flow between the worlds.”

Bow and step back, turn, circle the directions, and go to the central altar.

Open your arms and say:

“Above me is everything that will be, below me is everything that has been, I stand within the centre of all things: I am everything and I am nothing, I am within everything and I am within nothing. Great is the Word that utters the world into being.”

Sit down and close your eyes. See yourself in the Stone Temple. See the powers of the angels all round you: they are in their directions and yet they are everywhere around you and within you. Stay in that meditation for a while.

When you are ready, open your eyes and close down the directions.

You will recognise some aspects of this from rituals you did in your apprentice training. Having the images in the directions and ritually expressing words in the directions begins the next layer of the process.

If one particular image or angel strongly draws you, go in vision, using the Stone Temple and the method of passing through the altar into the Void, and call upon them in the Void. Step into them, and also step back and talk to them. These are angels that are used to working with humanity and it is easier to talk in vision with these beings than it is to commune with the elemental angels.

Write your notes in your journal and type them up on computer.

And here is something for you to think about which is important to a magician when he or she constructs a ritual: the use of speech.

You will notice that some directional calls have very little speech, some have more, and one has none. When calling an angel you do not flatter them; rather you state the aspect/s of the particular being that you wish to trigger, and if you do not wish to trigger them, you stay silent.

1.12 *Task: Decan research*

Research the ancient Egyptian decans, and also the decans in China and India.

1.13 *Task: Read Corpus Hermeticum, chapter 19*

Read it carefully and ponder over it, as hidden within it are things to whose thresholds you have been brought and which will, if you keep working, blossom within you. You should recognise a lot of things in this text—just read it in context of its age and culture.

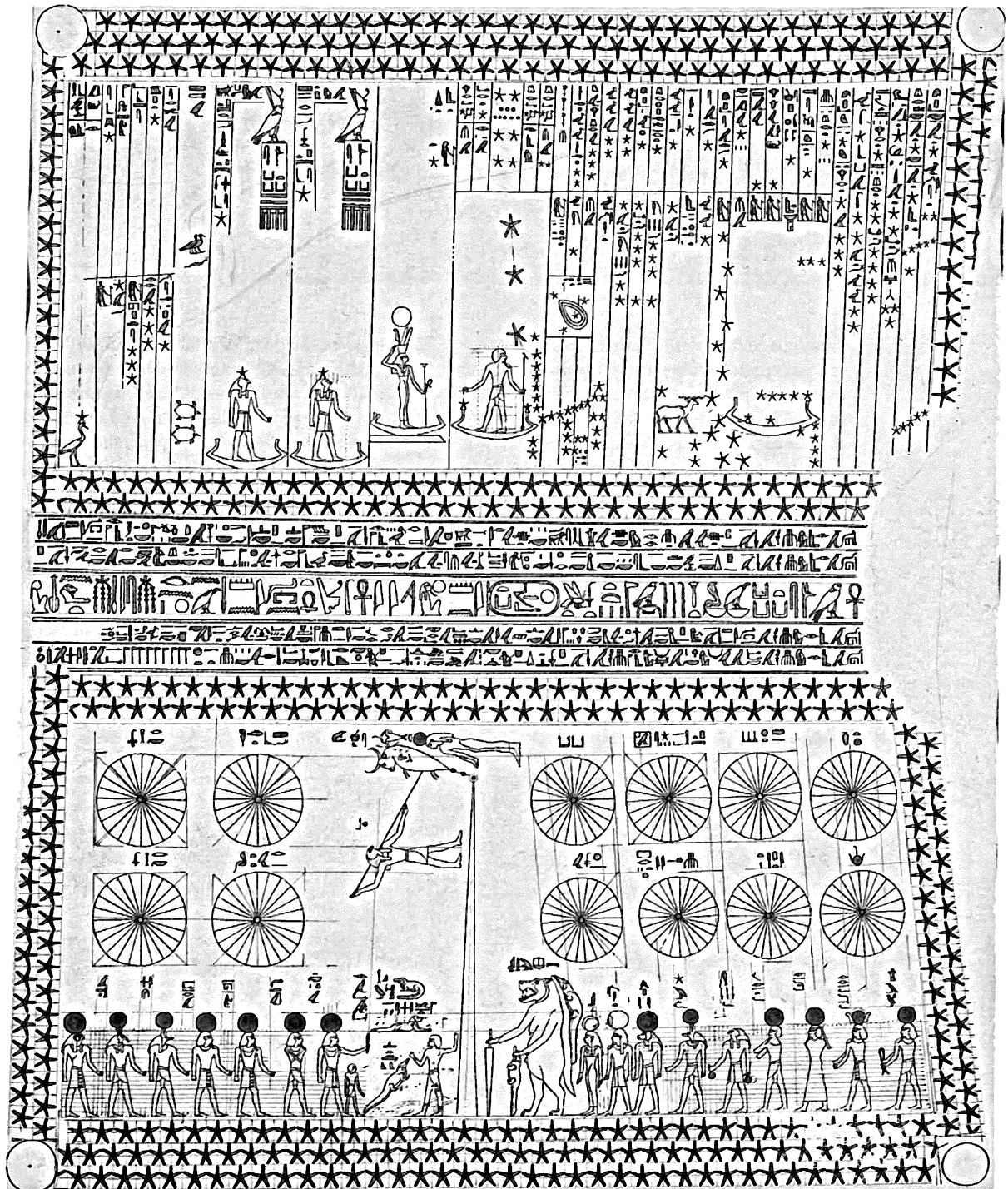


Figure 1.1: Astronomical Ceiling, Tomb of Senenmut. (New Kingdom, Dynasty 18, during the joint reign of Hatshepsut/Thutmose III.) Painted at Qurna by Charles K. Wilkinson for the Graphic Section of the Metropolitan Museum of Art's Egyptian expedition (1920). www.metmuseum.org



Figure 1.2: Cards from LXXXI—The Quareia Magician's Deck. For colour images visit <http://www.quareia.com/lxxx1/>

Lesson 2

Demonic Beings in Magical Work

In past lessons we have discussed the use of the term *demon*. It is an idea that sprang out of Christianity in the West, and is a catch-all name for any being that disturbs, destroys, and tempts humans. The term was drawn from 'Daemon' from the Greek 'Dominion,' which means spirit.

The concept of the evil demon in Christianity, something solely 'out to get' humans, bears no relation to any being that exists. This has caused all manner of problems in magic, and just ends up confusing the novice.

In the *Ars Goetia*, the title *demon* is a catch-all phrase for different types of spirits, few if any of which are in any way connected to real underworld beings. Grasping this difference is important if you are to understand fully what you are working with.

We have looked at the various types of beings often lumped under the heading of 'demon': parasites, deities, land beings, spirits...essentially if it was 'bad,' it was a demon. This blanket idea has hobbled many magicians in their work and understanding. It has also allowed people to devolve themselves of responsibility while also digging them into an energetic hole. It has also pushed many budding young magicians into the arms of greedy parasites.

You have done enough work around this issue so that we do not need to revisit the

understanding of how the term 'demon' means many different things for different people.

In this lesson we will use the term *demon* specifically in the context of the beings to which it applies best, given our Western understanding. These are Underworld, elemental, and land beings of power who are destroyers of various sorts. We will look at them in direct relation to magic, as opposed to life in general. After this lesson I will refer to such beings as 'underworld beings' so that we can finally put the silliness to rest.

We will also look at the 'demons' from the text *Hierarchy of Demons* by Johann Weyer, the source for the *Ars Goetia*, to give you a deeper understanding of the use of the terminology, to what it refers, and how it has been moulded by Christianity.

Once you move away from Western magic and its Christian influence/mindset, a different dynamic emerges. Destructive beings are respected, but also worked with when the need arises. Sometimes these destructive beings would be drawn on for vindictive magic, but the 'evil' comes from within the magician, not the being itself.

So let's look at how 'demonic' types of beings would be worked with in magic, why, and the dynamics at play. Just remember: everything creative is also balanced by

something destructive. Both need limiting and counterbalancing to some extent, and it is within that balance that magic truly finds its voice.

2.1 Demon guardians

Demons have been worked with as guardians for a very long time in magic, in a tradition reaching back into the ancient world.

These beings are drawn from the Underworld and the land, but even when the magician reaches down into the Underworld or Abyss, they do not reach far into the depths: the deeper you go in the Underworld, the more dangerous its denizens become to everything living. So the magician reaches down, but stays near the surface. Or more usually, they reach into the land itself, where these powers can be sleeping, and awaken them.

Why were/are these beings used instead of angelic guardians? Some destroying angelic powers can be worked with to very good effect, but if the magician wishes to overcontrol or keep a tight rein on access to a place, demonic beings will defend that threshold in a very specific way.

An angel—even a destroying one—will let anyone with the right frequency pass by. A demonic being will not. If your name is not on the list, you are not getting in. And whereas an angelic guardian will affect an intruder by way of their pattern, a demonic being will deliver a direct hit.

As an example, say that an intruder pushes into a temple or tomb guarded by angelic destroying beings. The intruder will get in and do what they want, but the effects of triggering the guardian will begin an unravelling process in the intruder which will eventually take them out. The aim here is to protect the long-term integrity of something, not just the tomb or temple.

Another dynamic occurs with angelic guardians that is a *collective unravelling*: not only is the intruder affected, but the people round them, their family, and so forth. The intruder learns by this unravelling that their

actions have had far-reaching consequences: they are taught rather than punished, which in turn helps them in their spiritual and magical evolution. Angels, even destroyers, are about the upholding of long-term creative development.

With a demonic guardian, the hit is sometimes immediate and direct: the intruder is injured, killed, given a disease, or otherwise damaged. Or the unravelling destruction is locked into them alone: it is pure destruction rather than teaching. The demonic being has little if any interest in the long-term fate patterns that bind people together; it rather strikes, or *infects*, the intruder. This can manifest as a decay of mental or physical health that shortens considerably the individual's lifespan.

We see this a lot in some tribal magic where beings whom we would call demonic are sent after someone to destroy them. The same mechanism applies here: if the intruder wakes the demon, they will be destroyed one way or another.

The difference between a truly demonic being and a destroying deity is that the deity will *choose* whether or not to tear someone apart. A demon will destroy them regardless, because that is what it does: these beings destroy and break down patterns and vessels.

We can see this difference in action in some Eastern temples. The 'demons' that guard the temple are actually destroying deities that flow out of the land: they will *decide* who and what to attack and when.

So why as a magician would you use demonic beings as guardians? Most of the time it is totally unnecessary and over-the-top, but there are times when such work may be necessary.

Say there was a need to guard against a very specific destroying power launched in an unbalanced way—a serious magical attack, for instance. Under such circumstances, drawing a demonic being from the shallows of the Abyss or the underworld, one with a very specific focus who can be worked with in a

very confined way, would be the most effective way to guard against such an attack.

But remember that what you bring out of the Abyss, or wake from its slumber in the land, you are responsible for. If things go wrong and the demonic being releases into the world in general, you are responsible for that and will bear its energetic weight. And you alone will have the power to put it back to sleep.

Because of this, the ancient temples learned—from experience—to use such beings sparingly. Destroying deities and angelic beings are far less hassle. But then they are not so quick off the mark to defend something which they feel does not *need* defending.

As a result, at the tail end of some ancient cultures—and even today in some tribal ones—demonic beings were—and are—used to guard things. So you need to learn about them, how to recognise them, and what to do when you come across one. You are unlikely to have to deal with a demonic guardian if you live in a Western society, but if you travel abroad then it will put you in good stead to have some working knowledge of them.

My first experience of one of these beings was as a young woman. I will be honest and say that it frightened the shit of me. It knocked my body badly, and I was only given a passing glance: my friend, who was the target, was essentially destroyed.

I had no idea what it was or what was happening, but the experience, at such a young age, taught me that there was a great deal I did not know about that could seriously harm me. The being was from African magic, rooted in Africa. It had been sent to destroy my friend. And it did.

Since that time I have come across demonic guardians in a few places dotted round the world. The first guardian I came across I recognised purely from its feel. Once you have encountered a particular type of inner being, you will always have a sense of the feel of that encounter. I was (still young) wandering round a mountainside on a sunny afternoon on

holiday, and I decided to explore an overgrown path that seemed to lead into a heavily wooded area.

As I neared the path's end I felt a sudden and overwhelming feeling that reminded me of the attack on my friend a few years earlier. It had the same feel and the same *taste*.¹ I quickly became nauseated and dizzy—the first warning strike—and I had a sudden and overwhelming sense of danger.

I hightailed it out of there and then chastised myself for being so silly.

The next day I chatted to a local and asked them what was at the bottom of that path in the hilly forest. I did not tell them about my experience, as I felt silly; I pretended to be thinking about going for a walk up there.

The man, a local waiter, became very serious and told me never to go up there because 'bad spirits' guarded an old tomb hidden in the trees. The path was overgrown because all the locals knew how dangerous it was, and it was never featured in any tourist guide. He said too many people had died up there to make a visit worth the risk, and instead he gave me a list of interesting ruins to check out.

I still did not know enough about magic at that age to understand what was happening, but when you draw close to one of these beings, your body will feel it and remember it.

Since that time, so long ago, I slowly learned how to recognise and work with these types of beings. The first step of this learning is to *understand* them. Later you *observe*, and then as an adept you *interact* in a limited way with these beings.

As an adept magician you cannot avoid dealing with such beings: they are part and parcel of our world and part of the pattern of magic. And there may come a day when something *needs* strict guardians. As an adept you will need to be able to choose which being is the most appropriate for the job.

At this point, let me say that the beings so often listed in grimoires as demons, with

¹Taste and smell can often be the body's warning signs.

their various names and attributes, are no such thing. They are parasites that will do jobs for food, or land spirits/faery beings of varying types that are willing to work with magicians.

The made-up names, hierarchies, and images create a mental vessel. When that mental vessel then reaches out for the spirit to fill it, often a parasite will step in to accommodate you. Sidestepping that mental vessel and focusing on the spirit by its actions and presentation will more likely avoid the parasite issue and put you in connection with the real spirit.

There is a massive difference between a 'demon' and a land spirit/faery being. In magical terms and you need to be very clear about this. Once you come face to face with a destroying demon, i.e. a powerful underworld being, you will figure out the difference for yourself...and you will be working with that in your adept training.

If you do come across a demonic guardian of a temple, tomb, or other type of human construction, just back away. Your name will not be on its list, and it will not be an opportunity to learn anything. Some things you just need to learn to let be.

2.2 The composters

When you get into deeper magic that draws on the creative and destructive forces of the universe, the composters show up. This dynamic, as you know, ensures balance is kept within the magic and that it does its job without spilling out beyond its remit.

All beings that have a destructive force as their main characteristics have a dynamic of composting energy, be they destroying angels, destroying deities, or demonic underworld beings. You have worked with this in ritual and you have been introduced to this dynamic through some of your work with deities.

Of the beings who work in this dynamic, destroying angels have the furthest reach—in fact they will stretch beyond the magic if it is necessary. Though the magician triggers them

with magic, what they do can flow well beyond the pattern being worked with.

To an extent the same can be said of deities. Once triggered, they can extend their reach unless they are balanced out.

By contrast demonic/underworld beings to operate within focused confines. But they are more destructive. They will work until their 'project' is completely destroyed. And in magic, the pattern will contain them unless the work has a wider application than the magician realises.

This is one of the problems with magic that triggers destructive beings. If the magician does not know what they are doing, but knows enough to trigger a demonic being, all hell can break loose—literally.

For the most part when novice magicians dabble with what they think are demons, they are actually connecting with a wide variety of spirits that may or not be good for them to work with. The fall out from this, if anything, tends to be purely focused on the magician themselves.

The real problems happen when someone who is a natural magician with natural ability, through experimentation or curiosity, manages to reach and release a destroying demonic being. A lot of the demonic beings that can be reached this way are the composters. These beings are closest to our world; some hibernate in the landscape around us. They trigger naturally when things in the surface world have spun out of control in some form: they release and begin the process of breaking something down.

Land composters will trigger as danger spots or natural disasters. Composters closely connected to humanity, when triggered by nature, will release from the Abyss or the Underworld and wreak havoc on communities. They will flow through the people in the form of extreme disease, aggression, insanity, and war. When a hapless magician releases one it will flow first through the magician, then out into the world.

So let us look at the composter dynamic from a purely magical perspective.

There are two main reasons these beings are released or worked with by magicians, the first of which is *foolishness*. The other is when you need a composter working within a magical pattern for a specific reason.

Let's consider foolishness first. The situation is often a young magician who feels powerless but wishes to be powerful. They also often have a sense of rejection of the culture around them (and who can blame them!) and are drawn to the darker side of life and magic. This in itself is perfectly valid: the young magician is exploring themselves by externalising, and also by exploring the world around them. For the most part such exploration helps the young magician to find their balance, in their own way, and they blossom and mature out of it onto a path which balances both the lighter and darker sides of life.

Sometimes that does not happen and the young magician draws more and more on the destructive, weak side of their nature. When they also have natural ability and access to magical texts that guide them towards the calling and releasing of real demonic beings, things can get really messy. This is usually when an adept is called in to mop up the mess.

If they are very talented and manage to reach pretty deep into the Abyss and attempt to release something that should not be released, they will be struck and either go mad or die. I have seen this for myself so many times with talented magicians and it depresses me as it is a waste of talent.

In the next module we will begin the process of learning about the Abyss and tentatively visiting it in stages. It is very important that when you get to adept level you have a good practical working knowledge of the Abyss. Learning about the composters will help you prepare for this, as they are the first layer you will encounter.

Composters work through the living world and the world of the dead.² In the world of the living, there are lower levels of these

beings that operate all the time and are a part of everyday living.

Once we are dealing with the huge and powerful composters, then we term them as underworld destroyers, or by the now common term 'demons', as they bring terror and destruction to humanity. They do not focus on one person—there is no head-spinning and vomiting of pea soup—rather they focus on groups of people, communities, and cultures.

Like every other type of being, there are different levels of composter. Though a magician would not work with the sort that could wipe out a whole culture, we do occasionally work with those that could affect a group of people or a defined area.

A composter's remit is to destroy what needs destroying. This can be done through the minds and bodies of the people concerned: collective insanity, epidemics, and the shifting of a group's thought patterns so that they become destructive, aggressive, and murderous. When a magician connects such a being into a magical pattern, they draw on that quality and filter it into the pattern. The more powerful the creative impulse in the pattern, the more powerful the demonic or destructive impulse: they limit and balance each other.

Obviously this can go wrong in so many ways. This is why magicians, myself included, tend to prefer working with deities and angelic destroyers. But sometimes working with a deep underworld is necessary, though thankfully the instances and situations that warrant it are rare.

Doing such work, the magician needs to know exactly what sort of destroying power they need, what elements are best, and in what context. Just pulling a name and ritual out of the grimoire will not cut it: you need to have direct experience of such beings and know them in order to work with them, and also to know how to stay safe around them. You gain this experience by working in the shallows of the Abyss and in the Underworld to give you direct contact with these beings in their native habitat.

²Which you have learned about, as the Choppers.

So where and why would a magician work with a composting demonic being for legitimate reasons? The oldest use of composters is in temple construction: the demonic composters would be sealed into the temple's structure, and would essentially 'eat up' what needs breaking down. They would also act as a counterweight to the creative power in the temple. This use has its risks: if the head of the temple has an unbalanced personality or has less than balanced ego/intentions, the composters are likely to start working through him or her. This results in megalomania, control, and excessive greed.

Composters will break down from within the temple; a destroying deity will eject the rotten leader by rampaging and causing chaos until the temple priests get the message. It is a juggling act of power: demonic composting from within, to be successful, relies on the balance of the other humans in the temple: the magician priests/priestesses. If they are balanced in how they are and how they work, i.e. *if they are above corruption* they will immediately spot the composters triggering, doing their job to rid the temple of anything rotten. But if there is corruption in the attending magicians/priests as well, it will 'infect' them too, and the temple community will start to collapse. If the other priests spot the composters in action, and spot the source of the corruption, they can step in and eject the problem person themselves rather than leaving them in the temple to slowly rot and compost. That would be the kinder thing to do.

The work of demonic beings in these situations relies on the humans themselves: how we act and react determines what these beings do and how. Deities and angelic beings have a much more long-range agenda, and work in a broader way. Their work is more about the survival of the temple pattern itself, not the building and people.

Let's put this dynamic in sound bites.

Angels uphold the pattern regardless of whether humans are working it or not: they

are unconditional, long-term aspects of the structure.

Deities uphold the pattern for however long they are present in it, as it is not a human centric structure.

Demons uphold the pattern for as long as the humans maintain a balancing act: they draw directly on the humans present, affect them directly, and they are conditional in their relationship with the magician. In some ancient temples you will find all three types of beings operating at different levels: one governs the inner temple, one fills the outer and inner temple, and one keeps the priesthood in check.

The same applies to long-term patterns: sometimes these beings are brought into a pattern to maintain a project's long-term health by composting old magic and 'eating up' rotten magicians in the pattern. When a magician becomes corrupt or a corrupt magician steps into the long-term project, the composters will compost that magician and any other corrupt person who is present.

These beings can also trigger if long-term magic is being used and a composting mechanism (whichever one could have been applied) has not been used. This creates a build-up of energetic crap that can become fuel for unbalanced destruction. In order to dissipate the massive destruction, the composters are naturally triggered and will start clearing up, regardless of the wants or needs of the magicians.

The bigger the temple pattern and temple egregore, the nastier the composting process can become. This in turn attracts major, dangerous parasites³ who will work in opposition to the composters: they will try to keep the destructive behaviour going so that they can feed.

The key to breaking such a pattern lies in the individual humans. If the humans decide to draw on their darker aspects and run with the power, the composter/parasite picture can run indefinitely. If humans in the structure decide to balance themselves and limit the darker

³Which most lay people would consider demons.

aspects of their personality, the parasites are starved out, the composters finish their job, and eventually the structure begins to regenerate.

When we look at some world religions and the processes they have gone through in history, we start to see this process in action in a terrible way. The trigger is always a major player in the religion/temple, and that major player is usually corrupt, twisted, and degenerate. The composters try to destroy from within by flowing through any corrupt individuals and leaning on their imbalances to deepen them and so hasten the shutdown.

Then the parasites move in: they try to keep the situation going and spread it out to create a more fertile feeding ground. The key to these demonic beings is what is within the human. The slightest leaning towards corruption in a key individual will open the door and trigger this chaos. When a key human moves away from corruption or strives to uphold balance, then the door to these beings begins to shut and the slow process of regeneration occurs.

Angelic beings respond to the Divine in us, and Demonic beings respond to the human within us. They are opposing but balancing partners, and truly you cannot have one in action without the other. This is why a magician must be able to work without emotion and always as the fulcrum between the two powers. Demonic composters, in their right place and doing what they are supposed to do, are part and parcel of keeping creation healthy. When they are in the wrong place, which is always triggered by human intervention, then they destroy.

If you look at a major situation within a nation, or at a religious, magical, or cultural pattern, and you see dangerously corrupt, self-destructive behaviour with wide-ranging consequences, then you are looking at composters in action. If this continues for a long time, then major parasites are also involved.

An example of this is the Catholic inquisitions that spanned six centuries, most notably

the Spanish and Portuguese inquisitions and the witch trails.

When you look at that period in history, you are looking at a massive triggering of demonic composters/parasites within the Catholic Church and community. It was triggered by deep corruption within the church itself, and fuelled by humans who wanted power and control.

The composters flowed through the players in the drama, the parasites moved in, and it was a terrible mess that dragged on and on. The main thing that kept it all going for so long was the intensely corrupt and degenerate people in that system. The composters will keep going, triggering degeneration and destruction, until the plate is cleaned.

The *Directorium Inquisitorum*, the 1578 handbook for inquisitors, explains the purpose of inquisitorial penalties:

Quoniam punitio non refertur primo
& per se in correctionem & bonum
eius qui punitur, sed in bonum
publicum ut alij terreantur, & a malis
committendis avocentur.

Translation from the Latin:

Now this punishment does not
take place first and in itself for the
correction and benefit of him who is
punished, but for the public good,
that others may be terrified, and
dissuaded from the evils they would
commit.

It was this mentality of unbalanced justice/punishment that opened the door for humans to torture each other for reasons of greed, a perverse joy at causing pain, and for the sense of power it gave them. The demonic within humanity opened the door for demonic beings to flow out into the world. The demonic aspect of the personality in power in the Vatican was mirrored through the church and out into the world: the Pontiff *is* the bridge, and all shall pass through him. Sadly this is all too often a default for humanity.

And here a major light should go on in the heads of magicians. It is what is *within you* that you release, that can trigger these beings into action. If you work magically and bring one of these beings to the surface world to work in a pattern, you have to be strongly rooted in the fulcrum and without the slightest shade of the composter in you. Any crack within you will be immediately filled with the composter, and the being will work through you and the pattern to a wider end.

2.3 Magical practicalities: Understanding the difference between a real demon, and the Daemon or spirit.

Demonic influence released in humanity is always triggered by a human, either accidentally or on purpose. The demonic within humanity is an expression that counters the creative in humans: the Divine powers of creation and destruction are mirrored in everything. The trick is to keep the balance.

Really practical and important information: once a demonic influence has flowed into a person, magic alone will not suffice to help them. The actions and intentions of the afflicted people, along with the treatment of the body, both medically and magically, are needed. If the demonic aspects of the human themselves are not brought into balance, nothing will work. It is about choice and self-responsibility.

If the magician's mind is affected by demonic influence, they can no longer be a magician: the damage is done, and any future magical act will become 'infected.'

All the Divine, inner creative powers have their 'demonic' sides to maintain balance and exist. Which part of a Divine power expresses in humanity depends on a human. When demonic influence is unleashed on a group or culture, one key person within it can change the tide by their balanced and creative (to balance the destruction) sides.

2.4 About the practical work

The visionary and ritual aspects of this subject matter will unfold in subsequent lessons and modules. Before we get to that, I want to make sure you are very clear about the difference between a *daemon* in magic and a true *demonic* destructive being.

This lesson and previous lessons should have given you a fairly good idea of the characteristics of a true demonic underworld destructive being. It is very unlikely in magic that you will have to deal much with such beings. However a lot of Western magical texts work with *daemons* under the heading of *demon*.

To ensure that you can make distinctions and also properly identify the different beings that work with magicians—and to also understand the sixteenth-century texts—we will look at the *Hierarchy of Demons* by Johann Weyer, written in A.D. 1577 and the source of the *Ars Goetia*. Through practical work you will begin to understand what these texts are actually talking about. To do this we will look at excerpts of these texts, then you will do your own work and research.

2.5 Excerpts from the *Pseudomonarchia Daemonum, or Hierarchy of Demons* by Johann Weyer

This text is one of the most probable sources of the *Ars Goetia* by way of the *Lesser Key of Solomon*. All these sixteenth-century texts were copied and adjusted from earlier texts. When you read them you have to filter out the hierarchies, the Christian influence, the flights of fancy of those who transcribed them from one generation to another, and other additions that came into them as magicians experimented or used creative elaboration. Being able to sift through these old texts with your common sense head on is a major necessity for modern magicians.

The introduction

O curas hominum, o quantum est in rebus inane?

(“Ay me, the cares of man—O how much in this world is vacuous?”)

—C. Lucilius, *Satires of Persius*

Right at the beginning of the text, Weyer quotes wryly from the Satire of Persius to point out how silly many of the worries of the human race are. For magic, and particularly for this text, this quote is very pertinent.

