

QUAREIA—THE APPRENTICE

Book One

Josephine McCarthy

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Course Advisory

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

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

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Apprentice Module I

Core Skills

Lesson 1

Meditation Techniques

There is a very good reason why meditation is the very first skill that you learn in magic: without knowing how to use your mind properly, there *is* no magic. To be still, to clear your mind and to direct your thoughts are necessary skills for operating magically. To be able to do those things, one must meditate daily.

When an aspirant first begins to meditate it can often be a struggle: the mind and body can be difficult beasts to tame, but with perseverance, meditation eventually becomes a normal part of your everyday life. Once you get to adept level, you should be able to close your eyes and immediately go into a very deep space where you can draw upon power and where your inner (psychic) senses are always ready and available. How you get there is through practice, practice, practice.

1.1 Practical Considerations

There are a few practical considerations that I would like you to pay attention to before you start your meditation practice. These considerations can have a bearing on how well your meditations go.

Meditation does not need to be done on the floor with your legs twisted like a pretzel. If you already sit that way, through practicing yoga etc., then all is well and good. If you are not used to doing yoga and have not meditated

before, then do not think you must struggle to sit in a position that is not easy for you. Sit in an upright chair, or on a mat on the floor. The only thing I would advise against is lying down: you are not going to sleep, you are meditating. Lying down will encourage your mind to go into sleep mode, which is not what you want at all. So if you were considering lying down, stop being a wuss and sit in a chair.

Wear comfortable clothing. Have a silent clock placed nearby so that you can see it if you open your eyes. During the first stages of magical training, you will be timing yourself. Have a window open if at all possible, even if it is noisy: the fresh air and the energy within the air is good for you. If possible, choose a room that is not near a road so that you can open the window and not breathe in fumes. Turn off phones etc.

If at all possible, get up an hour earlier than normal and meditate first thing in the morning. It will be a struggle at first, but it will set up your mind for the day. If this is truly not possible (i.e. you already get up for work at 5am) then meditate late afternoon, early evening. Try to avoid meditating later at night. But magically, the best time to meditate is dawn.

If you already meditate and are able to still your mind, don't skip this lesson as there are a couple of techniques introduced here which are vital to this course. You will just find it

much easier to do these exercises if you already meditate.

1.2 First meditation exercise

Light a candle, note the time, sit down and close your eyes. Turn your head to the right, take in a deep breath and then breathe out. Turn your head to the left, take a deep breath, and then breathe out. Face forward, take a deep breath and then breathe out.

With your right hand (regardless of whether you are right or left handed), place your thumb and fourth (ring) finger on either side of the root of your nose where your eyes and nose meet, and place your index finger on your forehead just above the nose/eyebrow line (third eye area). Sit and breath normally, being aware of your finger on your forehead. Focus on your finger. Every time your mind wanders and you begin to think about mundane things, bring your focus back to your finger.

Once your arm is tired, drop your arm and keep focusing on that spot on your forehead. See yourself breathing in white smoke and breathing out grey or black smoke. As you breathe in, imagine that the white smoke is filling your body and pushing out the stale black smoke.

Every time your mind wanders, pull it back to the spot on your forehead. Once you feel you cannot focus any more, open your eyes and check the clock. If you have not sat for at least ten minutes, close your eyes and continue. If you have sat for longer than ten minutes, close your eyes again for a few moments and tap on the third eye area with your right index finger while taking good deep breaths through your nose.

Get up. Stretch up with your arms and then, keeping your legs straight, stretch down to put your hands on the floor. Hold for a few seconds. Stand up, turn your body right while keeping your hips facing forward, arms outstretched, and hold. Turn and repeat on the opposite side. Stand facing forward, arms outstretched, and look at what is before you. As you look at what is before you, also think about what is behind you, what furniture, wall,

door, etc. Stand and make sure your brain can process looking at one thing while thinking about something else.

Finally, turn to the east, bow, and finish. You are bowing in recognition of every adept who has gone before you, every student who has made real adept level and beyond. You are bowing in recognition of all the inner and outer teachers. And it is also practice for when you come to work in the inner worlds. This is a deep sign of respect in magic: do not just mindlessly bob your head or body in a meaningless gesture. Think about what you are doing. As you bow, be aware that you are entering a line of historic magicians, an ancient line, an ancient tradition that deserves your respect.

Remember, twenty minutes a day of meditation is far better than one or more hours once or twice a week. Little and often is the key.