To whom I willingly and gladly dedicate these wasted hours, if perhaps through the immeasurable mercy of God, they might be turned around and live: This I beg them with all my soul, that they may be happy and fortunate. But lest anyone who is mildly curious, may dare to rashly imitate this proof of folly; I have omitted passages from this study, in order to render the whole work unusable

—Weyer (Reginald Scott’s 1584 translation, from Weyer’s Latin, in his *Discoverie of Witchcraft*.)

This happened (and still does) in magical texts of all kinds. Keys are omitted, so that without the keys or inner knowledge, these books become curiosities or fragments, nothing more. The following are some extracts from the document so that you can see how to approach these texts and identify what the text is talking about.

§ 6. *Barbatos magnus Comes Dux, apparet in signo Sagittarii silvestris cum quatuor regibus tubas ferentibus. Intelligit cantus avium, canum latratus, mugitus boum cunctorum animalium: thesauros item à magis incantatoribus reconditos, detegit: Et est ex ordine Virtutum, partim Dominationum. Triginta præsidet legionibus. Novit*

*præterita futura: tam amicorum quam inimicorum animos conciliat.*⁴

6 - Barbatos, a great countie or earle, and also a duke, he appeareth in Signo sagittarii sylvestris, (in the sign of the forest archer) with foure kings, which bring companies and great troopes. He understandeth the singing of birds, the barking of dogs, the lowings of bullocks, and the voice of all living creatures. He detecteth treasures hidden by magicians and inchanters, and is of the order of vertues, which in part beare rule: he knoweth all things past, and to come, and reconcileth freends and powers; and governeth thirtie legions of divels by his authoritie.⁵

Barbatos a great Count and Duke,⁶ appears in the sign of Sagittarius of the woods with four kings carrying trumpets. He understands the song of birds, of dogs their barks, the lowing of cows, and the whole of the animals: treasures also, by mages and spell-casters concealed, he reveals: And he is from the order of the Virtues, part of the Dominions. He sits before thirty legions. He knew past and future: friends as much as enemies their passions he reconciles.⁷

The first thing to do with this (and all subsequent sections of this text) is to take out the name and the hierarchies. When we look at this spirit which has been called Barbatos, what are looking at? He appears as an archer: this could point to east/air, or could mean in the astrological sign of Sagittarius, which would mean ‘teacher.’ And many others come with him, which tells us this could be an angelic being: remember the hive? Or it could be a faery being, the clues being a ‘forest’ archer that comes with great company.

⁴Italicised Latin is Weyer’s original.

⁵Roman English text is Scott’s translation.

⁶In Medieval Latin; in Classical Latin this means “partner and leader.”

⁷Italicised English text is a new translation done for this lesson by Michael Sheppard.

So which is it? Let's keep looking. He understands the voice of all living creatures, and detects that which is hidden by magic, and knows things past, present and future. All these attributes can be either angelic or faery.

He is of the order of virtues, which in part beare rule, and reconcileth freends and powers:

Now we are getting to the bottom of who/what this being is. A being that is the 'order of virtue' is a being that works within the pattern of Divine creation and destruction, who can rebalance powers and people: it has the powers of the fulcrum. This is an angelic being, a creative angelic being which bridges, brings balance, and can teach. It is an angelic power that has its elemental power from the east/air (voices of all creatures).

§ 10. *Bathym, alibi Marthim Dux magnus fortis: Visitur constitutione viri fortissimi cum cauda serpentina, equo pallido insidens. Virtutes herbarum lapidum pretiosorum intelligit. Cursu velocissimo hominem de regione in regionem transfert. Huic triginta subsunt legiones.*

10 - Bathin or Bathym, sometimes called Mathim /Marthim, a great duke and a strong, he is seene in the shape of a verie strong man, with a serpents taile, sitting on a pale horse, understanding the vertues of hearbs and pretious stones, transferring men suddenlie from countrie to countrie, and ruleth thirtie legions of diuels.

Bathym, elsewhere Marthim a Leader great and strong: He is seen with the disposition of man of the greatest strength with the tail of a (female) serpent, sitting down on a pallid horse. The strengths/goodnesses of herbs and of valuable stones he understands. From the path/course with great speed he carries across a human away from a direction/boundary/region into a direction/boundary/region. To this being thirty legions are under.

The description of a 'strong man' can once again be either angelic or faery. But once we get to the serpent's tail, which indicates an Underworld influence, we start to lean more towards faery or prophetic/protective Underworld deity.

The mention of the 'pale horse' is the decider: the white horse is a strong indicator of faery contact and faery guide, an inner guide who flows out of the land. This is strengthened by the mention of: "vertues of hearbs and pretious stones, transferring men suddenlie from countrie to countrie" – this is specifically faery, as you will come to understand when you read faery texts for your practical work in preparation for working with these beings. The knowledge of plants and stones, and the ability to move people from 'one place to another' is very specific to faery contact. So this 'demon' is in fact a faery being.

§ 13. *Loray, alias Oray, magnus Marchio, se ostendens in forma sagittarii pulcherrimi, pharetram arcum gestantis: author existit omnium praeliorum, vulnera putrefacit quæ à sagittariis infliguntur, quos objicit optimos tribus diebus. Triginta dominatur legionibus.*

13- Leraie/Loray, alias Oray, a great marquesse, shewing himsele in the likenesse of a galant (handsome) archer, carrieng a bowe and a quiver, he is author of all battels, he dooth putrifie all such wounds as are made with arrowes by archers, Quos optimos objicit tribus diebus, (who best drives away mobs from the days) and he hath regiment over thirtie legions.

Loray, elsewhere Oray, a great Marquess (ruler of a border area) exposing himself to view (lit. "stretching himself before") in the shape of an archer of great beauty, carrying a quiver and a bow: he exists as the one who gives increase of all battles, and he rots wounds which have been struck with arrows, which he inflicts best within three days. He governs thirty legions.

Loray is described as an archer (a warrior of air) and an author of all battles: this could be a warrior deity of the east. But when we get to the description “he dooth putrifie all such wounds as are made with arrowes by archers” we begin to spot a composter. We are looking at an underworld composter who operates through war and conflict.

So already we are starting to see how lots of different types of beings and powers were all hobbled together in this text. It also tells us that the author did not really understand the different types of beings, which in turn tells us he has not worked directly with them as a magician, and was copying text from older sources without fully understanding what was what, and whom. Unless of course he was working with the understanding of the word ‘daemon’ as a catch all phrase for any type of spirit.

That said, it would be well to keep in mind that at that time, in the sixteenth century, Christianity had more or less wiped out any sense of the different orders of beings and it was politically and religiously unsafe to talk about such things. Anything other than a saint, an angel, or God himself was a demon. This may have had some bearing on the texts.

Johann Weyer was no idiot: he was a learned man versed in the occult and also in medicine. He had a balanced head on his shoulders and was the first person we know of to attribute ‘possessions’ to mental illness. He presented his work on demonology as a compilation of false demons, reflecting the misapprehension that many people held at the time in regards to demonology. Sadly subsequent generations did not pick up on this subtlety, and instead used his work as a basis for experimenting with magic in demonology, which essentially became a parasite fest.

§ 15. *Morax, alias Foraii, magnus Comes Præses: Similis tauro visitur: Et si quando humanam faciem assumit, admirabilem in Astronomia in omnibus artibus liberalibus reddit hominem: parit etiam famulos non malos sapientes: novit herbarum pretiosorum*

lapidum potentiam. Imperat triginta sex legionibus.

15- Morax, alias Foraii, a great earle and a president, he is seene like a bull, and if he take unto him a mans face, he maketh men wonderfull cunning in astronomie, & in all the liberall sciences: he giveth good familiars and wise, knowing the power & vertue of hearbs and stones which are pretious, and ruleth thirtie six legions.

Morax, elsewhere Foraii, a great Colleague and Guardian: similar to a bull he is looked at: If and when he adopts a human outward appearance, he renders the human admirable in Astronomy and in all the liberal arts: also he gives birth to close attendants who are not-wicked and discerning: he knew the force of both herbs and valuable stones. He gives orders to thirty six legions.

At first glance, this seems to be talking about a faery being (virtue of herbs, etc.). It is in fact an angelic being known to many adepts as the *Guardian of the Garden* i.e. Paradise. Appearing as a bull, but also able to express as a human, this angelic being guards and guides the knowledge of the stars, which is the knowledge of creation, and is an aspect of the Ladder: he guards and filters who ascends and who does not.

This angelic being also appears in the Biblical apocryphal texts, and you have already read about him in previous lessons. Unlike faery beings or deities, this angelic being cannot be called on or ‘summoned’; he appears to the magician as and when appropriate.

§ 20. *Byleth Rex magnus terribilis, in equo pallido equitans, quem præcedunt tubæ, symphonix, cuncta Musicæ genera. Quum autem coram exorcista se ostentat, turgidus ira furore videtur, ut decipiat. Exorcista verotum sibi prudenter caveat: Atque ut*

fastum ei adimat, in manu suscipiat baculum corili, cum quo orientem meridiem versus, foris juxta circulum manum extendet, facietque triangulum. Cæterum si manum non extendit, intrare jubet, atque spirituum Vinculum ille renuerit, ad lectionem progrediatur exorcista: mox ingreditur item submissus, ibi stando faciendo quodcunque jusserit exorcista ipsi Byleth regi, eritque securus. Si vero contumacior fuerit, nec primo jussu circulum ingredi voluerit, reddetur forte timidior exorcista: Vel si Vinculum spirituum minus habuerit, sciet haud dubie exorcista, malignos spiritus postea eum non verituros, at semper viliores habituros. Item si ineptior sit locus triangulo deducendo juxta circulum, tunc vas vino plenum ponatur: Et intelliget exorcista certissimè, quum è domo sua egressus fuerit cum sociis suis, prædictum Byleth sibi fautorem fore, benevolum, coram ipso submissum quando progrediatur. Venientem vero exorcista benigne suscipiat, de ipsius fastu gloriatur: Propterea quoque eundem adorabit, quemadmodum alii reges, quia nihil dicit absque aliis principibus. Item si hic Byleth accitus fuerit ab aliquo exorcista, semper tenendus ad exorcistæ faciem annulus argenteus medii digiti manus sinistræ, quemadmodum pro Amaymone. Nec est prætermittenda dominatio potestas tanti principis, quoniam nullus est sub potestate dominatione exorcistæ alius, qui viros mulieres in delirio detinet, donec exorcistæ voluntatem explerint: Et fuit ex ordine Potestatum, sperans se ad septimum Thronum rediturum, quod minus credibile. Imperat octogintaquinque legionibus.

20- Byleth/Byleth is a great king and a terrible, riding on a pale horse, before whom go trumpets, and all kind of melodious musicke. When he is called up by an exorcist, he appeareth rough (turgid) and

furious, to deceive him. Then let the exorcist or conjuror take heed to himself; and to allay his courage, let him hold a hazell bat [rod, staff, or stick] in his hand, wherewithall he must reach out toward the east and south, and make a triangle without besides the circle; but if he hold not out his hand unto him, and he bid him come in, and he still refuse the bond or chain of spirits; let the conjuror proceed to reading, and by and by he will submit himselfe, and come in, and doo whatsoever the exorcist commandeth him, and he shall be safe. If Byleth the king be more stubborne, and refuse to enter into the circle at the first call, and the conjuror shew himselfe fearfull, or if he have not the chaine of spirits, certeinlie he will never feare nor regard him after. Also, if the place be unapt for a triangle to be made without the circle, then set there a boll of wine, and the exorcist shall certeinlie knowe when he commeth out of his house, with his fellowes, and that the foresaid Byleth will be his helper, his friend, and obedient unto him when he commeth forth. And when he commeth, let the exorcist receive him courteously, and glorifie him in his pride, and therefore he shall adore him as other kings doo, because he saith nothing without other princes. Also, if he be cited by an exorcist, alwaies a silver ring of the middle finger of the left hand must be held against the exorcists face, as they doo for Amaimon. And the dominion and power of so great a prince is not to be pretermitted; for there is none under the power & dominion of the conjuror, but he that deteineth both men and women in doting ("foolish" or "silly") love, till the exorcist hath had his pleasure. He is of the orders of powers, hoping to returne to the seaventh throne,

which is not altogether credible, and he ruleth eightie five legions.

Byleth a Ruler great and frightful, riding on a pale horse, before whom go trumpets, harmonies, and all the origins of (the art of) Music. But when he displays himself in the presence of an exorcist, he is seen swollen with rage and enthusiastic anger that he (Byleth) may be entrapped. Then the exorcist really should take care of himself more wisely: And even that his scornful contempt may be taken away, in the hand let him take up a stick of hazel, with which, having been turned dawn/east and midday/south, he will stretch out the hand near to the gate adjoining the circle, and he will do a triangle. If he does not extend his other hand, and he commands to enter, nevertheless he will have shaken his head at the Cord of the breaths/lives/spirits, then let the exorcist go on to a reading/gathering: soon he likewise will advance to having been moderated (i.e. he will calm down when he sees the exorcist calmly reading), then all those things must stand and be done that the exorcist has ordered for himself from Byleth the ruler, and he will be free of care/slapdash. If he has been truly insolent, and not wanted to enter the circle when first ordered, perchance the more cowardly exorcist will surrender: and/or if he may have had a smaller Cord of the breaths/spirits, the exorcist will know without doubt, after this wicked breaths/spirits will never be feared, yet always will be had more cheaply.⁸ Also if the place be less than suitable when a triangle must be drawn near a circle, then a dish should be put out, filled with wine: And most certainly the exorcist will understand, when he comes out of his house with his friends, the foretold Byleth will be his protector, a kindly one, and moderate in his presence

⁸Not sure of this meaning. If the magician's Cord is not long enough and he calls up this being, he will become reckless and his life will go to shit? Josephine was stumped as well.—Editor.

when he comes forth. When he comes let the exorcist really receive him kindly, and let him boast about his scornful contempt: For that same reason too he will address him, in the manner of other rulers, because he says nothing apart from the other principes (the principes were the soldiers who fought in the second battle line). Also if this Byleth is summoned by some exorcist, always must a silver ring be held by the exorcist's face (worn) on the middle finger of the left hand, just as for Amaymone. Neither is the rule and power of such a chief to be overlooked, since no one is under the power and rule of another exorcist, who hinders men and women with madness, until the will of the exorcist has been done: And he is of the order of the Powers, hoping to return himself to the seventh Throne, which is less than credible. He commands eighty-five legions.

This is a description of a deity that flows from the east, and has the power of sound and blade. This deity is connected to the land and although it can be a destructive deity, it is essentially creative. Why is it a deity? This one you can look at for yourself. Pay attention to the white horse (land), the directional triangle of which you should fully understand by now, and 'saith nothing without other princes': a need for filters and subdivisions. Think about Djehuty and Seshat, for example. Look over the description of Byleth and see what deity indicators you can find.

§ 22. *Paymon obedit magis Lucifero quam alii reges. Lucifer hic intelligendus, qui in profunditate scientiæ suæ demersus, Deo assimilari voluit, ob hanc arrogantiam in exitium projectus est. De quo dictum est: Omnis lapis pretiosus operimentum tuum [Ezech. 28]. Paymon autem cogitur virtute divina, ut se sistat coram exorcista: ubi hominis induit simulachrum, insidens dromedario, coronaque insignitus lucidissima, vultu fæmineo. Hunc præcedit exercitus cum tubis cimbalis bene sonantibus, atque*

omnibus instrumentis Musicis, primo cum ingenti clamore rugitu apparens, sicut in Empto. Salomonis, arte declaratur. Et si Paymon hic quandoque loquitur, ut minus ab exorcista intelligatur, propterea is non tepescat: sed ubi porrexerit illi primam chartam ut voto suo obsequatur, jubebit quoque ut distincte aperte respondeat ad quæsita, de universa philosophia prudentia vel scientia, de cæteris arcanis. Et si voles cognoscere dispositionem mundi, qualis sit terra, aut quid eam sustineat in aqua, aut aliquid aliud, quid sit abyssus, ubi est ventus unde veniat, abunde te docebit. Accedant consecrationes tam de libationibus quam aliis. Confert hic dignitates confirmationes. Resistentes sibi suo vinculo deprimit, exorcistæ subjicit. Bonos comparat famulos, artium omnium intellectum. Notandum, quod in advocando hunc Paymonem, Aquilonem versus exorcistam conspici oporteat, quæ ibi hujus sit hospitium. Accitum vero intrepide constanterque suscipiat, interroget, ab eo petat quicquid voluerit, nec dubie impetrabit. At ne creatorem oblivioni tradat, cavendum exorcistæ, propter ea quæ præmissa fuerunt de Paymone. Sunt qui dicunt, eum ex ordine Dominationum fuisse: sed aliis placet, ex ordine Cherubin. Hunc sequuntur legiones ducentæ, partim ex ordine Angelorum, partim Potestatum. Notandum adhæc, si Paymon solus fuerit citatus per aliquam libationem aut sacrificium, duo reges magni comitantur, scilicet Bebal Abalam, alii potentes. In hujus exercitu sunt vigintiquinque legiones: Quia spiritus his subjecti, non semper ipsis adsunt, nisi ut appareant, divina virtute compellantur.

22- Paimon is more obedient in Lucifer than other kings are. Lucifer is heere to be understood he that was drowned in the depth of his knowledge: he would needs be like God, and for his arrogancie was throwne out into destruction, of

whome it is said; Everie pretious stone is thy covering (/Ezech/. 88; 28.13.). Paimon is constrained by divine vertue to stand before the exorcist; where he putteth on the likenesse of a man: he sitteth on a beast called a dromedarie, which is a swift runner, and weareth a glorious crowne, and hath an effeminate countenance. There goeth before him an host of men with trumpets and well sounding cymbals, and all musically instruments. At the first he appeereth with a great crie and roring, as in *Circulo Salomonis*, and in the art is declared. And if this Paimon speake sometime that the conjuror understand him not, let him not therefore be dismaied. But when he hath delivered him the first obligation to observe his desire, he must bid him also answer him distinctlie and plainelie to the questions he shall aske you, of all philosophie, wisdom, and science, and of all other secret things. And if you will knowe the disposition of the world, and what the earth is, or what holdeth it up in the water, or any other thing, or what is *Abyssus*, or where the wind is, or from whence it commeth, he will teach you abundantly. Consecrations also as well of sacrifices offerings, (libations) as otherwise may be reckoned. He giveth dignities and confirmations; he bindeth them that resist him in his owne chaines, and subjecteth them to the conjuror; he prepareth good familiars, and hath the understanding of all arts. Note, that at the calling up of him, the exorcist must looke towards the northwest, because there is his house. When he is called up, let the exorcist receive him constantlie without feare, let him aske what questions or demands he list, and no doubt he shall obtaine the same of him. And the exorcist

must beware he forget not the creator, for those things, which have been rehearsed before of Paimon, some saie he is of the order of dominations; others saie, of the order of cherubim. There follow him two hundred legions, partlie of the order of angels, and partlie of potestates. Note that if Paimon be cited alone by an offering or sacrifice, two kings followe him; to wit, Beball & Abalam, & other potentates: in his host are twentie five legions, because the spirits subject to them are not alwaies with them, except they be compelled to appeere by divine vertue.

Paymon obeys more greatly Lucifer than the other rulers. Lucifer here needs to be understood as he who was submerged in the depth of his knowledge, who wanted to be considered similar to God, and on account of his presumption was hurled down into ruin. Of whom it is said: "All precious stones are your covering." Paymon however is gathered together by virtue of divinity to cause himself to stand in the presence of an exorcist: where he exhibits the representation of a man, sitting on a dromedary, and having been marked with a crown of the greatest brightness, and with a womanly appearance. An army goes before him with trumpets and well-sounding cymbals, along with all musical instruments, first appearing with a huge din and rumbling, as if having been purchased of Solomon and by the art revealed. And if and when this Payon speaks, so that he is understood the less by the exorcist, let him not be lukewarm (i.e. dismayed) for that reason: but once he has stretched out the first papyrus to him that he would gratify with what he has promised, he will command also that he should respond separately and openly to questions on all philosophy, knowledge, wisdom, and other secret things. And if you wish to know how the world is organized, and what the earth

is, or what might uphold it in the water, or anything else, and what is the Abyss, and where the wind is and where it comes from, he will teach you abundantly. He may approve of consecrations both concerning libations as well as other things. He brings worthinesses and confirmations/verifications. Those who resist him he suppresses with his own cord, and throws them at the feet of the exorcist. He brings together good assistants and an undestanding of all arts. It should be noted, if Paymon is to be called, that he would require the exorcist to turn and behold the north wind, because there is his lodgings. Summoned, he should receive him fearlessly and firmly, he should consult, and with him he should aim at whatever he would desire, and without doubt he will accomplish it. But lest he give up the creator to forgetfulness, let the exorcist beware, they have been close by those things which have been said before of Paymon. There are those who claim him to have been of the order of the Dominions: but it pleases others (to say) from the order of the Cherubim. To whom there follow two hundred legions, partly of the order of Angels, partly of the Powers. To which should be noted, if Paymon alone should be summoned either by libation or sacrifice, two great rulers escort him, called Bebal and Abalam, along with other powers. In his army are twenty-five legions, they are not always with him, unless they are compelled to appear by divine vertue.

2.6 Task: Analysing this text about 'Paimon.'

Read this text about 'Paimon' and figure out what type of being it is talking about. Ignore all the usual hierarchy stuff, along with the threats and conjurations of the 'exorcist' (magician). Look at the elements, directions, and powers, and this being's field of expertise. Write down what type of being you think it is, and specifically what power qualities it has. Compare it

with what you know already about beings and write up your conclusions on computer.

Can you now see how important it is to understand the visual and active vocabulary of different beings, so that you can tell what is what? Without knowing what being you are attempting to work with, how can you be balanced and effective in your work? There is so much jumbled mess out there in the world in terms of different magical texts and grimoires, and slavishly following them without actually having a true understanding of what you are doing is just silly. Also, thanks to the editor, you have been given different translations to work with here, which in turn teaches you not to trust old translations exactly: you have to filter through the mistakes, misunderstandings, and bad translations.

Looking at these texts will also give you a deeper insight into the magic of their time, and how information on magic was passed from generation to generation within the terrible confines of the religious culture, especially during the height of the Inquisition. Texts were hidden within texts and passed under all sorts of guises. That they survived at all is a miracle, but they should not be taken at face value as they were not meant to be; rather they were fragments that were handed on so that those with real knowledge and the keys could unlock the mysteries sometimes hidden in these texts.

If you look back over these extracts again, in light of the knowledge that they were written in dangerous times and had things hidden in them for future magicians, look carefully to see what gems have been passed on in this text in order to inform future magicians.

2.7 Some thoughts on the *Pseudomonarchia Daemonum* from Michael Sheppard.

Hello, it's Michael Sheppard the editor here. When I go through lessons I try to track down the sources of any quotes, and when I checked

the main source for this lesson—Weyer's *Pseudomonarchia Daemonum*—I discovered some interesting things that Josephine wanted me to share with you.

First, the English quotes from the lesson weren't written by Weyer. They are a translation from Weyer's Latin by a guy called Reginald Scott. He wrote a book you may have heard of called *The Discoverie of Witchcraft*. He translated Weyer's book and included it as part of *Discoverie*.

Now, Scott had a point to make in his book. He wanted to demonstrate that witches were all either mad or con artists. And judging from the portions of his text reproduced in this lesson, he does not appear to have practised any magic himself.

Let's look at how he translates Weyer's description of one of Bathym's abilities:

Cursu velocissimo hominem de regione in regionem transfert.

—Weyer

...transferring men suddenlie from countrie to countrie...

—Scott

Scott has translated "de regione in regionem" as "from countrie to countrie." But the Latin actually means "from region to region," or even "from direction to direction" or "from boundary to boundary." It seems more likely to me that Weyer meant to describe *visionary travel*. Scott, a sceptic of magic, probably never travelled in vision himself, so it did not occur to him that the journey described here could be taking place in any realm other than the physical.

Weyer's Latin, on the other hand, makes it sound like this being's job is to hop the magician across areas of a visionary landscape, perhaps avoiding its various passport controls. Here is my literal translation:

From the path with great speed he carries a human away from a direction/region/boundary into a direction/region/boundary.

Scott also seems to have ginned up the hellfire a little in his English rendition of Weyer's text. Here he is describing Barbatos:

...and governeth thirtie legions of divels by his authoritie.

—Scott

And here is Weyer's original Latin:

Triginta præsidet legionibus.

—Weyer

You will notice that Scott's "divels" are conspicuously absent! The Latin means "he sits before (i.e. presides over) thirty legions."

All told, poor Barbatos gets a bit of a raw deal in Scott's translation:

- He does not appear "with foure kings, which bring companies and great troopes"; he appears "quatuor regibus tubas ferentibus"—"with four kings carrying trumpets."
- Nor is he "of the order of vertues, which in part beare rule": he is "ex ordine Virtutum, partim Dominationum"—"from the order of the Virtues, part of the Dominions." The second part of the sentence refers to the second layer of the hierarchy in which this being is said to dwell.
- He doesn't "reconcileth freends and powers"; rather "tam amicorum quam inimicorum animos conciliat"—"friends as much as enemies their passions he reconciles." Scott has translated "animos" as "powers," when it in fact refers to the feelings of the friends and enemies in question.

Loray doesn't do as badly as Barbatos in Scott's translation, but "quos optimos objicit tribus diebus," does not mean "who best drives away mobs from the days"; it means "which he inflicts best within three days." It's telling the magician how long this being takes to act.

Regarding Morax, "et si quando humanam faciem assumit" doesn't mean "and if he

take unto him a mans face" so much as "if and when he adopts a human outward appearance." Again we see how the Latin implies visionary contact slightly more than Scott's English manages.

Scott's descriptions of Byleth and Paymon depart in several small ways from the Latin text. I don't want to point them all out, as I'm not quite sure of some of them myself, but here are a couple of things to think about.

The Latin phrase which Scott translates as "the chaine of spirits" is "Vinculum spirituum." This could also mean "the Cord of breaths." Ring any bells?

And interestingly, the Latin doesn't seem to say "if he have not the chaine of spirits, certeineliè he will never feare nor regard him after," but rather "if he happens to have a *smaller* Cord..." Here is the Latin:

Vel si Vinculum spirituum minus habuerit, sciet haud dubie exorcista, malignos spiritus postea eum non verituros, at semper viliorem habituros.

One of the directions for Paymon appears to be off:

Note, that at the calling up of him, the exorcist must looke towards the **northwest**, bicause there is his house.

—Scott

Notandum, quod in advocando hunc Paymonem, **Aquilonem** exorcistam conspiciere oporteat, quæ ibi hujus sit hospitium.

—Weyer

It should be noted, if Paymon is to be called, that he would require the exorcist to turn and behold the **north wind**, because there is his lodgings.

"Aquilonem" is the north wind, not the northwest. I wonder whether the Elizabethan typesetter misread some bad handwriting, and read "west" for "wind."

Finally, let's look at the titles used in these extracts. Here's a chart:

Scott	Weyer	Suggested translation
Count/Earl	Comes	Partner/Colleague
Duke	Dux	Leader
Marquesse	Marchio	Rules a border area
President	Praeses	Guardian
King	Rex	Ruler (thus Deity)
Princes	Principes	2nd wave of soldiers
Prince	Princeps	Chief (thus Deity)

Latin terms that by the Medieval period referred to feudal titles had rather more interesting meanings in Classical Latin. A “comes” simply meant a partner...a co-worker in Josephine’s terms. A “dux” meant a leader...a guide. “Praeses” meant “guardian.” “Principes” referred not to “princes” but rather to the soldiers who fought in the second line of the Roman army.

I think that here we see, masquerading as a description of the Infernal hierarchy, a terminology which explains when you would work with these beings. Need a guide? Then you need a “dux,” a “Duke.” Need someone who will do partner-work? You want a “comes,” a Count/Earl.

One clue that these apparently feudal titles are no such thing is the bizarre way they are dished out. You cannot be both a Count and a Duke, but apparently Barbatos is. Nor does it make much sense that Morax is described as an Earl and a President.

But if you use the Classical Latin definitions rather than the Medieval ones, all the problems go away. Barbatos could very well be a Count/Comes/“partner” and a Duke/Dux/“leader.” Morax can just as easily be a Count/Comes/“partner” and a President/Praeses/“guardian.”

This leaves us with a few titles that need a bit more explanation.

A Marchio was the ruler of a border area. In magical terms, I think this means that this being keeps control of borders and takes action if a project strays off-course. This fits very well with Josephine’s analysis of Loray as a composter. Loray is a Marchio, which means he will activate when a line is crossed and compost whatever is the problem by *causing fights and infecting wounds*.

I think Rex, Ruler, means “Deity.” So does Princeps. Principes, however, may well refer to the beings commanded by the deity, as it is an old Roman military term which refers to the troops in the second line of battle.

If I’m right about this, then the beauty of such a system is that anyone who doesn’t already know how these beings work, and doesn’t know Classical (as opposed to what was then modern) Latin, will see only a description of where each being stands in a corny themepark feudal hierarchy of Hell. It would never occur to them that the titles are markers for functions.

I must admit to being stumped when it comes to the numbers of legions commanded by these beings. Perhaps they are meaningless; perhaps they too are some sort of code. Any and all ideas gratefully received.

Basically, do not take translated texts at face value, as things often get mistranslated or misunderstood, even when the translator is an expert in their field or is very widely published.

2.8 *Task: Read Pseudomonarchia Daemonum, or Hierarchy of Demons by Johann Weyer.*

Choose four ‘demons’ and look at what you think they may be. Write up your findings in a computer file, explaining your conclusions.

2.9 *Task: Read The Secret Commonwealth of Elves Fauns and Faeries by the Rev Robert Kirk.*

There are many different book versions and it is also available to download online. Get it and look through it, as you will need it for future reference in coming modules.

**2.10 Task: Try to acquire
Kathrine Briggs' *A
Dictionary of Fairies:
Hobgoblins, Brownies,
Bogies and Other
Supernatural Creatures.***

A further resource for faerie text are the works of Kathrine Briggs. Her books are very difficult to find these days, but the best one if you can find it is *A Dictionary of Fairies: Hobgoblins, Brownies, Bogies and Other Supernatural Creatures*. It was republished by Penguin Books in 1993. ISBN 13: 9780140176582. Her work is wonderful and very well researched. I was given a first edition copy of this book in my teens as a gift from my brother, and it was a wonderful treasure for my magical development.

Lesson 3

Angelic work with Utterance

The angelic beings that work variously with the Utterance, or Word can be worked with in many different ways by magicians, so they get their own lesson. You have already looked at this type of angel a bit, and you have been doing a lot of preparatory work to develop the necessary skills to work with them: breathing over things, reciting, singing, and writing.

In this lesson we will look and work with some of the magical methods that can be used to trigger these beings into action. You will start the process of learning how to extract a ritual's keys to turn it into a vision, or extract a vision's keys to turn it into ritual.

Remember, angels are *enablers*: bridges, thresholds, and so forth. They are not the source of the power, rather they are its *mediators*. The magician is a link in a long chain of beings that bring thing into being: we work in line with many different beings, angels included, to bring something into action or into being.

Before we get to the practical work I will briefly outline some of the different mechanisms and actions of these beings in relation to magical work. This will give you a better understanding of the dynamics before you engage with them fully.

3.1 Uttering patterns

Bringing magical patterns to life with angelic assistance works in visionary ritual, or ritual utterance alone. Simply reciting a ritual will most likely do nothing if the magician has no inner connection and is not plugged in to power by way of their experiences and skills. This principle is the underlying dynamic behind the use of names and ritual recitations: if a beginner or non-magical person utters the words without any mystical or magical connection, it is just words.

This is how sacred writings, rituals, and scripts are protected: the element that triggers them into action is the skill of the magician and the *magical experiences already within them*.

The approach to this line of work will determine the power level of the utterance and the action of the magical work. One way is to work in vision using your physical voice to externalise it; another is to work in eyes open vision while conducting the ritual. For the magician with the skill sets in place, simply going to specific physical places and uttering physically with inner focus and intent is enough.

Each of these different methods triggers a particular level of power. The method used depends on the level of power necessary to complete a job.

So what exactly triggers angelic beings into

action? It is the magician's inner and outer experience, training, and intent. These act as a trigger and gateway for angelic beings to act.

Your training so far has been a series of slow and careful stages. First you learned outer ritual patterns which were not plugged into anything. Then you started to connect with inner beings at the threshold. Those two baby steps prepared your apprentice body and spirit, and shifted how your mind worked. Then you began to move into the inner worlds and encounter various beings. This served many different purposes: it trained your mind and body for inner contact, it introduced you to various orders of beings and made you visible to them, and it started to build your understanding of visual vocabulary.

As you went through that process you were also challenged in obvious and not-so-obvious ways to learn stillness, and most importantly to self-examine. To *know thyself* you must first step away from actions and intent born out of want and need; you must *know where those wants and needs come from*; and you must know whether or not they are valid. Not only does this mature you as a person, but it also teaches you to focus your intent towards a specific thing and for a specific reason.

When an apprentice first starts serious magical training they often think they know why they are doing something, but really they don't. Intent is often muddy, and reasoning often vacillates between self-flattery, self-deception, and ignorance. This is not a criticism; it is just how most humans are, often without realising it. If you have badly focused intent and little self-knowledge then no angelic being will lock in and work with you: you are an unfocused, essentially useless worker to them.

So you begin to see that your slow and steady apprenticeship was designed to bring many aspects of you and magic to a point of clarity and focus. This should have prepared you to work with angelic beings, particularly those who operate with the power of utterance, which at its deepest aspect is the power bridge of Divine creation itself.

Working deeply in vision and mediating an utterance with the physical voice and no other externalisation keeps most of the power in the inner worlds. If you are working on, for example, constructing or repairing an inner temple, then there is no need to externalise the utterance further: most of the power should be kept within the confines of the visionary realm, and the angelic structures will work in that realm with you.

If you are working on something that does not need to manifest fully in the physical world, then the utterance is only recited or breathed in vision, and not physically externalised at all. This is used when working with angelic beings when the action has no place at all in the physical realm. An inner temple may need an outer anchor—hence the use physical voice—but if you are working on something whose action is purely inner, then there is no physical bridge for that power. Similarly, if the magician is in training and is learning about the inner realms for their magical development, then there is little point in externalising certain angelic interfaces.

However when the magician is ready to start learning to bridge power from one realm to another, with angelic help or power, then they will work with open eyes visionary ritual action. Both inner and outer realms are worked with simultaneously. Inner patterns and powers are verbally and physically expressed, which anchors the work in the physical realm. Then it is completed as a pattern and released into the future. This triggers angelic action if it is intended, both in the inner worlds and the outer world.

Once the magician has stepped from *doing* magic to *being* magic, then the rituals, visions, inner contacts, angelic bridges, and so forth are already embedded in them. They need only go to a key spot and utter. A key spot would be a power place, consecrated ground, or a physical ground zero for the work.

This brings us to a little-known but very powerful magical dynamic: all the rituals and visions you have ever done are embedded in you and constantly in action.

When you trigger magic it does not just happen and then fade. The power's patterns and signature remain in you like a recording. The magic done using those visions and rituals may have completed, but the patterns themselves change you at a deep level and are stored in you: you slowly become a walking version of the Inner Library.

A mature adept, who will have worked many different aspects of magical patterns, rituals, and visions, will have all the 'software' fully loaded in them: they need only turn their focus to a particular intent and verbalise it to externalise it. The angelic beings that work with utterance will already have pathways through the adept as a result of their past work. Stillness, then focusing their intent, drawing power, then verbalising it, will trigger those angelic beings back into action.

This is the most powerful form of magic...and the least glamorous. There is nothing to see: no grand ritual, just a person standing in a field or on a hill making a call. But the response is powerful indeed. The adept is all magical patterns, all realms, all visionary aspects, held within a body: the adept *is* magic.

At that point the adept comes to realise how the angelic patterns and structures are constantly all around them. This becomes a way of living with a dynamic you looked at in your early training: the Sword of Damocles.

In your initiate training you learn to work towards this by learning to work in vision and ritual at the same time, with varying levels of power and beings. It will take a long time, and much work, to embed this skill within you fully enough that you can step beyond it.

Working with the angelic beings of utterance in this way is a major aspect of that development, as the power of speech/utterance in humans is strong: it mirrors the creative impulse, which draws angelic beings to that power.

Before we get to the practical work on this dynamic, let us look at some of the other aspects of these angelic beings in relation to magic.

3.2 Angels and sound

Sound, magic, and angels are a major combination for magicians for all sorts of reasons. Angelic beings that work through the Utterance also work through sound/vibration. This puts them at the heart of creation/destruction and magic.

This translates to us working angelically with the stars, the weaves of fate, and the raw powers of creation and destruction. The magician works with the inner angelic sound, then exteriorises it with their voice, or with instruments such as drums, horns, whistles, etc.

As an aside, this work slowly sensitises the magician's ear to sound. Your whole body learns to recognise and 'hear' angelic sounds, and to react to them. Some of the sounds are made only in the inner worlds; others are also externalised in the physical world by the angelic beings themselves. They are often frequencies that the human ear cannot detect, but the magician's sensitive body picks up on them. It becomes a 'hearing' and 'feeling' experience for the magician.

When the magician exteriorises these sounds in human terms, either through their voice or an instrument, then the power is stepped down, focused, and made possible to work with. This is done when it is necessary to work with the power in a moderate way.

However, when great power is needed and these beings are connected to the work, 'hearing' these sounds simply tells you the angelic beings are active and working. You need only continue with what you are doing, recognising that these beings are all around you as you work.

This passive hearing can also come into play when these beings are active in a natural organic process and you somehow step in their pattern: you become a passive witness to an event, and simply by hearing it you become part of the pattern. This can also happen as a result of work you have done or are doing out in nature where there is an angelic response. The sound tells you they are active and that you are on the right path.

You have been introduced slowly to how angelic beings connected with star patterns and fate make harmonious sounds, sounds which are the weaving of powers coming together. As humans we mirror this by making music, singing, and playing instruments.

In today's modern world music is a commodity and a distraction. But the reasons for music are two: the first is the voice of the people connected to a culture, a celebration or recognition of emotion. The second is music/sound produced solely for Divine, ritual, or magical purpose.

In the apprentice section you were introduced to the concept of *high* and *low* tones used in magic. This laid the foundation for understanding of how different sounds draw in or repel certain beings. Taking this a step further, certain tones and rhythms create patterns, and when worked with in a magical setting or around magicians, the sound becomes a part of and a power generator for the magical pattern. This in turn, depending on the sound, frequency and intent, draws in angelic beings to the work: it gives them exterior expressions for the inner threads of power to work with. We will look at this in practical exercises.

Sound is also the driving power for a chain of patterns and beings which work in creation and destruction. When the magician works with much lower octaves of power in magic, such sound can be harnessed as a layer of angelic weaving within the magical pattern. You have worked with this, probably without realising it, in some ritual work set for you in the past. This will have prepared you at a deeper level to work consciously, in an angelic way, with sound and music. We will look a bit more into that dynamic in the next module.

The best way to learn about this type of angelic being is to work with it in vision and ritual. You will recognise exercises you did in the past which moved you towards this work. You will then start to recognise the various magical building blocks that need to be secured in place—the various layers—before the magician then reaches out for this connection.

3.3 Task: Vision

The first step of connecting with angelic beings is always in vision, so that your frequency is similar to the angel's, and so that they can see you and interact with you. Without doing the visionary work first, everything else falls flat, or only a small degree of contact occurs. This vision sets you into an inner space that moves you beyond the constructed temples and into a deeper layer of the Mysteries. Once you have worked with this, you will have within you the right 'tones' to bring the contact down into the working space and into your mind and body.

To prepare, cleanse the room with frankincense and run a CD of high-note sacred music to settle and tune the room passively. Then set up the room, open the gates, and do the Fulcrum ritual to tune everything in properly, ready for angelic vision work.

Once you have finished the ritual, sit down in front of the east altar, be still, and then go to the Stone Temple in the Inner Library.

Keep in mind what this temple is constructed of: angelic consciousness. In vision, go round the directions, greet any contacts that appear on the thresholds, and bow to them before returning to the centre and being still.

In the stillness, in vision, look at the south altar and the walls on either side of it. You will notice that a small door, only a couple of feet high, appears in the southeast corner of the temple room. Look at the door while feeling the Light Bearer and Restriction build up behind you. Feel their power flowing through you and spreading beyond you.

When you have a good sense of these two powers, go the small door and kneel before it. Place your hands and your forehead on the door and let the door read you.

As you kneel there you will begin to feel the door feeling into you, looking at who you are and what you are doing. At some point the door will vanish, leaving a small cave tunnel for you to crawl through. Go into the tunnel and follow it.

The tunnel will weave and bend like a snake. As you crawl through it you will get a strong sense of being watched—and judged. Keep your mind still as you crawl through this place, which may go on for quite a distance.

The further you go into the tunnel, the more you start to smell nature scents: earth, roots, plants, and water; but you will not be able to see anything. The further into the tunnel you go the darker it becomes, until eventually you cannot see anything and have to go by instinct and touch.

Make sounds with your voice and listen to the echoes that come back: you can gauge what is around you like a bat. When you come to a dead end and hear the change of your voice as it hits the wall before you, reach up to the tunnel's ceiling and feel about for a hole that you can climb into.

When you find the hole, stand up in it and reach up. You will feel tree roots—strong, thick ones. Grab them and climb up. The further you climb the more light appears, until you break out of the cave and the light is so strong it blinds you.

Stand up and let your eyes adjust. As you look back you will see the overgrown cave entrance covered in plants. It opens at the base of the biggest tree you have ever seen. Her trunk is so wide you have to walk to look behind her.

Turn and look at where you are. In front of the tree is a large natural granite rock that looks like an altar. The tree stands on a small, round island surrounded by water. In the water many large golden fish are swimming about. Around three quarters of the land beyond the island is forest.

Walk around to see what is beyond the island. As you stand with your back to the great tree and look out beyond the water, you see a great dark nothing. The water tumbles, as if off a cliff, into the nothing. Look up: you will see many bright stars, constellations, and beautiful colours in the sky above.

Go back to the stone altar and lie down on it. Feel your body on the stone, feel it

breathe beneath you, and feel its ancient consciousness. Now look at the stars and listen to them. You will slowly become aware in the stillness that the stars are making sounds, and the beautiful colours flow down to this sacred place, falling slowly from the sky to the ground. As they fall they too make sounds: lie still and enjoy this beautiful show of light, colour, and sound.

Make a sound yourself in vision: open your mouth and let a sound come out from your depths. As you make that sound, watch the stars: they will respond to it by becoming brighter or duller, and by moving; so that you see a constellation forming above you. You recognise something about it: it is your own star pattern. Something passes between you and the star constellation above you and it changes you at a deep level. You can feel the change, but you cannot understand what it is.

You then become aware of the fish and trees beyond the lake. They too are making their own sounds. This draws you to them, as if they are calling you.

Leave the stone and dive into the water. Swim among the fish and let them check you out: they will circle you, look into your face, taste you, and nibble at you without harming you. They are the guardians of this sacred place. They swim ahead of you and motion for you to follow.

They guide you to the edge, where the water falls into the nothing. One of the fish swims down in the water and motions for you to follow.

As you swim down you come across the feet and legs of many beings standing in a line. The fish swims up, motioning for you to follow the legs up. You emerge right at the threshold between the water and the nothing. Standing between the two is a row of angels in human form but much bigger, and with long hair that flows into the nothing. This is the deepest aspect of the angels of the Utterance that you can observe safely.

One of the large beings sees you and lowers a hand for you to climb onto. He lifts you up in his hand and holds you there.

These beings are all singing: strange tones and sounds flow from them. As you watch, the sounds turn into fishes, trees, water, birds, and colours. The sounds have shapes that you can see, and they merge with the sounds flowing down from the stars. The sounds of the stars and the sounds from the angels mingle together to make a harmony that is constantly creating this beautiful space.

The being holding you motions for you to sing as well. At first you do not know what to do, but slowly a sound rises from within you and you release it. It flows in harmony with the sounds around you—and you are singing with these angels. Watch as your sound joins with the angels and stars, and forms into plants, fish, and trees. Your heart becomes filled with a strong sense of absolute beauty, and you are washed by strong emotions within you.

The angel holding you breaks from the line and walks through the water to put you back on the island, by the great tree. The angel sings to the tree and motions for you to sing to it too. The more you sing, the more she blossoms and shines.

From within the vast angel a smaller one appears, more human-looking. She is the same size as you. The angel points to the tree and says:

“She. This is She who is at the centre of everything. Talk to her and I will tell her your words.”

Tell her who you are and gently put a hand on her. Commune with her and let your heart speak to her. Once you have finished the angel turns to the tree and listens. He then turns back to you and tells you what the tree has said. He also tells you that She is the most sacred thing on Earth, and that she dwells in the Garden as well as on the land; she bridges both places.

The angel then motions for you to walk with them. He gives you his hand to hold and walks with you as you step out onto the

water. Instead of sinking you both walk on the water’s skin into the trees beyond. As you walk through the trees, away from the island, the angel tells you about Utterance and the service of humans who use sound.

As you walk through the forest you begin to see vast ancient walls covered in plants. The angel continues to talk, but it is hard for you to hear and understand what the angel is saying.

You also notice that the vast walls are changing as you walk: they have begun to show row after row of stone tablets with marks on them. The angel stops and points to them: the Utterance placed in stone.

The ground you are walking on is becoming a stone floor—you are walking through ancient ruins. Ahead there are more walls and floors, and behind you is the forest.

Together you move on and as you walk there are fewer and fewer trees, and more and more walls and floors. You recognise a faint pattern in the floor: dark squares and light squares, but heavily faded with time. Some of the floor is covered in leaves and dust, and the angel gives you a tree branch to sweep the path ahead.

You focus on the floor as you walk, clearing the path so that the light and dark pattern is easier to see. When it seems you have been sweeping for quite a while, you see that the path ahead is already cleared and you can put the branch down.

You look up and see the Library starting to form around you with its vast walls filled with scrolls, images, and books stretching up to the stars.

Turn and look back: you can see the path you have cleared and the light/dark now shows well. You have cleared the path for those who come from the Library seeking that sacred place on the edge of nothing, with She who keeps vigil on the island. The path is surrounded by ancient, ruined walls and as it reaches into the distance it vanishes into the forest. The island is obscured by the trees, and all you can see is forest.

The angel tells you to walk right into the Library and he follows you. Once fully in the

Library the angel begins to change. He starts to look like one of the Library keepers. He holds up a hand to you and shows you a sign in his palm. He also sounds a tone with his voice. He tells you that you will be able to call him using that tone sound, or by making the sign from his hand in the air in the Inner Library while holding the intention of talking to him. He makes you practice the sigil from his hand, tracing it in the air a few times, so that you have got it.

If there is anything you need to ask this angel then this is the place to talk to him, as the human knowledge is all around you in the Library, and you can draw on it to understand what they say.

The angel then marks you with his mark so that you are connected. He holds your head and places his lips to your forehead. He vibrates a sound into your head, a vibration that shakes your body up and makes you gasp for breath. He is changing you so that you can work with this angelic power in utterance. He vanishes and leaves you standing in the Inner Library.

The Inner Librarian comes up to you and hands you a book. Look at the cover: the title says *Asherah*. The librarian puts the book to your mouth for you to eat it. Once you have eaten it the librarian tells you to leave and go rest.

Get yourself back to your work room and sit in silence for a while before you open your eyes. Before you put out the lights, write in your journal everything you can remember, and draw out the sigil of the angel if you can remember it.

3.4 *Task: Asherah research*

Look up Asherah again¹ and her connection to trees. Look up the connection between Asherah and Hathor.

Think about the connection between Hathor and Asherah in terms of those deities being of the same power, then cast your mind back

to the ritual you did in the last module with Hathor in it. Think about her position in the cross-quarter, then think about how you accessed the tunnel from the Stone Temple that took you to the Lake: think about the position of the door and what the door actually is.

Then you will begin to see how deities, Divine power, and angelic beings all come together as an inner interface you can work with. Also think about the connection of this deep place, with the angels uttering, and the Inner Library. Think back again to the ritual in the last module and the positions/actions of Djehuty and Seshat.

Spend a lot of time looking back and forth between that ritual and the vision you have just done. It will teach you about how ritual patterns are constructed/created that express and externalise a deeper pattern in the inner realms, where that pattern presents as a visionary interface.

Both the vision you have just done and the ritual pattern with the Egyptian deities draw on the same Mystery; they simply approach it in different ways. The deities, positions, and actions in that ritual are all externalisations of this deep place at the edge of the Void.

Also with this key vision, which is ancient, think about what you know of fishes in lakes at sacred temples and places, and how water holds information. There is a lot of deep magic hidden in this vision, and the positions of the angels and their actions are major magical keys: you may find yourself unravelling its mysteries for some time.

A note on the granite altar

The brief moment you spent lying on the granite altar is an octave action of going into the Temple of Planetary Spirits and lying on the platform. Whereas the temple connects you to the planetary spirits and the consciousness of that planet, the granite altar in the vision you have just done connects you to the angelic forces that act as bridges between the Divine, deity, spirit, and human.

If you wish you can go back to the platform in the Planetary Temple and, as you lie on it, merge it in your mind with the granite

¹You have looked at her briefly in the past.

altar with the intention of connecting with the deeper angelic aspects of the planets. This will also trigger Ananke and the angels involved in fate/weaving. If this area of magic interests you, there are many layers that you can trigger by merging the various aspects you have learned in vision, and using the platform as your fulcrum.

3.5 *Task: Second vision*

Have a piece of paper, a round piece of white cloth, and a pen.

Draw the angelic sigil you were given in the previous vision on a piece of round white cloth.

To prepare for this vision, light the lights, open the gates, place the angelic sigil on the east altar in front of the candle, and then, with a marker pen, draw the sigil in the palm of your left hand. Then draw the sigil of the vessel in the palm of your right hand. Place the vessel on the west altar and the stone on the north altar.

Put on your stole, place the sword on the floor, sit down in front of the east altar, and place the sword behind you, its point facing south: it will watch your back.

Put the piece of paper and a pen beside your writing hand: you are going to have to write something while still in vision.

Go in vision to the Inner Library and tell the Inner Librarian that you wish to work with the angelic being you met in the last vision so that you can learn and practice the techniques of working with him.

The librarian takes you down a long corridor of the Library which eventually turns into a poorly lit, damp stone tunnel. From the look of it, it hasn't been used for a long time. It slopes steeply down and continues quite a long way. At its end it opens onto a modern landscape in the physical world.

You see lots and lots of people walking, like a mass exodus from somewhere. You may recognise where you are or you may not; you will simply be sent where there is

need of a bridge between the angelic utterance and a human. They are old, young; children, couples, single people, elderly, all carrying what is left of their belongings on their backs. They are tired, dirty, cold, damp, and in despair. As you watch, hold up your left hand, palm facing the sky, and remember the angel you met in the previous vision. Focus on that angel, and on the sigil in your hand. Remember the feel of the angel and say:

"I wish to help."

You will feel a hand on your left shoulder and the angel appears at your side. Before you get to work, tell them that humans often call each other and recognise each other by using a name. Tell the angel you understand that angels mostly do not have their own names and do not use that method of connection, but for you as a student, until you learn inner calls, it would help you to work with a name as well as the sigil.

Between you and the angel, settle on a simple name that you can use to call them, along with the sigil, when you need to work together. Once you have a clear sense of a name, while still holding the vision in your mind, briefly open your eyes, write the name on a piece of paper, then close your eyes again. Remember, this is not the angel's actual name; it is a name you both know and use between you. It is specific to you, and as such is the name of the connection between you.

Once that is established, turn your mind back to the thousands of people walking slowly along the long road. As you watch, the angel spits in your eyes and rubs them so that you can see better. You begin to see that some people have a very bright spark over their heads, others have dull sparks, and some have no spark at all. Some have bright sparks that are faltering as if they were about to go out.

The angel will direct you to a person and you fall in step walking alongside that person on their left side. The angel walks at your left side and whispers words in your left ear. You in turn whisper these words into the left ear of the person walking. You may understand

the words, but most likely you will not: it is not for you to understand, just to bridge the utterance from the angel into the ear of the person walking.

You will notice however, that the spark above the person's head grows brighter and different colours flow down from above into the spark and bring it more to life. When you have finished, when the angel falls silent, stop walking alongside the person.

Now the angel directs you to another person. This time you walk at their right. The angel walks at your right, and as you walk you hear the person's thoughts. Again you may or may not understand what they are saying, but you voice the sounds from the person's mind and relay them to the angel by turning your head to the right and whispering them into its ear. When the person falls silent, you stop walking by them and stand in the road as the people walk past you.

As they walk past you can hear their minds chattering, thinking, praying, or going over past memories in their heads. The angel places a hand on your shoulder and motions for you to leave. It guides you to a large tree away from the road and tells you to stand by the tree and place a hand carefully on its trunk.

Feel in to the tree. You realise that the tree is also listening to the people's thoughts as they pass by: it is witnessing the people's deeper spirits as they walk past. The angel then leans against you, pushing you against the tree until you are pushed into its trunk. For a brief moment you feel the power and spirit of the tree. It is beautiful and strong. The angel keeps pushing until you are pushed out the other side of the tree—and you find yourself stepping out of one of the vast columns in the Inner Library.

You had not noticed any of these columns before, but as you step out of it and look around the Library you see that all the tall columns are in fact tree trunks. Put your hand on the column and thank the tree for letting you pass through her. Turn to the angel and

thank them for teaching you how to work, then find your way back to your magical work room.

When you open your eyes, take the pen and copy the angel's name from the paper onto the cloth with the angel's sigil on it. Close down the room and find something to put the cloth sigil/name in so that it is kept safe. Keep it in the east of the room. You can use this in ritual to work with the angel of utterance should you need to in a ritual setting.

After you have done this vision, you can keep practising with this angel and build up a working relationship with him by going into the Inner Library and asking to be guided to a 'job' where you can work alongside him. The more you work in vision with this being, the more you will learn, and you will develop a method of connection and communication.

The name is just a personal link between the two of you—and now you will begin to understand the bizarre names in grimoires: they are bridges between one particular human and a being, and have no meaning beyond that relationship.

Working in magical service like this is not only a way of helping, but it also teaches you about the angelic being and how to develop communication between you. It is a very old method of learning. You learn and develop by doing, not by studying.

Whether you develop this work or not is up to you: as an initiate more and more aspects of specific magical work will open up for you, but whether you develop them further is totally up to you. Always remember to take notes when you have worked: often we miss keys in vision the first time round, and going back over your notes will trigger deep memories.

3.6 Task: Visionary ritual

You will need blank pages of paper and a pen.

Cast your mind back to the ritual you did with the Egyptian deities in the last module.

You are going to revisit that ritual/vision and work with it in a different way.

Set up your working room, light the lights, and open the gates. Place the paper (with something hard under it to press on) and pen on the floor in front of the west altar, then go and sit in the northeast corner of the room. (Remember the deity there: think about why you are using this cross-quarter as your base.)

Be still and meditate for a short while to settle yourself. Once you are still, remember the ritual and how the deities appeared one by one in the directions and cross-quarters. See the vision unfold again in your mind, and see yourself working in that visionary ritual. Watch yourself walking from cross-quarter to cross-quarter passing threads, and see yourself reciting to each of the deities.

Take your time with this and build up the imagery strongly. Watch yourself enacting the ritual, see the deities and threads, and be aware of yourself observing something that happened in the past with you as the catalyst/magician in action.

Once the ritual is ending and you see yourself in its final act, open your eyes while still keeping a sense of watching yourself work in that ritual and seeing the deities in the directions.

Get up and go to the east altar. Hold up your left palm facing the threshold: see the sigil still on your palm, and call the angel's name. When you get a sense of the angel on the east threshold, step back and walk round the room, pausing to bow at the cross-quarters and directions where the deities are. Once you have acknowledged each deity, go and sit before the west altar, facing east with your back to the west altar.

Using eyes open inner vision, be aware of the angelic being standing in the room with the thread across the east behind him. Beyond the altar on the threshold stands the power of Djehuty. Seshat is behind you, between you and the west threshold. She places her arms through your arms and breathes across the

top of your head. The angel begins to recite, aiming their words at the central altar where the presence of Osiris stands within the weave of Neith/Ananke.

Listen, and as you hear in your mind, start to write. Do not pause to think about what is being said; just start writing. Keep writing and don't let your mind analyse what is being said, or to even try to understand it or to form words that make sense. Just write. Write however many pages you need to; just keep writing until the angel stops making sounds.

Once the angel has stopped, put the pen down and be aware of Seshat withdrawing her arms. Stand up and get the papers.

Walk round the directions and stand before the east altar. Close your eyes and choose, by sense of touch, a page of the writing; or if you only wrote one page, run your finger across and down it until you *feel* where the words for the east are.

Holding your finger on that point in the writing, open your eyes, read the words, and read them out loud: recite them. It does not matter if they do not make sense; just recite them.

Repeat the process in the other directions, feeling for the words with your fingers that are to be directed at that directional threshold.

When you have finished, put the papers on the central altar and go round the directions closing them down. When you come back to the centre altar, tear the pages into little pieces. Blow the central candle out, and then take the paper bits away and burn them. Do not be tempted to hang on to them.

What was all that about?

That visionary ritual was an exercise to take you to the next step of contacted writing, and of bridging angelic recitation from angel to human. Like all exercises it is something that needs to be worked with, refined, and strengthened: it is a technique that needs to be practised for it to begin to work properly. It is something, if you are interested in working with this order of angelic being, that you can do regularly in order to develop a technique.

Whether or not you practise this regularly is up to you.

Remember this is an exercise, not an actual magical working. You practise this to learn slowly how to silence your mind, your subconscious, and your words; and you will learn slowly how to act as a bridge for the angel's utterance and write it down.

When most people start working with this method their words and consciousness tend to get in the way and take over the communication. But the more you practise, the more the bond and connection between you and the angel will strengthen, and you will find that you are beginning to write things that you know are not from you, things that on reflection are perfect recitations for the directional thresholds they are aimed at.

This is why you do not look at the writing to choose what to say in each direction, you search for the words by way of the energy they put out: you go by the sense of touch/feeling on the paper, which in turn decides what needs passing on in what direction.

For the musicians among you who can write music, you may find that what is written down is in fact a musical score. You can work with this angel in the mediation of music—it is one of the core powers of this angel. They naturally speak in music and tone, not words. It is our brains that convert those tones into words. And this is why it is not a problem if what comes out is nonsense: the angel is learning how you communicate, and you are learning not to let your own mind speak.

If you are a musician you can also work on the platform in the temple of Planetary Spirits and lie listening to the tones that flow down from the stars, both from the spirits and from the angelic beings who are the bridges for those spirits. If you focus specifically on the angelic tones, and you can learn with practice to hear and remember the harmonies they put out, you will start the process of learning and producing Divine music, which is the most powerful music of all.

3.7 *Task: Making a book of sigils*

Gather together all your journals, notes, and coursework, right back to the beginning of your apprenticeship. For this you will need a blank hardback journal/book robust enough to last a long time.

Compile together in a book all the sigils and marks you have been given so far in vision. Add in the quarry mark (foundation), the four-directional mark (containment) and all ritual sigils. Add in your pattern from the cloth shield, sigils from ritual patterns, and the sigils of the tools. You are compiling your own grimoire, and you will also begin creating from that your own personal magical code/language.

Use notepaper at first to gather together all the signs and sigils. Mark alongside each word that reminds you what the sigil is and to what it refers, particularly if you do not use that sigil much. If you use a particular sigil a lot, like the tool sigils for example, then you do not need to write anything beside it: only use word prompts when you need to.

Once you have all the sigils in front of you, you will begin to realise that they have particular families or orbits. For example the sigil of the Limiter, the sign for the east, and the sigil of the Angel of Utterance all live in the same 'neighbourhood.' There may also be ritual sigils that connect into this family.

Once you have sorted them in their various groups, inscribe them in your grimoire book with any notes you feel necessary as future prompts should you forget something. As you progress in your training—and then life—as a magician, add in new sigils, words, signs, and patterns as you develop and work with them.

This will provide you not only with your own 'Library' in a book, but with a book that can operate as a magical tool in itself (you will figure out how).

This should also help you realise how the historic 'grimoires' actually came into being. They were compilations drawn from individual books such as these and compiled

together as a grimoire, without the understanding that the signs, seals, and sigils are unique to the individual magician and their inner contacts. They were never meant to be used beyond the magician—and possibly his or her apprentice.

Think about all the problems that could happen if your grimoire fell into the hands of someone who then presented it as a magical book for all magicians to use. Such a book would be incomplete magic for another person: these books are always unique to their author and do not translate to others.

Once I no longer needed to refer to the three grimoires I had compiled over the years I burned them. Their combined magic is within me,² and I remember all that I need to remember.

²Remember the adept *becomes* magic rather than *does* magic.

Lesson 4

Angelic Bridges and Thresholds

Now that you have an understanding of what angelic bridges and thresholds are, you can start to work with them in ritual. Angelic bridges and thresholds are worked with in magic when there is a need to *contain* a force, *filter* a force passing from inner to outer, or *bridge* a force into a pattern or space.

They are not used all the time in magic: only when there is a great force being worked with and the pattern or working serves a wider purpose. You would not work with them consciously for lesser and regular magical workings.

For instance, the Egyptian deity ritual/vision brought into the space deity forces that can be dangerous or overwhelming if they are not *stepped down*, which involves filtering their power through an angel so that the deity's full force is not released into the space. That ritual worked with creative and destructive powers to trigger regeneration and release it into the magical pattern.

How much power is released in that ritual largely depends on the individual magician doing the ritual. As an initiate, it is likely only a fragment of power was released.

However there are always natural magicians, so the angelic thresholds and bridges were put in place just in case. If you revisit that ritual when you are close to finishing your adept training, a much bigger force will be released into the working and

into your own life. It acts as a catalyst for change and how much power is fed into that catalyst depends on where you are in your life, what is necessary, and what ritual and vision work is already embedded within you.

Most true magical rituals and visions work this way: their power deepens as you become more 'magical.' Many of the early rituals in the course can be revisited as an adept and you will tap into much deeper forces and patterns because you have changed so much from an inner perspective: the hidden deeper layers in the ritual trigger the deeper layers within you.

Angelic contact and power cannot be controlled or forced: they turn up when everything is in place and working at the right frequency. If an adept magician is about to become sick, or their tide is out for something coming in the future about which they are not aware, the angelic forces will not appear. This is to protect you from their power: the magician is the fulcrum for such magical work and if the fulcrum is not stable for whatever reason, the connections are not made.

However when the adept is in sore need of these angelic forces (but is maybe not aware of it) they will show up anyway, as the patterns of 'call' and magical pattern are already in place in the adept. I have had this happen a few times: I have gone to do a simple magical short-term action and suddenly huge amounts of angelic power has turned up and triggered the

magical action into full swing. And then few days or a couple of weeks later I realise why: the simple working was acting as a bridge for something far more powerful and long-term to come through.

4.1 A bridge or a threshold?

Though bridges and thresholds are from the same 'type' of angelic being, the action has subtle but powerful differences in magical terms.

A bridge literally bridges something from A to B. This can be from one realm to another, from the Underworld to the inner realms, from outer to inner or inner to outer, or from one place to another place: working in vision that angelic being can bridge your consciousness from one place in the world to another place. They can also bridge across time, and between the stars and the earth.

When you work in vision and pass from one place or realm to another, these angelic beings work passively with you, with very small amounts of power. Nothing moves between realms and worlds without these beings. But when you progress from working passively and unknowingly to consciously engaging these beings, the power levels jump up considerably and the work becomes more focused.

Thresholds are like gates: they either let something in and put force behind that transition, or they stop something moving beyond a line.

Again, in magic every time you cross a threshold from one place to another you are moving unknowingly through one of these beings. But that is a passive action that the initiate or apprentice is generally unaware of. Once the initiate develops and is able to work with these beings consciously, their awareness of these beings intensifies and the power behind the action steps up. As an adept the magician becomes aware of angelic thresholds which are active out in the world or in the inner worlds: they are all around you, and when you step into an ancient temple or sacred

place you begin to feel and be challenged by these thresholds.

Angelic thresholds and bridges also hold patterns in place: they will deflect interference or impact, and they contain a magical action within the pattern to stop it spilling beyond the remit of the magic. Again this dynamic only comes into play when the pattern is necessary for a wider reason, and usually triggers with magic of wider fate patterns, constructions, or when a key life is under threat.

If the magic is not at the right frequency, however, they will not trigger. For example, magic that is always externalised and has no inner connection will not trigger these beings.

Some angelic beings in this dynamic will only be thresholds, and others will only be bridges. But some will act as either depending on the situation.

They are also deeply connected to the angelic beings that make up the Ladder: they are all about movement of power and consciousness from A to B. Before you begin to work directly with the Ladder in your later training, working with the thresholds and bridges prepares your mind and body for the impact.

To help all of this make sense to you, we will look at some practical examples that define the difference between a threshold and a bridge.

4.2 Example A

Staying with the Egyptian ritual you did, we worked in that ritual with angelic thresholds. These were not put in place or actioned by the magician; they were put in place by the four goddess powers that you worked with and assisted. This ensured that the power level was only what was needed, and that the thresholds held or released power in levels that were necessary and no more.

The deities from a stable pantheon, working in the right way and in the right directions with the magician, act as power governors and filters. This is an important point. The male deity powers that came up to the thresholds

are powerful indeed: by letting the goddesses do their work and not trying to control them, what was needful was allowed into the room and what was not was withheld.

Why goddesses and not gods? Goddesses by their female nature are vessels, containers, holders of power, and weavers of power: they input, whereas the male power outputs. When you have two opposing male powers that draw on the root powers of creation and destruction, and you need the power controlling and containing, angelic thresholds will do that containment. As an initiate, having a goddess or four working with you is what you need: the understanding that deities have regarding human frailty will ensure that the angelic thresholds will not let through more than you can handle. At an initiate level of training, deciding what you can handle is not truly within your capabilities: know your limitations! Remember, the angelic beings that form thresholds, bridges, and ladders have no understanding of a living human's physical frailty: they work with power, not human consciousness.

The powers of Set and Djehuty were limited behind the thresholds so that they could not flood into the space. You do not want these two root powers of creation and destruction swimming about in your magical space—it is almost impossible to contain them.

And that is the other important point: these thresholds let aspects of the deity to power flow or be present, *but they do not let the deity in full to step into the room.*

The power of Osiris, for example, is vast, and to have that deity step fully into the room, when the magician does not know what they are doing, can have all sorts of difficult consequences—including triggering a death pattern.

In this case, aspects of Osiris were allowed into the room, but not his full force. This is why the male deities' presence was noted but they were not directly communed and worked with: the conscious presence of their power was enough.

Most magical patterns that include deities

only call on their power, not the full deity themselves—though many magicians who call deities in ritual do not understand the difference. In human terms it is like having someone's voice in the room but not the person themselves. A voice can only communicate; the full presence of a person in a room lets them have physical action. And while a voice can swear at you, a fist can *punch*.

The only deity in that ritual pattern that was allowed access to step fully into the room—if she wished to—was Seshat. She is safer as a presence because she is so close to human life and the human condition. Her whole power is centred on humans and communication; the deities in the other directions are root powers with a wider expression in creation: they are active in all life, not just human life.

When a magician decides to trigger the thresholds themselves initially rather than working with deities, the threshold being will work from what the magician knows and asks for, and from the *set point* of power levels in the magician.

If the magician knows nothing, nothing happens. But if you have already worked the ritual with goddesses, *the body of the magician remembers* the levels of power that were filtered into the room. This becomes a *set point* of power reference for that ritual, and the angelic beings can draw from your *set point* to gauge how much power to let through. After that, it can be worked without the goddesses if necessary. But for each new pattern and new set of thresholds, if root powers are to be worked with in directions, then it is wise first to work with goddesses before moving on to working without them.

This is why a lot of magic works in collaboration with many different types of beings: you are a link in a chain and part of a team in most magic, which keeps all aspects of the powers suitably contained and in their right place.

4.3 Example B

If the Egyptian ritual had worked with bridges instead of thresholds, then all the deities in

the directions would have been fully present in the ritual. If you indicate to an angelic being that you want something bridged from A to B, then that is what will happen: there is no containment in the action.

To do such a thing would be unwise unless you were in a properly contained sacred temple where those deities are housed and looked after.

And deities don't always go after the ritual: when a deity is bridged into a space and they decide to stay, then they will stay. Bridging from A to B with deities tends to be more permanent and they will not be contained in a magical space: they will flow out into the world if they feel it is necessary. Sometimes there is a magical need for this, and it is usually facilitated in service by adept when necessary.

Other beings will happily bridge into a space via angelic bridges and withdraw when the working is done. But until you know how you would contain something if it went badly wrong, it is best to work with thresholds where deities are concerned.

In the Egyptian ritual, if you had bridged Set, Osiris, and Djehuty into the space, then you would have put into the space a pattern consisting of a trigger of creation (Djehuty), a power of regeneration (Osiris), and a power of destruction (Set). Those powers would be free to flow out onto the land around you.

Though these three are a balanced trio, if they flowed out into a heavily unbalanced land, and previous work had not been done to prepare the land magically, then one of those deity powers could become more active than the other. While in the long term this would bring balance, in the short term it could be a painful transition for everyone and everything.

For example if there were a strong power of destruction on or within the land, then releasing Set into the picture would lean on that destruction. If there was not enough regenerative power within the current fate pattern on the land, then essentially the power of Osiris would get drowned out. This in turn would mean that the rebalancing would come,

eventually, from *destruction burning itself out*. That could take years...or even decades.

To release such powers out on the land, you would usually work first with the land beings, the consciousness of the land, and the inner landscape. Then angelic thresholds would be put in place to organise and distribute the power in accordance with the pattern of land beings and the consciousness of the land itself. You cannot just release such powerful root deities using magic unless you have prepared the ground for their power.

So you can see that there the magician has a responsibility to take care over their actions, to work with other beings, and to work with power levels that suit the job at hand.

The pattern with the deities and thresholds releases just enough power to trigger an already present pattern, nudging it towards regeneration: you don't use an atom bomb to crack a nut. And that level difference of power largely depends on the angelic beings worked with and how they are worked with. They are the limiters and release mechanisms for power, as well as the gatekeepers, filters, and containers.

4.4 Task: Ritual 1

Before you do the ritual, read through this brief, then visit the Inner Library and ask for advice and help for learning how to do this action: let them place the understanding within you.

Write out the ritual first, using what you know already of the ritual and actions, and convert it according to the brief. Add or change words and actions so that it is defined that you are not working with deities, but with powers compatible with those deities. You may find that as you work you have to make changes and adjustments in practice that you had not foreseen when writing it. After you have done the ritual practically, update your script with any changes you made on the hoof.

Brief

Revisit the Egyptian ritual from the last module, but this time, rather than ‘seeing’ the deities in position in the cross-quarters, externalise that visionary action by simply having an awareness of their type of power in those cross-quarters, and call upon the threshold angels, by way of their direction and action¹ to create the threads/thresholds, and then ritualise the action by drawing the defined threshold in the air with your hand.

The cross-quarters are actioned by the power of something, not a deity or being: so you will need to think about the cross-quarter powers that will anchor the threshold angels: what sort of powers were in the quarters in the forms of goddesses?

For the directions, instead of the deities, call upon the forces used in that ritual.² Call upon the Weaver of Fate from above, and when the power of regeneration is housed in the central flame, turn your back to the central flame.

Starting by facing east with your back to the flame, face each direction in turn and call for an angelic bridge in that direction to release the contained power of regeneration through you and out onto the land only as is necessary.

The bridges will work from the central flame out into the directions, one bridge for each direction. They will bridge through you as you face a direction: be aware of the power flowing through from behind you and out into a direction. The fact that you are also acting as a bridge will step down the power: you are learning, not reshaping the world!

The thresholds hold, filter, and contain the power of the directions in the space, and the bridges allow passage of the central power out of the space and into the physical world. There are no deities, simply powers and angelic beings.

This ritual teaches you how to draw inner power to a threshold in a magical space, and

¹Threshold angel of the east, for example.

²Destruction/south, regeneration from the depths/north, utterance/Word/east, the Inner Library/west.

how to bridge power held in a magical space out into the world working with angelic forces. It is an exercise that can build with practice to become an actual magical action. It may work straight away as a magical action (you will feel it and your body will feel it for days after), or it may only be an exercise for a while, until you are ready for the powers to actually flow.

If it does not work straight away and you cannot feel it, repeat it no more than once a week until you *do* feel it working. You can repeat this exercise once a week as you continue with the next part of your lessons/modules.

Once you have felt it work, do not repeat it until it is truly needed by the land/people around you: too much regeneration can become destructive.

The above method works as a step down from the original ritual, in that it draws on specific qualities of power/energy, but in a faceless way. It is filtered by the thresholds, and the bridges are given the brief to bridge only whatever is necessary. This is for two reasons, the first being that the angelic bridges will act as a power governor and will only let through what the land/community actually *needs* to trigger rebalance. They will also work from your set point of power capability, as it will be already set within you from when you did the ritual with the deities.

The second reason to learn this action is that it does involve any deities directly. This means that the ‘brief’ of their personalities are not imposed on the land; the ritual simply releases power that the natural deities inherent in the land can work with.

You are learning the mechanisms behind the original ritual, and learning to do it in a way compatible with any land. Once you take the deities out of the ritual, then although it works with less power it is more generic and therefore can be applied anywhere.

Whenever you learn a powerful ritual it is always good also to learn the core, energetically generic version. Not only can this be applied in different ways, it teaches you methods of construction.

4.5 *Task: Visionary ritual*

To do this ritual you will need markers for the outer planets: Jupiter, Saturn, Neptune, Uranus, and Pluto. You have made these in the past—they can take the form of cloth sigils. You will also need five extra tea light candles.

If you have a floor upon which you can draw chalk lines, then you will need white chalk. If not, use plain string—in which case you will need a ball of string and some scissors.

You will also need a cloth shield with the tools, powers, and your natal planets marked out on it using the method you have previously learned. If you still have your cloth shield, use it. If not, redo it. You are only working with the slower, larger planets whose influence is over long-term patterns.

You will learn this ritual and visionary action by working on your own pattern. Once you have learned it, you will then see how it can be applied to the land, another person, or a building.

Set up the work room but do not put in a central altar, as you will be in the centre. Put the tools in their directional positions and the cloth shield on the floor with the hexagram facing south. Place the planetary sigils in their current position in relation to your chart.³ Place the cloth sigils on the floor and have them facing south unless any are currently transiting retrograde, in which case have those facing north.

Starting with the planet nearest the east altar, and moving clockwise round the room, either draw a line or position a length of string from the first planet to the next. Repeat until you have individual 'threads' connecting the transiting planets round the room. When you come to the last planet, run a thread from it to the first one so that they are all connected.

Now place tea lights on top of each planetary sigil.⁴ If a transiting planet falls directly in

³You already know how to look at current transits in relation to your natal chart.

⁴Before you light any of the lights, ensure that you are not wearing any clothing that could touch the candles and set fire to you.

a direction where there is an altar, place the tea light on the altar regardless of the candle already there.

Go to the east and light the altar light. Open the gate and greet the contact on the threshold. Repeat in the other directions until all four directions are lit and the gates are open.

Starting in the east, light the first planetary candle that falls on or after the east altar, then work clockwise round the room until they are all lit.

Sit in the centre facing south and still yourself. Go into the Inner Library, to the Temple of Planetary Spirits. Go out on the platform and stand there, being aware of the planets all round you.

Hold up your left hand to the planets around you and remember the sigil of the Angel of Utterance. Ask the angel to help you learn. Once you have a sense of the angel, focus on the first planet in the clockwise pattern on your floor. Remember the name of the planet and call out for the angel that bridges the consciousness of that planet to humanity and the Earth. Call out that you are learning about power and fate patterns.

Now listen. The angel working with you will put a hand to your ear to change your hearing: listen for the subtle tone of the planetary angel. With the tone will come a hand that reaches down from above (Weaver of Fate/Creation), draws a thread from the planet, and hands it to you. The thread will be heavy energetically.

Open your eyes while maintaining the vision. Take the thread, physically go to the planet sigil on the floor, and anchor the thread in the flame. See the thread in your imagination coming from above, down into the room, and anchoring in the flame. These are the bridges. Now run a thread of light from the candle of the first planet to the candle of the second.

Repeat the whole process for the other planets until they all have threads from above, and they are all connected.

Once they all have threads, with eyes open but keeping an awareness of still being out on the platform, go to the east altar.

Using your left hand, first draw the sigil of the Limiter in the air to the left of the altar, then from that sigil draw a line in the air across the altar's threshold from one side to the other.

Say:

"The angel of the east threshold, welcome."

Repeat the same action in the west with your right hand, drawing the sigil of the vessel and welcoming the angel of the west threshold.

Go and stand in the centre, facing north. Cast your mind deep down to the Stone at the centre of all things. Reach down with your mind and draw a thread from the Stone. Bring it to the surface and anchor it on the floor in the centre, while also physically walking to the north altar, receiving a thread from the north, taking it to the centre, and anchoring it in the centre of the room. You are using physical movement and action in one direction while also reaching down into the depths in your mind to draw up a connection.

Once the lines of below and north are anchored in the centre, turn and face south. Call upon the Companion from beyond the south gate. See in your mind the Companion appear at the south threshold. As he walks into the room, the path of black and white comes with him.

He will walk right up to you in the centre, and the path will stop there. The Companion will walk around you and stand to your right, with the Angel of the Utterance still at your left shoulder. Both angels reach up, collect a thread from above, and anchor it in the centre, pulling the thread down through your body and connecting it to the path and the threads of north and below.

Starting with the first planet you are going to call the planet power that will be bridged into your pattern. The angel to your left makes a sound, which is a call of the first planet. Physically turn to face that planet's candle and make

the call with your own physical voice. It will be a sound rather than a word. Just let the sound come out of you; don't try to form it by thinking of a tone or word.

As you make the sound, see a thread of light flow from that planet's candle and anchor at your feet in the centre of the room.

Repeat the calls for all the other planets until they all have a thread of light anchored at your feet.

Stand in the centre with your eyes closed and see all the connections: the thresholds across the altars in the east and west, the connections running between the planetary sigils/lights, the threads from the planets down into those sigils, and the axis of power threads from below/north, and above/the south path. This is a pattern of your current planetary influence, brought to life by angelic threads, thresholds, and bridges: it anchors, informs, and contains your current fate pattern.

Once all is in place, with the angel to your left and the companion to your right, feel the powers of the Light Bearer and Restriction build behind your left and right shoulders, behind the angels standing at your sides.

Once you have a sense of these powers, and of the pattern surrounding you, still yourself and feel yourself at the centre of all things. A sound will build within you, a deep, instinctive call. Open your mouth and let it come out. It is the first call of recognition of your Holy Guardian Angel.

Once you have made the call, be still in the silence. You will feel a power build behind you. Do not try to connect with it yet, just be aware of its feel. As soon as you feel the power behind you, cast your mind from it and to the pattern that you stand within.

Starting in the east, with eyes closed using inner vision, look in turn at each of the pattern's cross-quarters. Where you perceive a weakness or dullness, focus on it. Be aware of the candle nearest to that dullness, be it directional or planetary, and see the candle's light grow bigger and brighten the dullness.

As you do this, you may be aware of other candle lights growing brighter or the threads beginning to glow: the pattern of angels, planetary spirits, bridges, threads, and thresholds will respond in whatever way is necessary to strengthen the pattern's weak points. The energy resource is moved round the pattern to keep it balanced.

Work your way round the pattern in your mind until it is balanced and each area of the pattern has the same light balance.

When it is balanced, open your eyes and if you have been sitting, stand up. Look at the different planetary candles and think about each planet, and what one word would sum up that planet for you (discipline, strength, resources, action, and so forth).

Go to the east, bow, and say:

"Powers of the east wind, I ask you to blow into this pattern, that it may hold your light and life."

Go to the first planet light and say:

"[Name of planet], add your power of [word for this planet] to the power of the east wind."

Then you are going to go round the planets, and with each candle you are going to say the planet's name and ask it to add its specific power to the powers of the previous planet/s and the east wind. By the time you get to the last planet you should be reciting all the names and powers of the planets, asking them to add in their power to the previous planets, and also the east wind.

When you have been round all the planets, go to the west altar, mark the sigil of the vessel in the air, and ask the power of the west to contain and protect this pattern of fate, angels, and planets.

Finally stand back in the centre, see the path going into the south, be aware of the angels and the Holy Guardian Angel behind you, be aware of the planets around you, and be aware that this is the overall pattern of your current

fate path, with the assistance of the planetary powers around you.

Lie down in the centre, feet facing south. Remember the platform out in the stars, and merge the vision of the pattern with which you are working with the vision of the platform with the planetary spirits all around you.

See yourself standing on the black and white path that leads from the centre to beyond the south; but do not see yourself walking beyond the southern threshold. Be still and drift in the silence of these two places. Let your subconscious mind, your body, and your spirit soak up the pattern.

When you are ready, wake up, get your journal, and write out any observations. Also draw the pattern of the planets and their threads so that you have a map of the layout on the floor. Put the date and time on the map so you can refer back to it.

Start closing the room down and place the string, if you used it, with the cloth sigil of the planet it was connected to: it may come in useful.

About this ritual

That ritual/vision internalises and externalises the power of the planetary pattern you are currently in. It strengthens it and clears it, so that any external interference in your fate pattern will be cleared—or at least severely weakened.

Connecting magically with angelic powers of different kinds, along with the planetary spirits and the positions of the pattern, reaffirms, re-establishes, and brings into focus the powers around you in terms of fate, energetic weather, and resources.

You will see how this can be used for a person, place, or building. Whatever is susceptible to planetary movement can be assisted with this ritual. The magician could do this using the pattern of a place or person to strengthen and anchor their fate/energetic pattern. The magician would act as *operator* within the pattern, with something that would

act as an *anchor* for the person/place situated in the centre of the room.

If there is something deeply wrong with the pattern of a place, or a person's vital force, then it will become apparent during this ritual so that it can be identified and worked on.

This ritual works with various types of angelic beings and powers, and once the magician knows what they are doing, and has worked enough with them, then it can be a very powerful ritual. It does not change a fate; rather it strengthens and upholds what is already there... it plugs someone or something back in.

4.6 Task: Metatron Cube work

Redraw the Metatron Cube with the understanding that each line is an angelic threshold or bridge. Draw it in relation to the directional pattern in the work room (i.e. the top is south). Also keep in mind the Egyptian ritual you worked with. It will show you pathways of root powers either contained by thresholds or transported by bridges.

Remember these lines are exclusively *angelic* patterns. They do not show deity gateways or paths of magical work. This is the *wiring map* of angelic power within and for a vessel, be it a person, a place, or physical work. Meditate as you draw the cube, and think about all the different dynamics and interconnections between powers, directions, and quarters that it shows.

4.7 Task: Honeycomb work

Look at this image of a honeycomb in relation to a human working magic. Perceive each section as a magician working the east/west axis in a magical space, with the root powers of south and north being the flows of Divine polarity (up/future, down/past).

Each unit of the honeycomb pattern is contained and not interconnected with the next unit: the magician, or small group, works independently and in a complete way, but each unit resonates and fits neatly together with

the units closest to it. Together, this creates a strong stable construct.

This is an organic pattern that can be used by streams of magical systems to create a working hive of magicians rather than relying on a vast magical organisation—and all the problems and infighting that it invites. Better to use an older pattern, such as the honeycomb, which has operated successfully since ancient times. Each unit is fully independent, yet fits perfectly with all the others.

Look at the pattern using the ritual knowledge you already have. Think about the dynamics of angelic thresholds and bridges as you look at how the pattern fits together. What lines of one unit make up the lines of another unit? How would power flow from one unit to the next? What are the directional dynamics? What threshold for one becomes a bridge for another?

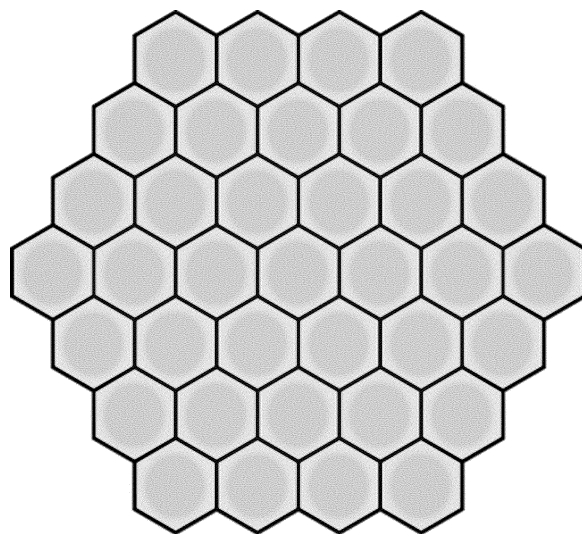


Figure 4.1: Honeycomb

Lesson 5

Guardians and Gates I

Guardians and gates are another group of beings that are important for you to recognise and understand, as you will come across them more and more in your magical work and meditations. Most of them are angelic beings, though some are Underworld beings, and knowing what you are looking at or working with will tell you a great deal about the type of magic you are connecting or interacting with.

We have already talked to some extent about the differences between angelic and demonic/Underworld guardians, and through the course you are also learned bits here and there about how they present, when they present, and why. Now we will look at the straightforward magical details which will directly inform your magical development.

Guardians and gates are beings that work with all living things and places, and in particular with humans. They are either naturally or Divinely placed, or they are magically placed. When they are Divinely placed, they guard inner places and realms or special natural places on the land, or they guard specific people for particular reasons. When they are magically placed they tend to guard temples and tombs, and the gates are worked with in ritual patterns and directions.

The angelic beings that make up guardians or gates tend to have imagery to which we can relate and interact with to a limited degree. From an inner perspective they tend to appear

as creatures, humans, or as literal gates or doors. Which appearance they choose tells us their power and quality, and how close or far they are from human consciousness—which dictates how directly they can communicate with us.

Guardians of people or places can appear as creatures (bulls, lions, raptors), or as human beings with wings; or they can be composites of different creatures with a human face. And here is where caution is needed, as demonic/Underworld guardians can also appear as composites, and though they do the same job, the way to approach them is very different.

Gates most often appear as doors or walls, and only occasionally as creatures. When they appear as doors, walls, or blockages of some sort, they can be merged with by the magician, if the gate allows it.

And so we come to the practical magical techniques: what you see tells you not only what they do, but how to interact with it and pass by it safely. Let's have a look at some different presentations and how the magician would interact with them.

5.1 Gates

When an angelic gate appears as a door you cannot stand and have a conversation with it, but you can access whatever it is containing

with the right approach.

Gates can be angelic or/Underworld and their job is to filter out whatever is inappropriate for whatever lies beyond. Passing through them affects the magician deeply, and for the long term, not just for the encounter—which is worth remembering.

Whether the gate is angelic or Underworld largely depends on what is being contained and where it is. Gates are access points. Before passing through one it is wise to know what is beyond it, or what the clear intention in magic is.

Angelic gates filter out people from a place, or they allow access. How they filter depends on the person: they often ‘read’ you to check it is appropriate for you to continue beyond them. You have already experienced this in a small way with your work in the Inner Library. The gate, door, or wall reads you either when you put your hands or forehead on it, or when you step *into* it. If all is well, you are allowed to pass. This is indicated by the door swinging open or the door/wall vanishing.

They can read you, but they cannot communicate with you: there is no creature/human interface for communion. You are simply let through or rejected. Rejection is not a judgement on your person; it is about suitability. If you are about to be ill, or what is beyond could seriously damage you, or you could cause problems for whatever lies beyond, then you are rejected. When things change, the gate lets you pass. The angelic gates are connected to the Grindstone and work with the same dynamic of necessity.

Demonic gates work very differently to how an Underworld *guardian* would work: remember, guardians and gates are two different things. A demonic gate will always let you through, but if what is beyond is not appropriate then you are likely to get hit or destroyed. A demonic gate will often appear as very glamorous and inviting, but what it guards is often destructive. It does not work by rejecting you; it guards by nature of your own ability to make choices.

Often demonic gates do not appear on their own. They are nearly always beside an angelic gate, which is often less glamorous and less inviting. Demonic/Underworld gates are usually in place as a distraction or filter, not as an actual gate—remember that.

And this gives us an insight into the dynamic nature of underworld beings in magical inner vision. They work through the power of the Unraveller and will allow you access to your own mistakes, often with painful consequences.

The demonic gates are very different to the guardians and thresholds, which will simply reject you if your name is not on the list. A gate is a deeper aspect of demonic consciousness, and it works through the magician’s own nature. Someone dumb enough to be taken in by a sparkly overdressed gate will be too dumb for the Mysteries that lie beyond, so they are channelled down a useless and self-destructive path.

If the magician sees two gates together, opts for the angelic one, and is rejected, then the wise magician walks away. The stupid magician goes straight for the demonic gate and gets tangled in an unravelling energy. This is how deep and powerful places can be protected.

This inner presentation was well known in ancient history. It appears in the *Odyssey* and later in the *Aeneid*. This extract talks about the gates in terms of visionary dreams and visionary action:

τὸν δ’ αὖτε προσέειπε περίφρων Πηνελόπεια:
 ‘Ξεῖν’, ἢ τοι μὲν ὄνειροι ἀμήχανοι ἀκριτόμυθοι
 γίνονται, οὐδέ τι πάντα τελείεται ἀνθρώποισι.
 δοιαὶ γάρ τε πύλαι ἀμνηνῶν εἰσὶν ὄνειρων:
 αἱ μὲν γὰρ κεράεσσι τετεύχεται, αἱ δ’ ἐλέφαντι:
 τῶν οἱ μὲν κ’ ἔλθωσι διὰ πριστοῦ ἐλέφαντος,
 οἱ ῥ’ ἐλεφαίρονται, ἔπε’ ἀκράαντα φέροντες:
 οἱ δὲ διὰ ξεστῶν κεράων ἔλθωσι θύραζε,
 οἱ ῥ’ ἔτυμα κραίνουσι, βροτῶν ὅτε κέν τις ἴδῃται.

And then said wise Penelope to him:
 “Stranger, dreams are awkward and confused,
 Nor are they effective in all men.
 There are two gates of incorporeal dreams:
 One is of horn; the other ivory.
 The dreams which pass the carved ivory
 Deceive men and carry fruitless words.

While those that set out through the planed horn door,
They come true, whichever mortal sees them.”

—Homer, *The Odyssey*, Book 19, 1.559–567.
(Translation © Michael Sheppard, 2015.)

The gate of ivory is beautiful and made of a rare substance that draws the seeker with its riches and beauty. The gate of horn is plain—in fact the Greek says “planed flat” or “polished”—and made of a commonplace substance.

The dynamic of two gates, one glittery and enticing and the other plain, repeats over and over in ancient texts. It is also very apparent in inner visions.

The motif is also used in sacred architecture and as such is also mirrored in inner temples and realms. When you see two gates or doors presenting in this way, you know you are at the threshold of something powerful. The choice you make will determine whether you continue forward towards that great power, or whether you are led down a false path that will slowly unravel you.

The first filter is the choice of gates. The second filter kicks in when you are rejected by the angelic gate. If you walk away then with the intention of trying again the next time you come across it, you will learn and develop, and come to a point in time when it is appropriate for you to pass through. If the rejected magician instead tries the glittery demonic door, they will pass through, but because of their inner imbalance the power beyond the door will be wrong for them, and it will trigger an unravelling. One door appeals to a person’s curiosity and wisdom, the other to curiosity and greed.

This is an octave of a basic dynamic in powerful magic: *be smart or be toast*. This dynamic appears in magic over and over again in many different forms, and is a root dynamic that protects creation. The angelic/demonic octave of this dynamic is powerful and potentially destructive or creative: the further into magic you go, the higher the stakes become if you let stupidity creep into your work.

It also shows a deeper action of these different beings: angelic powers on the surface, in lesser magic, will let anyone with the right frequency through. If they are unsuitable they will not reject them, but will give them enough rope to hang themselves. But when it comes to much deeper powers and places, they will reject or block anyone for whom entry is inappropriate: the deeper power of Restriction kicks in.

Demonic powers on the surface that are guarding somewhere will instantly reject anyone who should not pass through. But at deeper levels they will let anyone pass, and the consequence is on their own heads.

So the dynamic flips as the power levels increase. The same switch is also observed in the inner realms when we get to the deep Divine powers of creation. If a magician or mystic has been able to reach into the deeper inner worlds where these beings are gateways, the demonic gate acts as an *idiot filter* to protect what is beyond—and also to protect the human. What is within you when you go to these deep places has a direct bearing on how these powers will react to you, and also how they will directly affect you.

We can also see this in action when in the story of the four Rabbis who entered Pardes—remember that? That story also shows how, once you get to the deep Divine thresholds, what is within you, who you are as a person, and how your deeper spirit makes choices determines how those deep places will affect you. In essence you learn to be your own guardian, responsible for yourself.

When you are a magical apprentice you are assumed to be clueless and inner beings will protect you from yourself. But once you have some inner knowledge the training wheels come off. You have to fall back on your own choices and reactions.

Those choices and reactions are coloured by your training. If you have been carefully trained you will act with a good amount of caution and inner gnosis: you will know yourself a bit better, and know your true impulses and agendas. But if you have been

poorly trained and have acquired enough knowledge to get you into a deep place, and have an overinflated idea of yourself or are still driven by impulses and wants, then you will quickly unravel in the face of these huge powers.

This is why you have been taken slowly through processes that you keep revisiting: these are polishing you at a deep level and also laying down deep memory patterns in your brain so that your instinctive, primal reactions come from a more balanced place.

It is like the athletic or ballet training that was mentioned at the beginning of the course—and now this training will start to come to fruition. By learning repetitive techniques in fine detail (which also teaches you that things don't work straight away but need a lot of practice) you start to become magically engrammed. Pathways are developed in your brain to filter the deeper side of you and alter your behaviour patterns. This ensures that when you stand before something like angelic and demonic gates or guardians, your reactions will come from a deeper, trained place, not from immediate wants or curiosity.

Similarly imagery is deeply implanted within you along with ritual patterns. Not only are these apparent to every being that comes across you, but they will also become a deeply stabilising resource that you can draw on without even having to think about it.

5.2 Guardians

When you come across guardians, besides the dynamic of how they work that you already know, there is also a deeper dynamic that you need to be aware of: *what lies within you*. Both angelic and demonic guardians will react to who and *how* you are and reflect that back to you. This is why you spent so much time in your apprenticeship learning how to self-examine, how to work from stillness without emotion, and how to work towards balance and Justice.

Connections between beings, Divine powers, and places in magic work with a

dynamic of constant reflection: how you are as a human will determine how inner powers react to you, and they will in turn reflect back at you what they perceive within you. It is not something you can manipulate: you cannot hide anything from these powers. If you have a heavy imbalance in you, they will react to you.

This is poorly understood in some magical systems which rely on command and control when dealing with angelic or demonic beings. You can summon a being using externalised ritual magic, but how that being will affect you depends partially on whether or not you have your shit together. Remember, a guardian's job is to ensure that no one passes by unless they are supposed to. How a guardian presents during its assessment of you can reveal a lot about what sort of guardian it is.

Angelic guardians usually have a wide remit within a specific brief: not only do they guard a place, they also guard the sum total of time expression of that place. In simple terms this means that an angelic guardian protects the pattern of the place across time. When a magician goes into a particular inner realm or place that is angelically guarded, it leaves a resonance within the magician—remember when we talked about how all magic done stays with the magician? The reverse is also true: when you go into and work magically with an inner place, you change its pattern permanently in a subtle way. The angelic being will not be concerned about the changes within you (unless it is guarding you), but it will be concerned about the changes you bring to a place.

This energetic connection is not passive and limited to a specific time. It constantly flows and changes: you can continue to affect a place years after you have visited it, and vice versa. If an angelic guardian perceives that such a connection would not be good for the place it guards, it will reject you. If the place itself will not be too badly affected by your visit, but it would not be a good connection for you, then the angel will generally not interfere—it will leave you to learn your own lesson. If you are a

threat in any way to the place, it will reject you.

If you are connected to the place, like you are to the Inner Library, and something is happening at that time that may be a threat to you, it will also reject you: you and place become entwined in the pattern and it will protect you and the place, even if that means barring you access at a particular time.

And this is wise to remember when you are doing a lot of inner work: if you are suddenly rejected from a place you normally work with, it is to protect both you and the place. It is not a permanent rejection; it is over a period of time for you as a human, and for a good reason.

It can become very complicated, and like many things in magic when you get into deeper work, there are no easy rules. You have to work with what is presenting to you at that moment in time. But the basic rule of thumb is: if a guardian rejects you, don't push it or try to force access, and bear in mind that rejection might be time-specific. It's not a good time to enter that place, so come back again in the future.

The inner reflection within the human is a different matter. If you try to gain access to a powerful place that is guarded, the guardian 'reads' you to see what is within you. This is one of those times when you cannot hide anything. You cannot bullshit your way into a place. Nor can you command a guardian to let you pass: it would simply destroy you or at least give you an injury.

So what is the guardian 'reading'?

The first thing a guardian looks at is your *balance of power*: do you have inner muscle that is more or less equal? Do you have active creation and destruction within you? How are your scales? Are you giving as well as taking? What are your deeper motives? And what are your intentions? All of these things are looked at in an instant by the guardians and if something is badly off then you will be rejected. It's not about being totally balanced and pure, which is impossible for a living human. It is about your process. Because this is so important to understand, and because you are now going to start going deeper into

inner realms and working ritually with deeper patterns, we will look at a couple of examples in a moment.

The other dynamic which affects these guardians is connections you have already made. When you first started training you began working in vision by exploring the physical world around you. Then you made brief connections in the Underworld and started stepping into the inner worlds via the Inner Library.

The Inner Library is a key 'grand station' to which the majority of inner places are connected. Once you have started working in the Inner Library, all the other places connected to it become aware of you as a conscious being: the word is passed along to all the guardians. As you mature and progress, more and more places become apparent or appear as you become compatible with them: you begin to resonate at frequencies that match these inner places, and the guardians reveal those places to you.

By spending a lot of time working in the Library as an apprentice and initiate, along with the developmental work that matures you, you become a member of the pattern rather than an outsider. As a member, the guardians work to guard you as well as the place, and will essentially hide a place from you until it is appropriate for you to be there. If you are an outsider, you are far more likely to get a direct hit from a guardian as you are an unknown quantity, and if you are not working within magical systems that change you inwardly, all imbalance within you will trigger an attack from a guardian.

However if you are working within a system that slowly develops and matures you, the angel can see where you are going in terms of development and is far more likely to protect rather than reject you: it sees your whole pattern, including your future development. You appear in the pattern as part of it, and are treated as part of that pattern. This is why magical work is seventy percent inner work and thirty percent externalized work: it is your inner work and development that

appears to the beings, not your fancy wand or sigil-spattered robes.

Underworld/demonic guardians do not read you by your overall inner pattern. They read your past, your blood lines, your magical roots, your anchor, and they react to what they see. This is why, when you pass in vision into a tribal sacred place, you will be confronted by a being who wants to know where you have come from, who your family is, and what you have done that has brought you to this point in life. Tribal sacred spaces usually use Underworld or land guardians, and they will read you in terms of past/Underworld/ancestors. Again, this is why you spent a lot of time in your apprenticeship working with ancestors, the Underworld, and land beings: they get to recognise you from the work you have already done, both out on the land and with your own blood lines.

Because this is such a complex subject matter and an important one for your long-term health and sanity, it is worth taking the time really to think about these beings, their differences, their reactions, and what can happen. What is in you—past, present, and future—is what triggers these beings. So let us now have a look at a couple of examples.

5.3 Example A

A magician, whom we will call Harry, has been practising various different forms of magic for a while, both with a group and by reading books and experimenting. Harry is a natural magician with natural visionary ability. He is interested in the magic of Merkabah, as he wants to be powerful, and he is totally enthralled with classic ritual magic. He has a temple, all the robes and accessories that come with Solomonic magic, and he wants to push magical boundaries. A deep part of him wants to *know*, but he is also very self-absorbed.

In his everyday life he is pretty arrogant with his partner and has a sense of entitlement. He thinks she should work to support him because he is special, and everything in his life centres on him and his wants. His magic is very much

about commanding spirits to do his will, and he uses magic every time something in his life does not go quite as he wants it. He has some success in getting what he wants using magic, and he is confident in his magical abilities.

He decides to experiment with visionary work to ‘crack’ the mystery of the Merkabah, and he starts this by first doing a banishing ritual, then calling on specific named spirits and commanding them to guard and assist him. He goes into vision, one he has constructed from Merkabah texts, and pretty soon he finds himself confronted by a guardian. The guardian appears as a being standing before a door through which he wishes to pass. The being is tall with wings, hooves, and many eyes, all but one of which are closed.

Harry commands the angel to let him pass and give him access to the ladder. The angel opens one of his eyes and looks at Harry, but it does not move. It looks into Harry with two eyes and sees his weakness and need to control.

Harry commands the guardian again to let him pass. The angel opens another eye and looks into him, seeing his motives which are curiosity and self-aggrandizement. Because of his personality weakness and also total lack of awareness of anything besides himself, he is not aware of the angel reading him: he is too dense for the reflection to be mirrored back to him. Once again Harry commands, using Divine names, and tells the angel to let him through. The angel opens more eyes and opens his mouth: the angel emits a sound that Harry cannot hear, but it kicks him out of vision.

Harry feels adrenal and pissed off. He does another banishing ritual, closes his room down, then goes to have a beer or three while reading his books to see why it failed. He starts to feel weird and gets abdominal cramps. That night he has nightmares, and the following morning he wakes up depressed and angry. He seems to have food poisoning, which really pisses him off, and he begins to feel like everyone is against him. He slumps into a serious downer and depression that lasts for a few months.

In this example, which is based on a real case, Harry (not his real name) made a few classic mistakes. The first was trying to hack a system without having the slightest connection to it. The Merkabah mysteries are a specific inner pattern and, while that pattern has many links to other magical patterns and systems, he had not done any work that connected him into them in any way. So essentially he was approaching the guardian as an outsider. That is not necessarily a bad thing, though, and it can work if everything else is in place.

His second mistake was command and control. An adept magician properly tuned into Divine patterns, regardless of what system has taken him there, can work that way if needed, but it comes from a very different place within the magician than Harry was drawing from. Harry wanted to step into those mysteries in vision because he wanted to know, to experiment, and felt entitled to it: wrong reasons. That is a personal orbit and deeper powers do not work that way. Because he had natural ability he got as far as the angel, but that was it.

His third mistake was rejecting the rejection. When a guarding angel with many eyes, only one of which is open, opens another eye to look at you, it is a warning. The first open eye is what looks for connections within the pattern. The second eye reads into you. If the guardian does not step to one side or vanish after the opening of the second eye, it is time to question what you are doing there. If you are not connected to the pattern, a second eye will open to read who you are. If the angel sees that you are not connected but are truly seeking and working, and that you have enough balance within you not to cause problems, then it will let you pass.

If the angel sees problems within you, it will open another eye to look deeper into you and to cast a wider gaze over your fate pattern. At that point the magician usually picks up on the reflection: they begin to see within themselves what the angel has found, which indicates what work they must do to mature.

If you do not have that process of self-reflection and *knowing yourself* you will



Figure 5.1: Medieval Angelic painting

not recognise that process from the angelic reflection. This will trigger a third eye to open: it wants to see why you do not understand.¹

At this point that Harry should have opened his own eyes, stopped the vision, and reflected on why he was denied access. But he didn't. The angel opened enough eyes to threaten him and to trigger a process that could lead to his self-development. Instead, Harry got angry. Then the angel emitted a noise which hit Harry's own frequency and clashed head on with it: it injured him with a warning shot.

Harry didn't recognise that, either. If he had studied properly he would have realised what was happening and would have taken immediate steps to repair the injury. Instead he did a banishing, which would have done nothing, then went to have a beer. Warning: angelic contact and alcohol do not mix. Anything which affects your consciousness (pills, alcohol) will most likely *deepen* the injury.

Through his ignorance of magical process and self-centred stupidity, Harry ended up

¹Note: the 'many eyes' warning is very specific to guardians watching over something. Other angels can present with many open eyes because they *see everything*, which is not always a threat.

with an injury that took months to heal. If the angel had opened more eyes—which often comes along with more sound—he would have destroyed Harry. Such destruction can come either through insanity or physical impact depending on how deeply in vision one is.

Some magic, particularly totally externalized ritual without vision, does not put the magician in direct connection with these beings. In such cases injuries are rare. But using only externalized magic keeps the magician locked out of the deeper Mysteries. To tread deeply in the Mysteries—and the magic of Merkabah is very deep—there needs to be a lot of development and maturity first, along with stable visionary skills.

5.4 Example B

Peter is a magician who is also interested in the Mysteries of the Merkabah. He has studied them a lot and has worked in vision in the Inner Library, in the version of it to which his magical system connects. Peter goes in vision with the express intent of stepping into those Mysteries. He prepares himself ritually, sits down, and goes into vision.

He finds himself confronted by a guardian with many wings and lots of eyes, all of which are closed except one. He asks the guardian if he can step into what is beyond, as he wishes to develop on the path of the Mysteries. The guardian opens an eye and looks at him. Peter is aware that he is being read by the angel, and asks his heart to speak on his behalf. Peter cannot see anything particular going on, but he can feel something happening. Then the angel opens another eye and looks deeply into him.

Suddenly Peter is stricken with fear and grief by the reflection process, feelings he does not fully understand. The angel waits for Peter to experience the emotions, then blows across him, which knocks him out of vision. He sits in meditation to still himself, then feels into the emotions that rose in the vision. He still does not understand why they were so strong: he doesn't think he is fearful of something, and he does not have grief or depression, but the

strong feelings stay with him for a while and unsettle him.

Peter then decides to do a reading to look at these strange feelings, and those feelings are expressed in the reading: he sees struggle, grief, and difficulty in his reading. Up to that point he has felt just fine in his life, and it worries him that his picture seems to have suddenly changed. He decides to have a few weeks away from magic to let whatever happened settle, time he spends meditating and walking in the woods near his house. The memory of the incident begins to fade and he gets on with his life and his magical work.

A year later he is diagnosed with cancer. He panics. He goes through the surgery and treatment, and is told by his doctor that he is lucky: they caught it early. But Peter spends a year struggling with his health, and all such a struggle entails. He experiences real pain for the first time in his life, and real insecurity: he loses his job as he can no longer keep up with it, and the struggles put a strain on his marriage. He goes through periods of anger: why me? Why has magic not helped? He also goes through a lot of changes in his life as he is put in situations he is not used to.

A couple of years later his life begins to stabilise, his health is returning, and he has managed to get a job. The job pays much less and has none of the prestige of his previous job, but he also has more time for himself and his family. One evening, as he sits watching the sunset, he thinks back over the last couple of years and realizes how much his life has changed—and how much it has changed him. He is no longer so sure of everything, but he has learned a lot about people and himself, and what he is capable of dealing with... or not.

That night he has a vivid dream. He finds himself standing back before the guardian from the vision two years ago. Once more the angel looks at him. In his dream, a voice speaks to the angel. It is Peter's voice, yet is not Peter speaking—his heart is speaking on his behalf. The angel looks at him and reflects back to him: Peter feels older, wiser, and more balanced. The angel vanishes and in its place stands a bridge of many hands. Peter walks

across the hands. He can feel each being as he steps, one step at a time. Halfway across he feels an immense joy that seems almost to burst him. It wakes him up and he lies in the darkness just being in that feeling.

This example is a classic angelic guardian encounter. Peter decided it was time to delve deeper into the Mysteries, but the angel disagreed. Peter had come too early: he needed to go through certain experiences to form and shape him. Peter did not know the angelic dynamics and how they worked, but deep inside he knew it was something he needed to do, and in his mind it was already time.

The angel did not outright reject him, rather it triggered the process. Many magicians do not understand that inner magic and outer life are closely entwined and cannot truly be separated: what you do in your inner work will affect your outer life, and vice versa. When you wish to step into the Deeper Mysteries, in whatever form, every part of you needs to be ready for them. Often we are the worst judges of when is the right time to do such work. Hence most really deep connections often happen spontaneously, not when we try to force them.

To come midway in that process, between spontaneous and intended, the magician can spend a great deal of time sorting themselves out, maturing, developing, and *knowing themselves*. Doing this can help a great deal towards lessening the impact of such a deep inner interaction: the less within you needs sorting, the easier the trigger and subsequent life events will be.

In the example, Peter was a typical magician in his thirties with a good job and a good relationship. His only real struggles had been previous break-ups, a student loan, and getting fit when really he just wanted to eat and sleep on the weekends.

To step into the Deeper Mysteries, first you must be able to face yourself and know your own strengths and limitations. This not only helps you know yourself, but it also helps you know others. You have far more compassion,

wisdom, and understanding when having gone through struggles you see the same struggles in others. You know what a person is going through, and can therefore truly understand them.

Knowing the limits of what you can cope with and what you are truly capable of achieving are important, not in a psychological sense, but in a deeper sense. If you know your own deep limitations, you can self-limit in magic. If you know what you are really capable of when pushed hard, you can push yourself in magic, keep out of your safe comfort zones, and truly develop.

The other dynamic in this example is less obvious but nevertheless present. The inner worlds are very efficient: virtually everything in inner magic has multiple applications and effects. When the angel looked into Peter, it saw a fairly balanced magician, but one still very naïve about their capabilities and true self: they did not truly know themselves. The angel also looked into Peter's fate pattern and saw a hotspot connected to destruction or development: it could go either way. But because Peter was reaching out for the Deeper Mysteries and doing it from a true place within, the creative aspect of the hotspot was stronger. This in turn, along with the angel's gaze and breath, triggered the Grindstone. Peter could not avoid a strong hotspot which was looming fast on his horizon, even though he was not aware of it, but his choice to try to step deeper into the Mysteries linked the inner vision and his hotspot together.

Peter also had a serious illness in his fate picture, one fated to have a great deal of power flow through it. By doing the vision at that point in his life, the power was channelled through the encounter with the angel, and not through an aggressive cancer. The power was taken out of the cancer, and the cancer experience served as a tool to teach Peter more about himself and how he operates in his universe. The power served to prepare the way for his first step into the Deep Mysteries.

When he had gone through enough of the process to drain off the fated power gathering in his life and out the hotspot, then having

gone through the Grindstone process he was ready to take the first step. His first experience of the Deeper Mysteries expressed as a dream that he would always remember, one that would serve as a guiding light for him to continue in vision. That connection with the angel in dreams also changed everything around him, opening up the future path for him.

Peter might have come to the conclusion that his visionary encounter with the angel ‘gave him cancer.’ In fact it saved his life. If he had not done that vision at that time, he would have died within a couple of years from an aggressive cancer he knew nothing about. Lots of different threads of fate came together at the right time, and Peter was mature and balanced enough in his life and magical work for that junction to come to life in a positive way for the long term.

The bottom line is that these powerful encounters change things in your life. How you are in your life and at what stage of maturity you are at determines how that encounter will affect you. The two examples I outlined above represent the extreme ends of the spectrum of angelic guardian encounters—there are many shades in between, but these examples will give you a clearer idea of how they work, and why they do what they do.

We will look at demonic gates and guardians in part of the next lesson, as this lesson is already becoming too long. For now we will do practical work with angelic guardians and gates in vision and ritual.

5.5 A note on the practical work

When it comes to encountering more powerful angelic beings in vision, some magicians can see them, often fleetingly, others get a vague visual, and some get no visuals at all. If you find that you cannot get a visual sense of them, rely on your other senses. Some perceive them as smells, others as sound, and some as feelings.

The more powerful the angel, the harder it is to visualise them fully. They can appear just as eyes, a hand, a foot, or a shape. But you

will have a sense that picks up on them, and you need to establish which one works most strongly for you. If you have to rely on feelings, pay very close attention to how you feel during the vision.

If you start to feel danger, you know too many eyes are opening. And a feeling of danger is not quite the same as feeling ‘adrenal’: when you come into inner contact with these beings your defence mechanisms may kick off just because of their sheer power. You may have to experiment a few times with the vision to gauge how your body responds to the power. To keep you safe, always keep a focused intent on accepting the limitations the angel places on you. If you go in with an attitude of acceptance, the angel will not fire a warning shot.

5.6 Task: Vision of the Guardians and Gates

As with the majority of angelic work in opening pathways in the magician, the work is always done first in vision until the connections are properly made. Then ritual work can be done once the connections are properly established. This vision puts you in an encounter with these guarding powers so that the process of establishing connections and links can begin.

You have already, through your previous training, had some minor encounters with these beings. Now it is time to focus in and build on that work. As always with first powerful encounters with inner realm beings as an initiate, this one will take place in the Inner Library.

Set up your work room, put out your tools, and put your cord on your right wrist. Do the Fulcrum ritual to balance yourself and everything around you, then sit before the central altar to still yourself with meditation.

Once you are still, go into the Inner Library with the focused intention of meeting the angelic guardians. These guardians guard the thresholds to the deeper root temples.

As you stand in the centre of the Library, look at the four main passageways that lead off from the centre. You may choose which direction to walk down—and let the decision come from deeper instinct, not from any intellectual wish or curiosity. Always with angels, work instinctively. If you do not yet feel confident making an inner choice, you can ask the librarian to point out which direction you should go down.

Walk down the passageway until you see a large metal door at its end: it could be bronze, silver, gold, or some other metal. As you get close to the door an angel appears before you. Tell them you are a student of the Mysteries and wish to learn, and that you do not wish to step over thresholds that are inappropriate for you at this time. This declaration will head off problems.

Watch what the angel does. Be very aware of feelings or thoughts that come into your head. If the angel does not move to let you pass, then just be still and feel into it: see if any reflection comes up for you in your mind. If it starts opening more and more eyes, step back, turn round, and go back to the centre of the Library. Come out of vision and meditate on the encounter and what it brings up for you. Think about it in terms of what direction that angel was guarding, if you were aware of the direction, and your relationship with that direction.

If the angel lets you pass, place your hands and forehead on the door (gate) so that the gate can read you. If the gate vanishes or opens, go through. Whatever you encounter there, have no emotion: just look, experience, then return. If the gate does not let you pass, just be with the gate for a short time so that you can understand its particular feel. When you have finished, return to your work space and sit in silence for a little while.

Once you open your eyes, write down your experience in your journal and later type it up on computer and save it.²

²If you are being mentored, your mentor may ask to see a summary of your encounter/s.

You can do this vision once, or you can return to the different directions if you wish. Whether or not you do this straightaway or wait a few days is up to you. If you have any strange or magical dreams, or things happen around you unexpectedly, take a note of them.

5.7 Task: Ritual

Once at least a few days have passed, you can start the process of externalizing the connection. This is done simply at first, and is like laying the first brick of a foundation.

Set up your room, open the gates, do the Fulcrum ritual, then start the next part of the ritual from the centre. While working in ritual, see in your inner vision, with eyes open, the centre of the Library with the directional passageways leading out. Merge this inner pattern with the working room so that when you approach the east altar you are also walking down the east passageway to the guardian.

Go round the directions starting east, and call on the angel who guards the east gate of the inner temples. In your mind see the angel appear, standing between the gate of the east and the altar. Hold your sword in your left hand, point down, and have your right hand on your heart. State that you are a student of the Divine Mysteries and are in service to the inner worlds. Tell the angel that it is welcome at this threshold whenever it deems it appropriate, and that you will always respect the boundary that the angel keeps.

Choose your words carefully. Human speech around angels, specifically once inner contact has been made, is powerful. Say no more than is needed—and no less. Each word counts, and there should be no useless words of flattery, entreating, or rambling. Repeat the action in the other directions. Work out for yourself what hand does what and why.

When you have finished, leave the room with all the gates open and the angelic guardians in place so that it can embed in the room. All the work you have done in the past with angelic beings at the thresholds and

the opening/closing of the gates has created a pathway for these more powerful beings to come through. When you feel it is time, go back into the room and put out the lights without closing the gates: the guardians will keep a connection to the work room.

All you are doing in this ritual is establishing a contact in the physical realm with these beings, rather than trying to go beyond whatever they are guarding. By tuning their power to the work space, you deepen the roots of the work space and also bring in the thresholds of the deeper inner temples. This way, the power of those places can flow into your space as and when necessary—and the guardians will make that choice, not you.

If you are tuned and still enough you can access these deeper temples directly from your workspace in vision without having to go through the Inner Library—if that is necessary. The pathways have already been laid down in your previous work, with each working laying a bit more pathway and each being worked with in the directions bringing a stronger connection in preparation for these powerful beings.

Did you notice also that there was a dynamic of role reversal? In vision, the angel is empowered, in charge, and you are in their space. In the externalization, the angel comes to your threshold, and you establish that it can flow in and out. You ultimately control its access by calling it in and establishing the purpose, while still honouring its power and its ability to choose appropriately. Yet another small step of Divine reflection.

Write up your experiences in a computer log along with any reflections or realisations.

5.8 Magical angelic guardian technique in action

There are many different applications to working with angelic guardians. One of them is useful for you to learn at this point, or at least know about. You only use this when it is needed, not because of any danger, but

because it is disruptive to your work if you don't need to use it.

This technique is used if you have to move your workspace to a different room, a different place, or if you are working in a space that is only yours on certain occasions (like hiring a room for a day each month). Essentially this technique wraps up the magical patterns established in the room and puts them into storage.³

This version draws on angelic guardians who help fold up a room and hold it until you are ready to work with it again. This would normally be done by a group of magicians, two working on either side of each directional altar, but in a pinch an initiate can do it alone. Once the work is done, no other magician or natural sensitive can tap into the work you have been doing, or crash into the inner aspect of your magical temple.

The technique uses a mixture of external ritual and inner vision and is something you can practice on your work space if you wish to. Just bear in mind that like all moves, like moving house, it always causes a bit of disruption, and sometimes things are never quite where you think you put them. So if you do experiment, you will most likely have to tune the room a few times afterwards. Tuning a room back into its pattern is done by going round the directions, opening the gates, seeing the patterns, doing the Fulcrum, then closing down.

Set up the room, light the lights, open the gates, see the angelic guardians in each direction, then do the Fulcrum ritual. Go round each direction and tell the contacts in the directions what you are about to do—always keep your inner contacts in the loop when you are going to do something that affects them.

Starting in the east, stand before the east altar and see the angelic guardian in your inner vision. See the room around you as if the directions and patterns were on a large carpet

³There are lesser versions of this which I may have outlined in the earlier training, but at this point I cannot remember whether I taught it to you or not.

or cloth, with nothing beyond the carpet: no walls, no roof, etc. You need to give visionary clues to the beings around you so that they know what you are doing.

Tell the angelic guardian that you are going to fold the magical inner room up to put it in storage. See the angel bend in towards you—and as he bends, the patterns and room around him bend in with him: it is like the corner of a carpet being rolled up. Each direction is a corner of the carpet.

When you see this happen, pick up the candle, turn, and walk to the centre altar. Be aware that the angel has connected into the candle flame. As you move to the centre altar, the 'carpet' in the east rolls up and is linked to the candle. Place the candle on the east side of the centre altar.

Now do the same in the other directions until all four directions are rolled up and concentrated on the centre altar. Be aware as you roll up the magical room that what is left behind has no power in it: it is just a room.

Once you have all four candles on the centre altar, and a visual of the four corners/directions all wrapped up together in the centre, in vision, reach down below the centre altar and 'see' a taproot. Place your hand on the taproot and tell it you are rolling the room up and will be putting it in holding for the future. Watch as the tap root rolls up and tucks under the bundle on the central altar. Now stand before the central altar, facing south, and ask the angelic powers of the future to take up the bundle and hold it for the future. Close your eyes and see hands reaching down from above. In vision, see yourself pick up the bundle, with the bright vital force of the central candle in the middle of the bundle, and hold it up to the hands.

The hands will take the bundle up, and you may see other hands or wings come under the bundle and encase it. It is drawn upwards and vanishes. Open your eyes and blow out the candles. The room should now be magic-free. All tools, candles, and cloths should be wrapped up in a bundle and put away. Break up the physical pattern of the room by moving or putting away altars etc.,

and move furniture around if possible so that the physical shape of the room is changed. If you cannot move furniture and chairs, move objects, books, plants, etc. so that the room changes.

This method relies on your relationship with the magical pattern established in the room and your own visionary ability. Such a method is advanced magic in that there are no showy rituals, waving of tools, or reciting reams of words. It is simple, but powerful and effective. It relies on your inner contact with angelic beings and your relationship with the directions. A beginner would not be able to make this work, but because of certain pathways that have been previously established (Neith/arms, for example), it all starts to work.

Once a room is wrapped up it leaves no trace of the magic done in that room, unless you trigger any magical action in that space, in which case the bundle will possibly unfold. As a mature adept you will be able to hold the bundle within yourself so that you can unfold it wherever you work. But to do this without affecting your body, you will first need to tread a few more magical pathways.

To unfold the room, you essentially reverse the action: Light the centre light to receive the bundle. Reach up from above and bring the bundle down into the room. Establish the tap root by unfolding it and anchoring it to the deep Stone in the centre of the Underworld. Then unfold one direction at a time, while seeing the angelic guardian unfolding and standing on the threshold in each direction. Once all directions are unfolded, the directional lights are lit, the directions are worked, and the magician establishes themselves in the centre using the Fulcrum ritual.

It takes a lot of energy to do this work, which is why it is usually spread between a group of magicians and is not done on a day-to-day basis. But you will be more than capable of doing it alone on rare occasions, such as moving house. Just bear in mind the potential energy strain, and make sure you rest afterwards.

Lesson 6

Guardians and Gates II

“If you gaze long enough into an abyss, the abyss will gaze back into you.”

—Friedrich Nietzsche, *Beyond Good And Evil*.

In Lesson Two of this module you gained another layer of understanding of Underworld beings. Hopefully now you are beginning to understand that the ‘demons’ of Christianity, and magic that tainted by Christianity, really do not exist and are fragments of a much earlier understanding of destructive beings of the land and the Underworld.

In this lesson we will look at these Underworld beings in terms of magical guardians and gates, to teach you the non-angelic aspect of this guarding dynamic. You will most likely come across these beings in your Quareia training, as the course reaches into areas of magic that a lot of Western systems do not, particularly those that have grown out of the Golden Dawn system.

These guardians and gates show up when you reach into some ancient temples, deeper Mysteries, and magical systems that developed in far-flung areas of the world. Expanding your understanding and practice outwards not only across time, but also geographically will greatly expand your knowledge and practice. Staying within the confines of one narrow stream of magic

will not only limit you, but it can also cause problems.

The further you reach into magic, the more you will find crossovers with other systems. Even though the surface presentations of magic in various continents and times can appear very different, once you dig deep into a magical system’s roots you will find many overlaps. This in turn will bring you into the presence of beings that are not understood in more narrow, surface systems, and you need to be prepared for that.

Underworld beings that have been co-opted as guardians tend to turn up in some ancient temples, Underworld temples, Eastern cultures, tribal cultures, and some magical temples. Being able to spot them and know how to act/react will save you a lot of time and energy, while helping you avoid impacts. It also teaches you how to identify a culture or stream of magic regardless of its packaging. It will also help you if you choose to travel widely and visit ancient sites: it will help you avoid being challenged or attacked by these beings.

Underworld beings acting as gates are also important to recognise: not only can they affect you, but they can lead you down a dead end in magic, which is how they protect a place or power. We talked about this a little in the last lesson. When you come across an Underworld being as a gate, you will learn that it is there

to attract and filter you: you learn to spot the signs and avoid that gate.

So let us look at the Underworld guardians, how they present, what they guard and also what other things they do.

6.1 Underworld Guardians

These guardians, if they appear in vision for the magician, can look like serpents, composite beings, or dragon-like beings. If you get a full human presentation, and it feels 'bad,' then you are more likely to be facing a very corrupted line of human inner priests: the true evil within humanity far outdoes the terrifying aspects of Underworld beings.

There is also a basic rule of thumb that can help in identifying such beings: if it is scary, it is guarding; if it is glamorous, it is drawing you away from something or is working as a protective trap. If it is very chatty, converses with you, and tries to connect with you or form a bond, then it is a parasite looking for a meal or host.

True Underworld guardians can be terrifying and will likely trigger a big adrenal response from your body. If they appear as large snakes, dragons, or otherwise reptilian beings, then you know you have come across something very ancient—so tread carefully. This type of Underworld guardian is not bad, but they are potentially dangerous if there are no common links between you: it is akin to catching a rare disease that your body has no prior knowledge of. However if they are guarding you, then there is no better or more fearsome guardian.

If you are working in a magical system or pattern that serves the land and protects the balance of nature, or is heavily connected to the root creative/destructive powers, then these beings will often turn up to 'oversee' you. This was well understood in early Egyptian magic/culture, aspects of which are represented in their wall paintings: deities and kings are protected by a cobra. We also see this in the tale of Buddha when a cobra rears up behind the Buddha to protect him.

Snakes can be either protective or destructive, and knowing the difference is helpful. But even the protective ones, the Underworld guardians, can be very destructive if you get on the wrong side of them.



Figure 6.1: From the tomb of Ramesses VI

A very good example is the Ancient Egyptian goddess Meretseger, who is an Underworld guardian (don't forget the Egyptians considered most beings to be deities). Meretseger is very specific to an area: her home is the Peak, a pyramid-shaped mountain in the Valley of the Kings in Egypt. She oversees and protects the tombs in the Valley of the Kings, and attacks those who defile that place.

Here is a script from a stela found in the Place of Truth, now known as Deir el Medina, the Royal workman's village on the west bank of the Nile near Luxor. The workers here were in charge of digging and decorating the royal tombs as well as making all the artifacts that were put in them.

"An ignorant man (I was), without my heart, who did not know good from evil. I was doing misdeeds against the Peak and she taught me a lesson...The peak strikes with the stroke of a savage lion. She is after him who offends her."

—*Stela of Nerferabu* from the Place of Truth

I came across Meretseger when I visited the Valley of the Kings. At first I was stunned by the inner silence in that valley: it was like

walking into a vast, highly tuned cathedral. I later learned that one of Meretseger's names is *She Who Loves the Silence*. I stood among the hills that house the various tombs and I felt sad for the desecration of the tombs that had happened over the years.

A very clear voice said to me: "Don't be sad, I protect those who need protecting, and ignore those who do not."

I immediately got a really strong visual of lights all over the valley, sparks of souls still sleeping undisturbed in the hills. And there were hundreds of them.

She then called me to a particular tomb tucked away at the foot of the Peak. The tomb had been desecrated in antiquity, but its wall paintings and vast space were beyond beautiful, and it still hummed with power. It led deep into the foot of the Peak.

I could feel Meretseger all around me in that vast, deep place. That it had been ransacked seemed irrelevant: it was a still, sacred space deep in her belly, and still held its tuning. Even though the body of the original female king had gone and it had subsequently been usurped by another king, there was something powerful, still undisturbed, that resonated in that place. Having living people walk in and out seemed not to disturb the place, but we were very cautious, respectful, and spent some time there being in the silence and honoring the power of the Peak.

I noticed that no one else came in besides us (three of us), and it seemed forgotten, unpopular. Everyone walked past its entrance as if it didn't exist. As we came out of the tomb, a tourist was hanging about outside, deciding which one to go in. He saw us come out and asked if it was worth visiting. I immediately said, "yes, it is a stunning tomb,"—then kicked myself for blurting that out. He was a typical, loud, crass tourist and I knew at once that I should have kept silent to protect the place.

But I need not have worried: something most peculiar happened. He got to the threshold of the tomb, but could not step over it onto the stairs down. He tried a few times and seemed very embarrassed as he dithered at the entrance. We three stood and watched

in astonishment. In the end he gave up and stomped off. Meretseger had rejected him.

We had posed no threat to the tomb, and because we three all had deep magical connections with that place we were given not only access to it, but we were lucky enough to have some of its beautiful power revealed to us. Somehow our names were on the *in list*. This could have come from previous magical work and connections, or bloodlines, or other lives. I have no idea which of those it was, but something allowed us full access to that astonishing place, and it was one of those experiences that changes your life.

A completely closed-down dumb tourist would most likely also have been given access, but would not have discovered any of its treasures. They would have left unharmed, as they were no real threat to the place. Anyone with agendas trying to get into that tomb would most likely be rejected, or least be given a very uncomfortable time, as the hapless tourist was.

And this brings me to how these Underworld guardians operate. In terms of inner energy and inner vision, i.e. meeting them in vision, these beings can block you immediately and mercilessly lash out at you. In terms of physical connection, if the person has some inner senses, they will be repelled by the guardian by way of a sudden change in emotion or a feeling of danger. If they continue and physically enter the space, and they are a threat to it, they will be struck. This does not mean they will suddenly fall down dead; it means the inner venom hits the person's sphere and begins its job of destroying them.

How that destruction manifests largely depends on the being's particular power. It can emerge as physical illness, mental illness, extreme bad luck, or freak accidents. If the confrontation is in vision, they will be kicked out and very likely also have a good dose of venom hit them. This will unfold as illness, physical or mental.

I slowly began to realise that the treasures these Underworld beings guard in these ancient places are not physical treasures but

inner ones. The inner balance, harmony, and power contained in some ancient tombs and temples are of far more value than any ancient baubles. They do not seem to care much about the physical objects, but they will defend their place's inner powers with a terrible, fearsome aggression.

But if your name is on the list, these beings will let you pass and will guard you also. Some of the more powerful ones, those with a long range of reach across lands, may also 'stay' with you as a guardian. An aspect of their power stays with you: you become part of their brief and they will watch over you. I suspect this ancient and powerful dynamic is the root of the subsequent, but very fragmented, magical understanding of having 'demons guard you.' You cannot force or beg these beings to protect you, but if you come within their orbit and connections are made, and you are in the pattern of whatever they are protecting, then you too will become protected.

6.2 Underworld guardians and lines of connection

The reflection process also happens with demonic gates and guardians, but they delve more into your past, your blood, your connection to the land, connections to you through magic, and your children. If you are working with the Fulcrum and also on constant self-assessment, this should not be a problem.

If, however, you have retained unhealthy links in magic, this *can* be a problem. We have talked about the dynamic of every ritual and every visionary working and connection staying as a pattern in you. There is another store of connections that can adversely affect you, and it will come sharply into focus when you stand before an Underworld being. That is connections to unbalanced magical people.

When you work magically with a group, particularly at deeper levels of magic, connections between the magicians form as part of the pattern. The magician who is the anchor or

leader of a group is usually the source of those connections. If that magician is working in a balanced way, those connections are fruitful and healthy. If, however, the lead magician is unbalanced, then those connections can become parasitical: the lead magician can suck the vital force out of the other magicians and students. This creates a very unhealthy pattern. When you stand before an Underworld being they see you are a holism of that pattern and will likely attack you—or at least *lean* on the pattern to break it down.

The baseline job of an Underworld being is to break something down, regardless of what their focused purpose is. Confronted by a magician with unhealthy patterns, even if they are not aware of them, they will trigger to break up that pattern, which will adversely affect you.

If you break those connections yourself and restore balance then all is well and good. If the Underworld being has to break those patterns then it can potentially damage or destroy you in the process. It will not see you as an individual being; it will see you as part of the holism, so it will hit you with enough power to destroy the pattern. That is not such a good thing!

These links and connections are more common in people today as more people connect with magic, and there are platforms for anyone to set themselves up as a leader or teacher. This is why discernment is such a major tool for magicians: learn what to avoid and learn to walk away from glamorous but unhealthy connections.

Such connections can be magically untangled from your own pattern by working with the ritual bath done in a certain way, which you will learn in this lesson's practical work. Doing a ritual bath the day before a full moon (when it is strongest) and adding into the recitation the removal of all connections from the unhealthy person, binding them up in the chains, and casting them out, will slowly remove them. There is no instant solution, but the monthly cleaning away of them will break up the pattern and eventually get rid of them.

The weaker the bonds, the quicker they will go.

Remember, with these very real powers in deeper magic there is often no one instant solution to a problem. Instead the layers have to be peeled off. How long that takes varies enormously depending on the power of the connection and what caused the connection in the first place. Casual connections can be broken easily, but if you have worked ritually and/or in vision in any depth with an unhealthy leader then you will likely have a bit of a tangle to get rid of.

The other downside of these connections and tangles is that the unbalanced leader can draw on your energies and vital force and literally suck the life out of you over time. This connects you deeply into a parasitical situation which the Underworld being will spot and attack. The more powerful the connections and tangles, the more powerful the attack: think in terms of Set and Apophis.

In today's magical world, which is messy, diffuse, and full of unbalanced leaders, anyone who has worked in various groups is going to have some form of connection. This is another reason that Quareia training is for the most part alone: it is harder, but it also sidesteps such issues. Until only quite recently it was very difficult to find a magical lodge or group, and most people who did dip into magic in any depth tended to work alone.

The whole lodge/group idea is fairly modern and is one where people hark back to ancient temples and priesthoods in an effort to recreate that pattern. But people forget that such patterns came at a heavy price which also protected them: they lived and worked in the temple, they were carefully chosen, and they spent their whole lives under the protection of certain deities in return for a life of devoted work.

Modern magic is not like that. You are out in the world with all that such freedom entails, and this also makes you prey to magical predators. Learning to work alone, then working in small groups as and when needed

with people you trust, sidesteps a lot of the connections issues.

When you stand before an Underworld guardian they will also see your bloodline and any unhealthy imbalances within it. Every blood line has these imbalances—just think about the people in your family at present! This will give you a snapshot of what bloodlines can store up. These imbalances are of no real consequence if you are already addressing them. Working to balance yourself triggers a process of rebalancing whatever is in your blood as well, along with work you do in the Underworld and with ancestors.

Keeping an awareness of working towards rebalance, regeneration, and not repeating past mistakes—yours or ones within your family—triggers pattern changes within you which are then passed on to future generations, even if you have no children yourself.

And that is an interesting dynamic, one I have observed in my own family and the families of magical friends. The work you do will not only affect any children you have, but the children of your siblings as well. The power flows forwards *and backwards*. This brings about change in your parents' pattern as well as the pattern of the subsequent generations. You are linked to your siblings through your parents, and the power of your work flows back to the parent, across the line to your siblings, then down to their children and beyond.

When you stand before a powerful Underworld guardian they see all of this, and if they see new lines within the pattern, lines of magical regeneration and rebalancing, then there is no need to attack anything: you are dealing with it yourself.

So remember, when you stand before these beings, what they see is not personal or individual to you. They see a pattern, and if the pattern is working towards balance in an active way then they will not trigger to destroy it.

Constant work on yourself, the land around you, and maturing yourself through service to others and the land, not only teaches you a

great deal of magic, but it also slowly changes your long-term pattern. This in turn lets you access much deeper parts of magic, parts a lot of people would be rejected from.

When you come across an Underworld guardian, if you have no connection with whatever is beyond them and you are no use to it, then they will reject you. A simple rejection is no big deal if they have not triggered to destroy something within you. If this happens you do not push for access. You just walk away.

If you have no connection to whatever is beyond them but you have something that is needed by whatever they are guarding, and your pattern is okay, then they may let you through. When this has happened to me, I have found that actually I *do* have a connection to that temple, I just didn't know it. When a magician reaches an Underworld being guarding a place, the magician often brings skills, tools, connections, and knowledge that may be useful to the temple powers. If this is the case, you will be allowed access, but you will be expected to do a job in return.

If the temple is balanced in terms of creative and destructive powers then you can do your job, whatever they ask for, and leave unharmed. Sometimes this brings with it a 'credit note': you helped them, and sometime in the future, when they pick up on you in need, and if it is within their power, then they will help you in return.

But if the temple beyond the guardian is unbalanced or works only with destructive powers, then you can get yourself in a sticky mess pretty quickly. This is why it pays to do your research before you dive headlong into a specific temple. If, for example, you were reaching for a very ancient temple and the guardian let you through, then you may find yourself confronted by an ancient deity or being who wants you to sacrifice a child, or yourself, in order for the temple to refuel itself. I kid you not, these types of things do happen, but thankfully these sorts of temples are pretty deep, which tends to filter out most of the dabblers and idiots. If you refuse you

may have quite a battle on your hands to shake off the temple's influence.

I made that mistake once, and I will never make it again: lesson well learned. If you intentionally go to a temple in vision or physically, and you are a working magician, make sure you know about that temple before you attempt to reach it. With outer temples we can research by looking into history and archaeology. With inner temples you can use divination, or you can work through the Library, which will block your access to temples that do not mix well with your pattern.

Trying to reach into an Aztec temple, for example, would just be stupid. The beings that still operate in that pattern are still bloodthirsty—they will pay for blood and if you do not give them what they want then they will take yours instead. So really, think carefully.

But not all ancient temples are like that, and some are still wonderfully tuned and powerful. The Underworld beings that guard them work closely with the deities and are often presented as their 'children' in mythology. When you come across a tale of a goddess giving birth to a snake man, or a multiheaded terrifying being, you are looking at a story that tells you Underworld guardians look after that deity and temple.

These guardians are not evil and nasty; they are old, powerful, dangerous, and work by tearing apart anything that comes near the temple that is badly unbalanced and ready for destruction. They deflect and terrify the curious, they ignore the stupid, and they welcome those who are potentially an asset to a temple. And in return for your help they will also potentially guard you.

6.3 Reflecting humanity back

One thing that can happen when you stand before a powerful Underworld guardian is having a reflection of humanity cast back at you. This can be very unnerving, as you see the whole of humanity (and also nature) from

the perspective of the Underworld. Essentially you see everything eating everything else, everything struggling against everything else to survive, and the lowest aspects of humanity: its cruelty, evil, and ignorance. Just as angelic guardians seek out our potential, Underworld guardians seek out our basest instincts and unbalanced selves.

They look from the nature of their own being: Underworld beings seek out degeneration that needs composting, and when they reflect back to us then this is the deep aspect that we see. The Underworld is everything that *was* and it looks at us in relation to everything that *is*. If we are working to improve ourselves and everything around us, the struggle we are engaged with stands out when they look. But when it is reflected back to us, we get to see the whole horror side of humanity. This can be very depressing.

When we get to see humanity without its clothes on, rather than plunge into depression or escapism it is wiser simply to realise that it is what you live amongst and are part of, but through your work you can trigger change and balanced regeneration. This reflection can affect you deeply, and this is a good thing, as it shows you what is truly important and what is not.

Recall the old faery tales that tell us how gold found in the faery realm turns to leaves when we bring it into our world. That tale is often told from the perspective of disappointment; in fact it is telling us about the real treasure: the nature all around us. Nature in its full truth: teeth and claws, disease and death, as well as beautiful trees, wonderful birds, and stunning animals, is a treasure to behold.

6.4 Gates

As I said earlier, gates that are Underworld beings for the most part tend to be *glamours* or distractions. They present an enticing door that attracts the neophyte, the stupid, the overly curious, and the skimmer: the one who looks quickly without looking in depth and makes assumptions based on a brief view.

Underworld beings that present as gates are there to filter people away from the true gate which is often nearby. They appeal to a human's lower senses as a means not only to distract them from the true gate, but also to trap and unravel those who have got far enough into an inner realm and who in fact should not be there.

Doing inner visionary work is never easy. Usually the training teaches and filters the student so that as they mature and gain skills they can reach deeper into the Mysteries. However there are always some—natural visionaries—who can access these places either through their own abilities or by taking substances that open their minds to these places.

Often, but not always, these types of magicians have not gone through any polishing process, yet by nature of their natural ability they can find themselves standing before these very enticing gates. If their natural instincts are good, then no matter how sparkly these gates can appear their instincts will tell them that danger lies beyond, and they back away. If they do not have good instincts, then their curiosity and wish to gain whatever they think is beyond those gates takes over, and they pass through those gates. The gates will not block them: if they are stupid enough to want to push beyond the gate, then they will be confronted by whatever lies beyond.

Often what lies beyond these gates is a glamour or false Mystery to keep them busy while unravelling them until they become trapped. Usually what they find is a reflection from within themselves. If they recognise this quickly enough then they can withdraw with only transient damage. If they become enveloped in the glamour then it will stay with them as they leave the vision and they will begin to unravel mentally. If the power being guarded is deep enough, then they will unravel physically as well.

This is not a punishment, as no such thing exists in the inner worlds; rather it is to ensure that they never step into the Mysteries again. This can present as the onset of a long-term

physical disease that effectively hobbles them and stops them doing further inner work—that is the kinder option. Or it can present as the onset of mental illness or the triggering of a latent mental condition. This also keeps them out of the inner worlds, trapped within their own glamour. These gates ensure that anyone potentially destructive to the magical pattern is taken out of that pattern and *kept* out.

If the gate is in the Underworld itself, this brings about a shift in its dynamic: it is on its own turf and as such is in harmony with its surroundings. Again the gate will filter out those unsuitable to move beyond it, but an Underworld gate will give true access to the deeper Underworld realms beyond, if the magician is suitably matched to their powers. It is a subtle but important difference.

The key for the magician is to know whether or not they are able to move beyond the gate without triggering its unravelling process. Such knowing is difficult: the Underworld hands over all responsibility of choice to the magician, and the magician must dig deep within themselves to see if it is appropriate for them to delve deeper. Gates and guardians do not present as often in the Underworld as they do in the other inner realms, so when you come across one you know you are bumping up against a deep and powerful place. Unless it is a matter of life and death that the magician forges forward, usually when you see a gate/door/wall in the Underworld, it is wise not to try and access what lies beyond it.

Usually a magician working down in the Underworld accesses its places through stairways, tunnels, rivers, and so forth. Doors in the Underworld that present near the surface world are not as dangerous, but care should still be taken, and there should be a good reason *beyond curiosity* for trying to pass beyond them.

The classic sign of a magician who having passed through an Underworld being as a gate is starting to unravel as a result is a presentation of the *messiah complex*. They have a burning evangelical sense of ‘revelation’ and

become obsessed with certain ideas. Much lesser versions of this presentation happen a lot when a magician loses balance for a short while, and it may take a while for them to come fully back in balance. But a sudden onset, extreme expression of this complex is usually a sign that they have been hit and the unravelling process has begun. Sadly it is rare for a magician who has taken a full hit from this power to recover. Essentially they are locked out of the deeper Mysteries by way of their madness.

There is an interesting dynamic that happens with glancing blows from guardians and minor unravelling from gates, and that is one of *birthdays of the event*.

One can usually recover from a minor blow, impact, or unravelling within a couple of months. However, at the same time each year, the magician will get an echo of the same symptoms that will last for a few weeks. This also happens when intelligent parasites have invaded someone and have been ejected: each year at about the same time, some of the symptoms will surface again for a month or so. Each year it will get less and less and finally fade away, but such annual revisitings of symptoms is a major sign that a magician went too far, too deep, or was invaded.

If this happens, all magic should cease around that time of year until the echo finally wears off. Eventually this pattern within the person will shed, like a dying skin, and the person comes out the other side a lot wiser..and certainly more cautious.

6.5 **Task: Ritual bath with breaking of connections**

Doing this exercise will teach you how to break connections leeching your vital force, and to do it without also cutting connections to those that you *load share* with.¹ When you have children, partners, family, and so forth, often those deep connections serve to protect, as well as connect you to, those to whom you are

¹Note: in the Quareia Magicians deck, the Scapegoat can indicate load sharing.

close. We are far more connected energetically to each other than most people realise, and that is natural and how it should be.

The only connections that need breaking are magical connections that are potentially unhealthy. This can be dealt with simply and one of the methods you can use is the ritual bath. Do a ritual bath for yourself, and when you come to the recitation over the water add in the breaking of all magical connections that run to or from you to other magical people that may be leeching vital force or adversely affecting you or the person on the other end of the connection. Work out your phrasing and do the bath the day before the next full moon.

Once you have done this, you will know what you are doing and can use it in future if necessary.

Remember, you are breaking connections between you and another *person*: if you wish to break connections from a magical system or pattern, this takes longer, and you also need to think whether or not that connection is good for you. Divination can help the decision.

If you have the bad luck to be strongly connected to a very unhealthy magical line, doing the bath with the breaking of connections the day before each full moon for a series of months should certainly loosen those connections if not totally break them.

If a week or so after your bath the person you broke connections with starts appearing in your dreams or in your mind during the day, then they are actively magically working to keep a hold on you. Every time they appear in your thoughts, reject that line of thought and exteriorize that rejection by voicing it. Then take another bath at the next full moon. The bath takes care of the magical side of things, and the exteriorization of the rejection using the person's name and the words of rejection retrain your mind and dismantle that connection. If you do not know the person's name, give them one based on their parasitical nature. Do not think about that connection unless it pops into your mind, and when it does, reject it. This works like a dripping tap to reform your thought patterns.

6.6 *Task: Ritual*

If you have a serious problem with a magical person trying to tap into you and retraining and baths are not enough, then ritualizing the rejection using the directions, the Limiter, and the north gate can take care of the magical hook being used. Everything works in layers and often with such problems, unless it is a simple problem, layers of action will work well together.

Map out and write a ritual to break magical connections. You are in the Fulcrum, and the powers drawn on would be the Limiter to slow down and then cut the connections, and the west and north to compost the pattern. Work it out for yourself and write it up on computer.

6.7 *Task: Vision*

Go into the Underworld and lie on the ground in the Underworld Forest. Once you are still, ask to see the surface world of living humanity as a holism. This will appear in many different ways to various magicians, but overall you will see how everything consumes everything else.

6.8 *Task: Research*

Research goddesses who have strange children. This will show you the Underworld guardians that work with deities and are deeply connected to them. Various versions appear worldwide in ancient myths, and will give you an idea of these beings before Christianity created the demonic adversary of evil. If you look at Greek and Roman myths, look at the earliest representations and descriptions, then see how, as the culture developed and then went into a slow decline, the descriptions become more of what we would expect from Christian mythology.

One thing that can help your research is to watch films based on ancient myths—for example *The Odyssey*, *The Golden Fleece*, and so forth. More up-to-date films may have played fast and loose with the mythology, so it would be a good and very useful task to watch an up-

to-date movie, then look at an older movie or series that stays closer to the original details.

Another thing to watch which, although it is not a straight take from mythology is nevertheless well-informed on themes of faery beings, Underworld beings and guardians, and land magic, is the Swedish ten-part series called *Jordskott*. It is in Swedish but is subtitled in English and can be bought as DVDs or downloads. It is a crime drama but in a setting of land, nature, and Underworld beings. As the episodes develop, if you keep your eyes peeled for things in the background, you will recognise all sorts of things that you have learned about in this course.

In the next few modules you will be looking at these beings from different angles and also stepping into their territory. Before you get to this it is really important that you lose anything that remains of your dogmatic understanding of 'demonic' beings, either from religion or other magical systems, so that you can work with these beings properly. So spend your time on this module challenging your ideas and thoughts about both angelic and demonic beings: clear the path so that you can get to work.

Lesson 7

Keeping the Balance

Working as a magician through all the different realms, you will need to recognise all the different types of beings you will be confronted by: deities, angelic beings, Underworld beings, ancestors, inner contacts, and so forth. Most critical is your ability to recognise angelic and Underworld beings, as they are keys to magical advancement, and also because they can be so dangerous to the magician.

It also is imperative that you understand how these beings can become part of the magical patterns that you lay down in ritual, and also around you in life. Once they are connected with in vision and then worked with in ritual, it is very likely that your contact and connection with these beings will cross over into your everyday life. The first step is recognising this, and the second is learning to keep everything in balance.

A magician who works only with angelic beings but not Underworld beings will become unbalanced. The same goes for a magician who works only with Underworld beings. Just as nature needs wasps and well as bees, magical work needs both angelic and Underworld consciousnesses to keep a balanced tension, with the human in the centre as fulcrum. The magician does not hold the control; the magician holds the *balance*. This can be quite a difficult balancing act if you are not sure what is what, and why.

At this stage of your training the best way for you to get a solid understanding of this balancing act is through theoretical planning around a practical application. Meeting and working with these various beings gives you one branch of the necessary knowledge; learning how to externalise and apply your connections with them gives you another.

Throughout your training (and then your own magical work) you will discover many different ways that these beings connect with the magician in the art of magic. And you will never get to the end of such learning. It is like looking into a room through a small hole: you get one small view. You can make many different holes and see many different views, but it is impossible, in my opinion, to remove the wall entirely and see the whole room. You may prove me wrong, but I can only speak from my own experience. Each generation of magicians can push the boundaries further, but I can only offer what I have found. Anything else would be only theory.

In this lesson we will look at the act of balance in terms of ritual practice, research, and experimentation. It is also a building block towards the adept skill of building an inner and outer temple for active work/service. Such construction work takes a great deal of skill, the foundation of which is knowing how to balance powers out, and which ones to use.

When you start the learning process for

such construction, you also come to realise that you are constructing and analysing yourself. Everything in magic works in layers and octaves, and you are an integral part. Who you are and *how* you are is reflected in the construction, not because everything in magic is actually your own psychology, but because creation itself works in layers, reflections, and octaves. We are literally all of each other and everything, and how we are within ourselves directly influences how those constructions come together. A person maturing and working towards balance in their life will construct a temple that is striving and tuned towards balance: you can only work with what you have, and everything you create has an aspect of you within it.

For this lesson we will work with the Egyptian ritual that you have already developed. The reason, if you have not already worked it out, is that although you thought you were just learning that ritual to learn about deities and the winds, it is also a ritual template for balanced magical construction. First you learned it in the context of deities, then you looked at it in terms of angelic power and threads, and now you will look at it in terms of *balanced construction* that works with both angelic and Underworld beings.

You will not as yet trigger and enact the ritual in these terms; first you need firsthand experience of these beings in their home territory to understand their deeper dynamics. But you can prepare the ground with theoretical mapping.

Swapping between visionary work, ritual work, and theoretical study and exercise creates lines of connections that have different frequencies and power levels. As these build up, as they have been throughout your training, it creates an energetic pattern within which deeper training can be contained. This keeps you safe but also lets knowledge flow to and from you along the pattern. You gain intellectual knowledge and knowledge from direct experience, and the process of going between the various applications begins to build a

personal egregore of energy and knowledge from which you can subconsciously draw.

You are now getting to a stage of training where that egregore is starting to form properly. It is your own personal 'storage' facility and is not connected to anyone or anything else except you and the beings with whom you interact. This creates *ballast* for you—which you will need in the next module as it takes you deep into the Inner Desert, a place that is the fulcrum for the angelic and Underworld consciousness, as well as the fulcrum of creation and destruction.

Working with the pattern in this lesson will tune both your mind and your egregore to a frequency that will protect you in that deeper work. It will also inform you deeply about the beings and dynamics that you will need to know about.

So let's go straight to the exercise. You will need paper and pens, and your journals to refer to.

7.1 Task: The Egyptian ritual

Using a large sheet of paper, map out the directions of your ritual space. Put the Hexagram at the top, a small pentagram in the centre, and the earth sign at the bottom. Write (in small letters or hieroglyphs) the names of the deities who appeared in the directions and the cross-quarters.

Take your time with this next step. Each of the directions and cross-quarters will have a guardian, a gate, or both. The same is true for above and below. In the centre will be a deity mediating power that is in close connection with humanity. This deity will have a connected guardian.

Using everything you know, and using research, analysis, and meditation, think about the guardians, bridges, and gates that would be present in such a working if it was done at full power. How many guardians? How many bridges? And how many gates?

Which ones would be angelic and which ones would be Underworld beings? What would their relationship be to the deities in their orbit? (I.e. do they facilitate, limit, filter,

move, guard, or translate for the deity?) And which type of Underworld or angelic being would they be? What element would they be connected to and what would be their specific action in context to the ritual? What would their likely appearance be? Would they be blocking a power or releasing one, and what effect would their action have on the magician?

Look at all these questions in relation to the ritual as a ritual of regeneration, then as a ritual of construction for a temple of regeneration; then look at these questions in terms of Divine creation.

When you construct a temple it is usually imprinted with a specific flow of power (regeneration, destruction, learning, healing, and so forth). This does not mean that only one power is present; it means that one power is the dominant force even though all the others are present and balancing each other out.

When you construct a ritual pattern such as this, it not only mirrors construction, it mirrors Divine creation: the template of creation is reflected into the template of the temple construction, just as it is also reflected in the template of a ritual of regeneration for a place or an individual. The difference is the power levels. The more power to be brought through, the more the angelic and Underworld guardians need to be present.

Write out notes, working slowly round the directions. Keep looking at the map you have drawn, as it will trigger your magical pattern in your brain, the pattern that you have built up through your work.

Remember that as a general rule in ritual patterns, angelic beings work with the creative impulse/deities and Underworld beings work with the destructive and composting powers. Also remember that the Choppers to whom you were introduced are also guardians and gates.

Here is an image from the Papyri of Ani showing the guardians and gates for the Underworld passage of death. This will give you a visual idea of the gates, the guardians,

what they do, how they present, etc. Though these gates/guardians are specific to a culture and also to a specific situation (which is death) it will give you an overview of the structure.

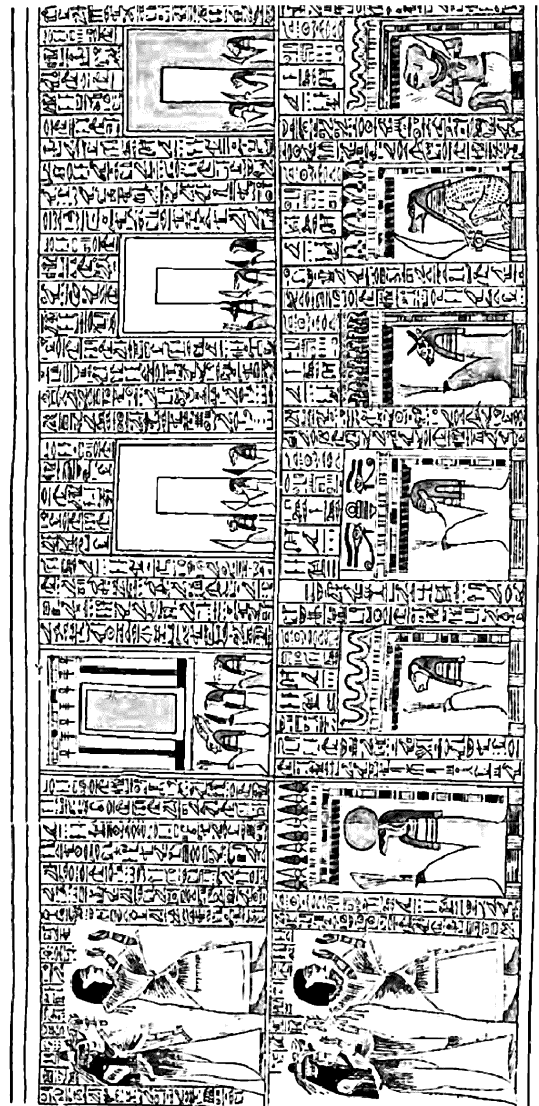


Figure 7.1: From the Papyrus of Ani (Spell 144)

When you are researching the angelic and Underworld beings, look over your old notes and look over the various different ancient texts to which you have been guided, but use them as a reference, not as an orthodoxy.

Map out what would go where and why. Because it is working within an Egyptian pattern, work with the Egyptian presentations. Remember that many 'children' of deities are either newer deities or guardians in their orbit. Look closely at both the image presentations and also the texts that refer to

them in order to discern what is a deity and what is a guardian. If you cannot find the right references, fall back on what you know and name the being according to its function.

When you have all the information, using paper, map the names, images, and any sigils, with each direction and each cross-quarter having its own page. List the deity, the angelic or Underworld guardian, and any gate, bridge, or other dynamic that would be in action. Constantly keep in mind that the ritual was about regeneration of something or someone, so all actions and powers have to be compatible with this, and kept in balance by opposing powers.

You had some hints of these relationships when it was pointed out to you in that ritual that the Choppers were attached to Set, who is a destructive deity yet is active in the creative future. This can turn into a bit of a complex puzzle, but it is a very good exercise for you to do. Later, when you have worked in vision in these realms with these beings, you can revisit this exercise and see what would be different based on your experience.

Doing this exercise starts paving the way for direct connection with these beings, and the maps and circuits begin to lay themselves down in your mind and sphere of energy.

Once you have everything on paper, type up summaries, focusing on each direction and cross-quarter in turn. Draw out power maps if you wish to, showing the relationships between the various beings, deities, and positions. Keep everything in a computer file.

Once you have finished, redo the map using only sigils and shapes: no words or pictures. Work out the sigils based on the elemental attributes of the beings in their positions, what directions they orbit, from where to where (i.e. between south and west via the cross-quarter): you are creating your own sigil language, so there is no right or wrong in this. You are not going to use these sigils for contact; rather you are using them as your own shorthand and code.

When you have the map of sigils and shapes, you will notice that it is starting to look like

some of the images from old Grimoires: they too were often codes, not always contact sigils, and they were specific to the writer. This is just an exercise to demonstrate to you what people were doing in these old Grimoires, which in turn will show you a different way of looking at those books.

7.2 Task: Tools

A second exercise for you is to do the same reflection and research, but on your tools. Each tool has a dominant power, which is equivalent to having a deity in a space. This power acts as a fulcrum and reference point for power, and on either side of that power are angelic and Underworld beings that can activate and work with each tool. The overall quality of power in the tool acts as the fulcrum, and the opposing powers keep an energetic tension that holds everything in place.

This is why you were trained repeatedly to be unemotional when working with the tools: any emotion would fire up one or other of the guardian beings that operates through the tool, causing an imbalance. A tool should be a focused power, and it draws its balance from you. If you wield the tool in an unbalanced, destructive way, then it will trigger the Underworld aspect/guardian of that tool. If you wield the tool with an emotive intention of creation, then it will activate the angelic aspect of the power, which would also knock it out of balance. Each tool works by the powers of *necessity* and *balance*, and the magician is the governor who activates and focuses those powers.

On paper, not on computer (it needs the action of your handwriting), write the name of the tool and its function, then write out the quality of guardian/gate, both angelic and Underworld, that you think would be the two balancing powers of that tool. Think about the elements, the dynamic of creation and destruction, of holding and releasing, of containing and dispensing, and how those powers are expressed through certain angelic and Underworld beings. Think about the

realms to which the tools are connected and the deities that are in their orbit (e.g. Neith/the cord).

List the powers for each tool, naming them by nature of their actions and realms, and add any insights or thoughts that come up. When you have finished type everything up on computer and keep it in a file.

7.3 *Task: The Fulcrum*

Look at this image of the Scales from the Egyptian Book of the Dead. You have already come across this image, but now I want you to spend some time studying it in depth in terms of the beings involved in the process. Take your time to look at all the beings involved, what is operating around the scales, what/who is above them, and what is on either side.

In this image are dead humans, deities, guards, gates, the heart spirit, the power of Ma'at, and so forth. Look at what or who is stabilising the fulcrum of the Scales and how they are doing it. Look at what other beings are directly involved in the balance of the fulcrum of the scales, and think about why. Why them? What power do they have that puts them in the centre of all this?

Write up your thoughts and observations based on what you now know, and do any necessary research. Put all this in a computer file.

When you have done this, I want you to draw your own version of this image. It does not need to be a major work of art; I just want you physically to draw the scales and the beings directly involved in their stability and action. So you do not need to do all the deities above the Scales, the text, and so forth: you are not reproducing the whole image, just concentrate on the Scales themselves. Put in the beings, objects, and deity powers, then think about them in terms of their wider application: how would they translate to your work with scales in your magical work?

What are the direct powers that govern the Scales, and what Underworld guardian/s

work with them? How does that translate and inform to your work with the fulcrum in ritual?

When you have finished, search the internet for images of “the Egyptian weighing of the heart.” You will see many different versions of this image. As you look at each one carefully, you will slowly start to discern the skill and knowledge of the scribe employed, and also probably the period in Egyptian history from which it comes. You will see the waxing and waning of knowledge over generations, as well as where an image has been created for a monarch as opposed to by a scribe employed by an official or rich person.

If you find this interesting, look into the scribes and workmen of the Place of Truth (New Kingdom), and see how they tried to codify and resurrect the deep magical skills and specialities of the temple scribes for the tombs. As knowledge was lost, the images become cruder and simpler, and often important aspects are missing. As knowledge is gained and protected, the mysteries flow out of the images.

This will teach you about how magical knowledge flows and contracts down generations and eras, how quickly balance can be lost, and how hard it can be to regain.

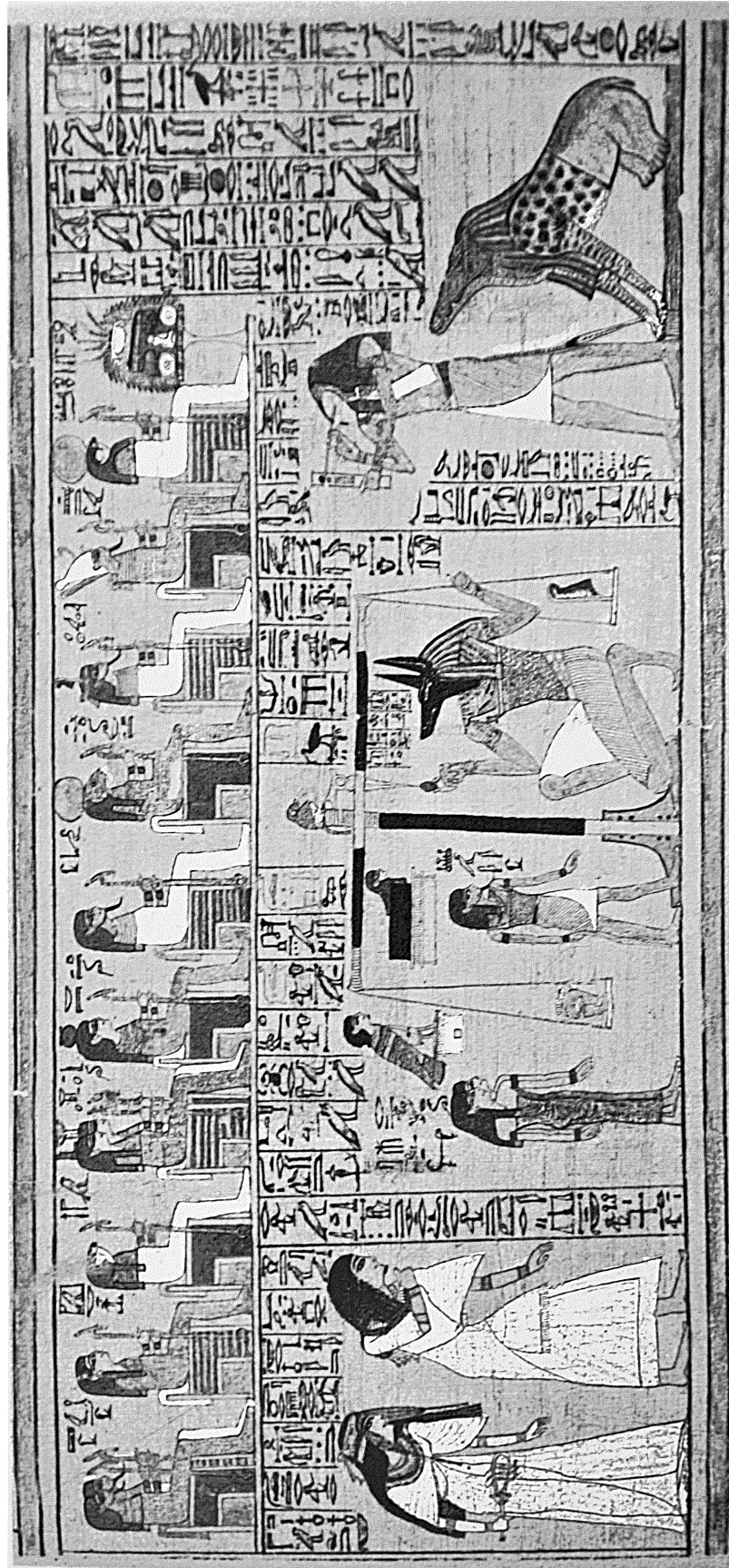


Figure 7.2: From the Papyrus of Ani (Spell 125)

Lesson 8

The Holy Guardian Angel

“If thou shalt perfectly observe these rules, all the following Symbols and an infinitude of others will be granted unto thee by thy Holy Guardian Angel; thou thus living for the Honour and Glory of the True and only God, for thine own good, and that of thy neighbour. Let the Fear of God be ever before the eyes and the heart of him who shall possess this Divine Wisdom and Sacred Magic.”

— The Book of Sacred Magic of Abramelin the Mage

The term *Holy Guardian Angel* is bandied about a lot in magic these days and people’s perception of what this being is and what it does varies wildly according to what magical books they have read. In Crowley’s early writings he refers to this as the *higher self*, which is not correct, but in his later years he wrote in a letter, which was later printed in a book (*Magick Without Tears*) this comment:

He is not, let me say with emphasis, a mere abstraction from yourself; and that is why I have insisted rather heavily that the term “Higher Self” implies “a damnable heresy and a dangerous delusion.”

— Letter on the Holy Guardian Angel

The biggest reason people want to connect with the HGA these days is to have ‘knowledge and conversation’ with it, and to have the power to ‘cross the Abyss’ and become a magus...yawn. As with all things these days there is an element of humanity that just wants things instant and easy, and to have something that will satisfy their curiosity or give them great power or status.

Methods bandied about the internet to use for contact with your HGA range from the eye-wateringly complex and totally impractical to the downright silly. They all fall down on one basic point: control. You cannot control this being. They also make the mistake of trying to contact something when they have no idea of what it actually is.

So let us look closely at this HGA, as understanding and stepping towards a relationship with this being is a phase in magical training akin to puberty...which is a stage you are now either approaching or are stepping into.

8.1 What is the HGA?

The HGA is an angelic being that is a separate and independent consciousness—and most certainly is not your higher self—yet the HGA is around and within you. The majority of people are not aware of this being, but it is there nevertheless. Not every culture has a concept of a guardian or companion angel:

working within a culture which has a sense of balance, like Ma'at in Egypt for instance, voids the need for a conscious awareness of such a being.

The HGA more or less operates on the dynamic of necessity—not only as far as its actions are concerned, but also whether or not its human needs to interact with it: most humans do not. In certain circumstances the monarch, high priest, and suchlike could benefit widely from interacting with their HGA. I am sure they had many different names for this being, and differing ideas of what it actually was.

Magicians, once they get past a certain phase in their development, can benefit from an awareness of this being, and later from communion with it.

It is difficult for modern magicians to get away from the notion that the HGA is their go-to assistant whom they can harass whenever they want. In fact this angel is a key being in a person's pattern which works to its own agenda. You cannot begin to understand this profound entity in its depths until you move away from the idea of manipulation, harassment, and asking it stupid questions.

It is important also to understand that a conscious connection with this being does not lead to crossing the Abyss and becoming a magus. In fact it is the other way round: reaching the phase of development that necessitates crossing the Abyss is also the point at which communion with the HGA comes into force. One does not trigger the other; rather they become active in the life of a magician when the time is right and the training/maturity is in place.

One of the major stepping stones for a magician or a priest or priestess is first to *know* that the HGA is a constant companion with you as you walk through life.

The second stepping stone (for a magician) is to learn how to *listen* to the HGA. By learning to listen we learn how to walk our path actively through our magical life with the help—and the limitations—placed on us by the HGA. Forcing conversation with such

a being is folly: such a wish comes from an immature and overcontrolling part of us. That immaturity itself is a barrier to communion with this being. We *want* to know, but in reality we rarely understand what we actually *need* to know—and what we do not need to know. Once more we are back to necessity versus want.

The HGA is a companion on the Path. As an angel of Malkuth, the physical and human kingdom, this being, like every other being of the Earth, has combinations of qualities and powers. Angels whose roots are deeper in the realm of creation have very specific powers, elements, actions, and roles. But angelic beings rooted in the physical world are like us in that they are combinations of elements, powers, etc. The HGA has elements of the Sandalphon, the Companion. It also has the power of bridging, as well as wielding a dynamic that you have come across in your lessons where it has been described by the term *Sword of Damocles*.

They also have elements of the Light Bearer, the Grindstone, and Restriction, all of which are angelic components of creation. We too have all these power dynamics within us as created physical beings, and in reflection of that, so too does the HGA. They are with us from conception until death, and one of the roles of a magician, if they are ever to tread the paths of the Deep Mysteries, is to know the presence of this being and to be able to listen to it.

8.2 What is contact with the HGA?

In magic in general, contact with the HGA is presented as visionary or ritualised communication via sigils, and sometimes through automatic writing. In all of those cases, which can be used, you run a very real risk of holding 'conversation' with something else other than the HGA. Using such methods to true effect takes a very skilled and focused adept who truly knows themselves as well as all the various beings in the inner worlds by way of direct experience. Even then, such

methods provide a worse quality contact than the deepest form of connection possible.

True contact with the HGA is always tricky, as there is so much else around us. The journey of such communion takes a lifetime of successes and mistakes—which is in fact part of the individual magician's development process. When a magician reaches out for contact, even with other beings, the quality of the contact relies on the magician truly knowing themselves, and also truly knowing the variety of independent beings that are always around them in one form or another.

Knowing yourself, when it comes to the issue of contact, means knowing what is your own voice, your own wants and needs, and knowing what is not you. This is truly tough, as you never quite reach the skill of truly knowing yourself completely: it is a lifelong process of evolution and maturity. Even the most skilled adept can fool themselves if the stakes are high enough. But slowly, over time, you do come to realise your various inner voices, your own inner senses and instincts, and also that which is deeper and more profound: the voice of your HGA. The understanding of that deeper, profound voice comes along with the understanding of the HGA's purpose, not your own purpose.

The other common problem with reaching for connection with this being in communion is the host of other beings constantly swarming round the magician, and recognising their influences, agendas, and so forth. When you use vision for such connection, success depends on the your practical visionary skill and experience: the more beings you have worked with, and the greater variety of beings whose presence you have been in, gives you an understanding of who is who and what is what.

When you call out magically for contact with the HGA, being in a well-tuned magical space will mostly filter out the parasites, but it will still not really focus you in on the HGA. You may connect with the HGA, but you are more likely to get another type of being that sort of fits the bill for what it is you are seeking.

Why? Because the true nature of the HGA is not to externalise the contact with you, but to internalise it. This is probably why so many magicians consider the HGA to be their higher self: internalised contact is the hardest type of contact to differentiate from your own inner voices. But the more you externalise that contact, the greater is the chance of something else stepping in to converse with you.

Visionary connection is the least externalised form of communication, and sigil/letter communication is the most externalised. But beyond visionary connection is something much deeper and far more natural, which is how the HGA connects with you on its terms rather than yours. The more entranced with glamour we are in magic, the more we wish to externalise contact. But the further into the Mysteries you go, the more the wish for glamour falls away, which in turn allows the quiet connection with the HGA to emerge.

There is a midway point that magicians can work with in order for active communion to develop, a way that is both visionary and ritual, so long as it is understood that you are working towards ultimately internalising that contact, not exteriorised it. Once that quiet connection is recognised and listened to, we can hear that communion in terms of feeling, intuition, and knowing far more clearly. And such communion only comes when it is absolutely necessary.

The quiet communion of the HGA with magicians comes through the power and force of its nature, the weave of the different angelic powers, and the knowledge of humanity. Once you work practically with the various different angelic powers of creation and destruction, you begin to recognise their signature, their 'feeling.' When the HGA is active round you for some reason, you 'feel' its energy or presence. This is why you spent time as an apprentice learning how to feel into things with your inner senses: first every day energies, then deeper ones through visionary work.

As an aside, magical visionary work also slowly triggers your sense of inner hearing, inner touch, and inner vision in everyday life. As you develop these, you slowly learn to differentiate between what is you, what is another being, and eventually what is your HGA. It can come suddenly as a voice in your head issuing a warning, a hand on your shoulder, or a deep sense of knowing that is beyond yourself. This is the HGA doing its job. This type of contact is beyond everyday issues and serves to keep you in your pattern, particularly at fate hotspots when it is imperative you survive or do something that has importance far beyond yourself.

I have had warning voices that are not myself that have saved my life, but a good example of the deeper communication was involved in the creation of this course.

When creating a course was first suggested to me by various magicians, and then strongly by Frater Acher, I shunned the idea. I did not want to start a school, I did not want acolytes, and I did not want the job of pushing and dragging people into magical knowledge. I had taught for years and slowly learned that in truth a physical lodge or group teaching is unnecessary—and in fact is largely detrimental to the development of real magicians. People would essentially sit waiting for the next mouthful...and then they would want you to digest it for them.

After a conversation with Frater Acher on the phone one day, he asked me yet again to write a course. After I put the phone down, a strong voice around me said "you have to do this."

My own voice joined in saying "too much work, it would trash my energy as it would need contacted writing, I don't have the time as I am busy trying to earn a living, and no one would read it and work with it anyhow."

I sat with this internal argument but in the silence, a deep power built under my feet: the Grindstone. Once I felt into it, a strong, steady, but powerful force rose into my consciousness and the feeling was: *if you do nothing else in this life, you have to do this.*

Even then I fought against it as such an undertaking would mean a lot of isolation, difficulty, and strain. But once again the feeling rose: *you have to do this.* Why? I asked. No answer came back.

So I searched within myself. Was I subconsciously wanting a platform? Was this course to be for others, or for myself? What was it truly for? There are a lot of magical courses out there, and it did not seem to me that I needed to add to them. In fact I felt I could be more useful connecting people with the preexisting courses, and helping them with advice. So I ignored the deeper voice and created a website which I intended to develop to connect people with courses and to give them advice on how to choose which one would be right for them. Every step of the way, that project was blocked.

It did not seem to make sense, and I still really did not want to do a course. Again the voice came, "you have to do this."

So I sat down once more and felt in to the deepest guide, the HGA.

"Do I have to do this?" I asked.

"Yes," was the answer.

"Why," I asked?

And there was no answer.

So I gave in and told Frater Acher that I would do the course, but I would need his help, which he was more than happy to offer. Without him the course would not have been born.

I was still puzzled as to why I had no answer when I asked why the course needed writing, but I knew enough to know that if the HGA did not answer, then the answer was already within me and would rise into my mind as I started the work. And it did.

Such contact is well-recorded with many magicians who have gone on to construct something: they were guided or even frogmarched into doing certain projects, but always that contact came from that quiet, deep communion that only surfaces when necessary.

In a strange way this confirms and yet contradicts Crowley's idea of communion with the HGA. His approach was to initiate

direct contact through ritual magic, in order to know one's will or purpose. By his own admission he never achieved this, but his understanding of the process matured as he aged.

The HGA guided me towards my purpose without me realising it. And it is this organic and very natural process of communion that allows the deepest form of contact.

Magically I have used various magical methods to connect with the HGA on my own terms, when I wanted to know something that I felt was very important. Invariably what came back was the message that I was an idiot. When I tried divination as a form of communion, the fool was always the central card. I had managed to trigger direct communion, only to be told I was stupid.

Why? Because I was trying to force communion on my own terms, when I *felt* I needed to know something, when in fact when I really *do* need to know something or be aware of it the deeper voice of the HGA makes itself known loud and clear.

This is a major understanding: letting go of the need to control is so very important and allows true, necessary contact to flourish. Which brings me to the purpose and action of the HGA.

8.3 What does it do?

The HGA's action in an ordinary person's life and a magician's, priest's, or priestess's life is different; or perhaps I should say it is more developed in the case of magicians, priests, and priestesses. The more you delve into magic and/or the Inner Mysteries, the more the person and the HGA are brought closer together.

When you are clueless or not magical, the HGA seems to take a more passive role unless their human has a strong fate, in which case the HGA tends to intervene more in their lives.

In life a soul steps into a fate pattern and lives within it, and it chooses whether or not to evolve within that pattern. If a person's life is very fateful and will affect a wider group of

people, then the HGA will uphold the wider pattern while the people within that pattern make their individual choices. The upholding of a wider pattern to which an individual is key seems one of the major briefs of this being. Within that pattern a person may choose pathways and create actions, and how they get to the root of the pattern in their lives is very much dictated by their own choices.

When a magician, or someone studying the Mysteries, steps over the thresholds (as opposed to simply reading books and dabbling), a different journey begins to unfold. The further a magician moves into the Inner Mysteries, the nearer they come to close communion with the HGA.

With this also comes the dynamic of the *Scales in Life*: your actions start to have immediate effects, be they in the ordinary world or in magic. The HGA is part of that process. While the Inner Mysteries bring you closer to the HGA, such study and practice also starts to wean you from passive protection and plunges you into cause and effect.

It is like when a parent gives a teenager freedom to make their own choices and mistakes: now they have to live with those mistakes. If, however, those mistakes are dangerous, the HGA triggers and the magician is protected or blocked from action, particularly if the pattern of the magician is one of evolving. This does not work beyond the life length of the magician: the HGA will not interfere when the life length of the magician is at its end. When it's your time, it's your time.

The deeper you step into the Mysteries the narrower the path becomes, and the Sword of Damocles dangles dangerously over you. You are the sum total of your actions, and the HGA will not stop the sword falling on you, though it will warn you if you are coming dangerously close to a strike. How that warning comes depends on how closely you pay attention, and which of your senses are strongest.

Essentially the HGA is there to nudge you along the path of inner evolution and to teach you the boundaries of the Mysteries in direct

relation to your own fate. It will protect you to some extent while allowing you to fall down in order to learn. This is outlined in a quote in the Abramelin book:

“Let the Fear of God be ever before the eyes and the heart of him who shall possess this Divine Wisdom and Sacred Magic.”

As you step deeper into the Mysteries, the training wheels come off and you move amongst great and beautiful powers...deadly ones. The ‘fear of God’ is not about religion and rules, it is about knowing, truly knowing, the Divine forces of creation and destruction, and all the self-responsibility that goes with it. The ‘fear’ in the fear of God is the knowledge of the power of Restriction (Gevurah). That power gets a lot more immediate in the life of a magician or mystic if they tread deeply enough into the Mysteries.

If you are ignorant and do not know, then your own stupidity is often your saviour. But if you *do* know and still act ignorantly then you will edge closer to the power of Restriction. The HGA will try to warn you, but it will not stop you. Unbalanced actions done in knowledge are *your choice*...and you will bear their consequences.

Actions done in ignorance but from a wish to evolve will trigger the HGA to try to steer you away from them. And this is also where the planetary spirits come in: as their influences wax and wane in our lives, they trigger us to impulse and action. Once we understand that and learn to work with them rather than being ridden by them, the HGA becomes a bit like the conductor of an orchestra. Slowly, through listening to the quiet voice of the HGA, we begin to understand how to work with the forces around us and to navigate our way through the dross.

I have had different types of contact with this being, and it has evolved into the form of a deep knowing that is beyond me, a hand on my shoulder, a voice in my mind, dreams, visions, and so forth. Though magicians are often

guided by numerous beings, and from our own quiet inner voice, the contact of the HGA has its own signature feeling, one that can only be understood by a magician through their own experiences. Each magician is different, and each contact with the HGA is unique to the person.

That being said there are things a magician can do, not to force the contact, but to open the door to it, and we will look at them in the practical work. Once a conscious magical act has been done to open that door of contact, each magician must then learn to listen—not only in magical acts but also in everyday life—if the contact is to strengthen and develop. But remember, for strong and healthy long-term communion with this being, let the being speak to you as and when is necessary. Don’t badger it with stupid questions every time you get a bit frazzled or curious in life.

Virtually every magician who manages to make this contact then goes through a period of not knowing if the contact is actually with the HGA or is just their own inner voice or imagination. This is normal, and such a quandary is moved past by treating all warning voices as if they were the HGA. Slowly, through direct experience, you will learn to filter and recognise what is what.

It took me a long time to figure this out myself, but eventually I learned. And this is also the key to deep magical learning: through direct experience you learn to discern what is you, what is of no consequence, and what is an important event or contact. If you try to filter or identify a communion too early, or constantly question everything, you can end up locking down the contact.

The important thing to remember is that the HGA is a *bridge* between you and the Divine: it oversees the Divine spark within you and is charged with overseeing the development of that Divine spark that is also your true self. It is not there to make sure you have enough money to go on holiday, to get you laid, or to give you an instant download of True Knowledge™ and catapult you to the status of Magus.

8.4 Resources

One of the things I discovered—I have not found any other references to anywhere, but it is very strong—is that one of the things the HGA seems to do is oversee your pots of resources. I have talked about these before.

When I discovered them, I wanted to experiment...and I learned very swiftly that trying to manipulate the resources available to you ends badly. What I also discovered was that the angel that personally oversees you as you walk through life is also the one who manages your necessary resources.

Though it is not a good idea to play around with your various resource pots, you can check on them, which will tell you where your weaknesses are at that point in your life. This can help you make a serious decision about how to manage your resources at that time. When one resource, say creative force, is low, and you are an artist who is also working magically, then backing away from creative acts while working magic will stop your force being totally drained off. These are human decisions for everyday issues.

If you are in serious danger because of a low resource, then the HGA will steer you away from certain actions in order to preserve your vital force and not let you drain yourself to the point of death or serious danger.

When I was experimenting with this I found that my limited perspective and lack of true knowledge of what each resource held, and how they operated, put me in danger. I switched resources from one pot to another, and immediately put myself in danger: the effects of the magical work were strong and immediate, and manifested physically within a couple of days. I was not expecting such a strong outer reaction, and I realised I was playing with fire.

I talked to the HGA. It said “back off and let me do my job, stupid human.”

And we are back to not trying to control too much and just letting beings and people do their jobs. If you focus on what you are supposed to be doing, the HGA will do its job and ensure you have what you need to do

yours. The more important the job at hand, the less you should try to interfere with the process.

On more day-to-day terms, if you check your resources at a critical point in your life and see that something like health, or visionary/magical resources are low, then you can make a decision to back away from a line of action, or go into seclusion for a while so that you can regenerate. But usually the HGA will manoeuvre you in life for that anyway. We think we are being smart when we intervene like that, but often we are still clueless. When it comes to powerful points in a magician’s life, often you have no control over what is happening—and then it is time to trust. Do your human stuff and let the HGA do their stuff.

With the resources, because our ability to view the path ahead is often limited, we can often misunderstand what is needed and what is not: we do not get the bigger picture. If the bigger picture is very important, we will also be blocked from viewing it using divination: the reading becomes nonsense and almost impossible to read. This is the HGA blocking your view, as it is likely you would not fully understand the wider process that is happening: it saves you from your own stupidity. When the event finally happens and you are on the other side of it, when you look back, you will see the action of the HGA, and see where your resources were protected for what was necessary for you; and you will also see how you were protected and guided, even if at the time you felt bereft and alone.

8.5 *Task: Part I: Vision to connect with the HGA*

This simple vision puts you into a connection of awareness of your HGA. From there, listening and communing will develop as and when is necessary. As with all magic, once you have opened an inner door and acknowledged a being, a conscious connection is made from which relationships can build naturally: you

step from a passive, silent relationship to one where lines of contact can be forged.

That contact and its quality is up to you and how you decide to develop it. As an initiate you are no longer led by the hand; rather you are shown the door and how to open it. And remember: the HGA is not your personal assistant, and your everyday problems are of no concern to it: its focus is on keeping you on the path you have chosen to walk and keeping you in one piece while you walk it. If that path is dangerous, the HGA will let you know or divert you, but you also have to pull your weight in your life and work.

Set up your work room, light the lights, open the gates, and do the Fulcrum ritual to tune the frequency. When you are tuned and ready, go in vision to the Inner Library. Go to the Stone Temple with the intention of forging a conscious connection with your HGA. As always for initiates, the best place to connect first with a powerful angelic being is the Stone Temple.

Once in the Stone Temple, go round the directional altars there and greet the powers in the directions, then stand in the centre facing south.

Be aware of the Divine powers above and below you, and of the power of the Light Bearer and Restriction behind your shoulders. Bring that power through your arms and put your hands together before you (and do this physically too), palms together. Feel the two powers in your arms come together in your hands.

Keeping this position, call to the Companion in the south and ask them to be with you. See the Companion come through the south altar, the black and white path coming with him into the temple. The Companion will place his hands on your shoulders, look in to your eyes, and then talk to your heart. Wait until that communion has finished, then look into the face of the Companion. While looking in his eyes, tell him that you wish to forge a more conscious connection with your guardian angel.

The Companion will blow into your face and into your forehead, and then will touch, push, tap, or strike your forehead. Let the Companion do what it needs to. If it hurts, ignore the pain and keep a steady gaze on the Companion, who will replace his hands back on your shoulders.

As you gaze into the Companion's eyes you begin to feel a buildup of power behind you, above and beyond the powers of the Light Bearer and Restriction. You will slowly begin to feel a buildup of pressure behind you, and whatever is causing that pressure seems to merge with the powers of the Light Bearer and Restriction, as if spreading out within and through those powers. You will feel heavy hands upon your shoulders, and those heavy hands join with the hands of the Companion. You may feel power begin to flow back and forth between the presence behind you the Companion before you.

The Companion begins to talk to you. He is translating for the HGA behind you. Listen. Even if you do not understand what is being said, just listen—and do not be tempted to ask anything. Just let the power speak to you, and keep your mind centred so that the translation can reach you.

The Companion may raise their arms and do something to you. If they do, you will feel the power of the HGA also flowing through the Companion: the touch of the Companion is also the touch of the HGA.

When you have finished with that communion, stay silent in that deep place and learn the feeling of the HGA behind you. This feeling is the signature for you of your HGA. You may need to work here a few times to learn the feeling and to let it also be felt in your everyday life.

When the Companion withdraws, bow to him and feel the pressure lift from you. Wait until the Companion has completely withdrawn from the space before you leave too, going back into the Library. Take note of what happens around you in the Library, and

what contacts come forward to connect with you.

When you are ready, come back to your working space and sit in silence for a short while. When you are ready, open your eyes and stand up: you will immediately go into ritual.

8.6 *Task: Part II: Ritual*

Get up and go round the directions starting in the east. Just stand before each altar in silence and commune with the energy there. Once you have been round all the directions, go and stand before the central altar facing south.

Be aware of the powers above you and the powers below, the powers of the directions, and the bridges in the cross-quarters. Build up the pattern in your mind and feel the energies around the room.

Now cast your mind to the powers of the Light Bearer and Restriction behind you, and the path of the Companion before you. Once these powers are clear in your mind, feel the feeling of the HGA build behind you as it did in the vision.

When you have a clear sense of that power, let it flow through you and beyond you into the south: its power comes from behind you, passes in and around you, then flows out into the path before you. The HGA power anchors your past, fills your Fulcrum, and opens the way forward into the future.

Call out to your HGA, but do not ask anything. Simply voice that you are aware of the being and welcome him into your conscious life. Thank him for what he does and tell him that you wish to learn how to listen and hear him better.

Once you have said this, be still and silent. Let your heart speak to you, as the HGA and the spirit of your heart are very closely linked. It will be hard to filter out your conscious mind and the voice of your heart, but use what you know about yourself to filter the words and thoughts.

When you are ready, hold your arms out to your sides. Moving your left arm across and placing your left hand on your right shoulder, say:

“Left hand of my actions and work, I place you on the hand of the guardian angel on my right shoulder, the shoulder the bears the weight of my deeds already done. May my actions and work be guided by the steady hand of the guardian, and may I feel the weight of his hand on my right shoulder when my Harvest is unbalanced.”

Leaving your left hand on your right shoulder, now take your right arm and place your right hand on your left shoulder and say:

“Right hand of my Scales, I place you on the hand of the guardian angel on my left shoulder, the shoulder that forges forward into the future in work and deeds to be done. May my past mistakes and misdeeds inform my future actions so that I evolve and serve, and may I feel the weight of his hand on my left shoulder when there is much to be done.”

Stand in silence with your arms crossed across your chest and turn your awareness to your heart spirit. Say:

“Spirit of my heart, you witness my deeds and work, and you witness my Harvest. Speak freely to me of your wisdom, and may the voice of the guardian flow through you.”

Feel the hands of the guardian upon your shoulders and say to him:

“Guardian, should you light the way, I will follow. Should you block me from a path, I will submit and trust you. Should you stay my hand, I will stop and listen.”

Open your arms out to the sides and bow in acknowledgement of the power of the guardian.

Go round the directions, starting in the east, and commune with the contacts in each direction. Listen, observe, and take note of any contact/communion that happens. When you have finished, close down the room and put out the lights.

About this ritual

This ritual externalises the vision in the Stone Temple. It also voices your relationship with the guardian—and as you know by now, the physical voice uttered in a magical space can be powerful, and whatever is uttered should be kept to.

You have also defined the first pathway that the guardian can use to connect consciously with you: through feeling the powers on your shoulders and through communion with your heart spirit. This can translate to feelings in both the shoulders and the heart. If you find yourself in a very difficult situation and really do not know which way to turn, be still and feel into your shoulders. Which one feels the heavy weight of the guardian? The left shoulder is the power of forging forward, the right shoulder is restriction and would be telling you to hold back.

If you get a sudden feeling in your heart that seems to come out of nowhere,¹ then your heart spirit is trying to translate something to you from the guardian. If it is a wonderful feeling, the guardian is lighting your way. If it is a bad or fearful feeling, the guardian is trying to warn you about something.

This is a first step towards a stronger communion with the HGA. This being can talk to you through vision work or *through your body*. It will take time for your body to adjust to this and learn to decipher the signals, but over time you will build a unique method of communion from this foundation.

¹And you are not having a heart attack or indigestion, and are not in the midst of an emotional meltdown.

8.7 Task: Research



Figure 8.1: A Fravashi

For a different perspective, here is an extract of text from Persian Zoroastrianism on the same subject. It is taken from the text of *History of Zoroastrianism* written in 1938 by M.N. Dhalla.

You can look it up if you wish to read further into this different perspective. In Farsi, a guardian angel is known as a *Fravashi*.

During the lifetime of the individual, his Fravashi accompanies him to this earth. Read this and think about it.

When a child is born its Fravashi that has existed from all eternity now comes down to this earth as the higher double of the child's soul. The soul is the ego proper, the real I-ness. Every individual soul is accompanied by its Fravashi.

This Fravashi acts as a guardian spirit, a true friend, and an unerring guide of the soul. Here is the divine voice of an infallible monitor who now advises and now admonishes the soul, now applauds its action, and now raises a voice of warning at a threatening spiritual danger. This divine agent in man, we may infer, sits enthroned by the side of the soul as an ideal ever attracting the soul towards herself. This ideal goal is the one towards which the soul should strive. Though living in the

tabernacle of clay on earth with the soul, and in the midst of the storms of passion and vice, the Fravashi remains unaffected and untouched, ever pure and ever sinless. From the time the soul embarks on its unknown voyage to this world, as we can judge from Zoroastrian teachings, its Fravashi leads it, day and night, to the path of safety, and warns it of the rocks and shoals, storms and cyclones. If it is off the track, the Fravashi hoists the danger signal. The bark moves smoothly so long as the soul follows the wise counsels of its guide. But as soon as it revolts from the heavenly pilot, it exposes the bark to danger at every turn. The vessel now drifts along on the unmapped ocean without any one at the helm to direct it to the right course, is tossed on the roaring waves, is left to the mercy of the changing wind, and is in danger of being wrecked.

The soul alone is responsible for the good or evil deeds done in this world, and it receives reward or retribution in the next world according to its desert. At the death of the individual when the soul thus advances to meet its fate, its guardian Fravashi returns to the celestial realm, but lives now an individualized life as the Fravashi of a certain person who has lived his short span of life on earth.

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