1.3 Second meditation exercise

Once you have mastered the previous meditation exercise, keep practicing it for ten minutes or more each day, and practice the following technique for a further ten minutes or more a day. End your session with the stretch and bow outlined in the first meditation exercise.

Once your system is settled and you are used to the basic meditation technique outlined in the first exercise, then it is time to work with colour. This is the foundation of learning how to move power in and out of your body. The advanced technique begins here. First you learn how to move colour in and out of your body; then you learn how to trigger the regeneration and cleaning of your inner energies.

You are going to work with three colours, red/left, blue/central, and white/right.

Starting with the right side, block your left nostril by pressing against it with your left index finger. Breathe in through your right nostril and as you breathe in, imagine the right side of your body filling with white smoke. Breathe out through your mouth and imagine that you are breathing out white

smoke. Breathe in white, breathe out white. Repeat this whole sequence three times.

Now press on your right nostril with your right index finger and breathe in through your left nostril. Imagine you are breathing in red smoke that fills the left side of your body and breathing out red smoke through your mouth. Repeat this three times. Place your hands on your lap and breathe in through both nostrils, imagining that you are breathing in blue smoke that fills the centreline down your body from head to toe, and breathing out blue smoke from your mouth. Repeat this three times.

Once you have finished, sit quietly and imagine the blue channel flowing down through your centre, the white channel flowing down the right side of your body, and the red channel flowing down the left hand side of your body. Spend some time just sitting and being aware of the three colours flowing in your body.

Finally, spend a little time sitting quietly and allowing the mind to silence itself. If you find yourself remembering things or thinking about things, just gently stop thinking about them and return to silence. This is the hardest skill of all to learn in meditation, and it is best to build it up a few minutes at a time until eventually the bulk of your meditation time is spent being still.

1.4 Third meditation exercise

Once you are accustomed to visualizing in meditation and are able to sit for half an hour or more, then it is time to learn the meditation of the inner flame. This is the start of a skill set that, once you have mastered it, will be one of the many tools you can engage to help protect you, transport you, heal you and energize you. It is an ancient method of magical meditation and something you will use throughout your magical life.

Essentially this meditation works with the image of a flame. This image will be slowly connected, through your training, to a state of mind and a state of power called the Void. This power is something that exists within all

living beings, and all elements, substances and patterns: it is the nothing from which all things flow. To connect with that power you must first learn how to work with it in meditation, and that is done using the element of fire. You must learn to visualise a flame in front of you and a flame within you.

For now, you will learn the very basic meditation of the 'flame within.' Close your eyes and do one of your simple breathing exercises until you are still. Using your mind's eye, imagine a flame burning gently in the centre of your body. It does not harm you, it does not burn you; it is a flame of vital force that energises you, and it is an aspect of your life force. As you breathe in and out, be aware of the flame within, ever constant, ever present. Notice its colour. Notice how it moves gently as you breathe.

Every time your mind drifts away from the flame and thoughts start to crowd into your head, gently stop the flow of thoughts and remember the flame in your centre. Focus back on the flame, on the feeling of its warmth through your body. Notice how safe it feels and how beautiful it is.

Open your eyes and check your clock. If you have been sat for more than ten minutes, get up, stretch and do your bow. If you have only been sat for a few moments, close your eyes and focus your mind back on the flame in the centre of your body.

1.5 Magic and Meditation

Meditation is a central and core skill for magic, as magic uses the mind in many different ways and learning how to operate the mind consciously is very important. A still mind allows the magician to focus power, and the ability to consciously use the imagination to build images in the mind's eye allows the magician to form patterns and doorways that allow their consciousness to expand beyond their body. In today's world of constant noise, media, and chatter, it can be very difficult for the aspiring magician to learn how to be quiet, how to listen, and how to be still. The way to overcome that difficulty is to work at

it. For some of you, your mind or your body or both will rebel. Don't turn your meditation sessions into a battle; rather turn them into a rhythm. Remember as a child not wanting to brush your teeth or wash your face, or to sit quietly until the adults had finished eating? It was hard as a child to do such disciplines, and yet as an adult you move through such things without even thinking about them. So it will become with meditation. And that stage is arrived at by doing it every day.

I used to practice meditation with a baby on my lap, or on the bus on longer journeys: that put me in good stead for later years when I would find myself suddenly facing a powerful being or a dangerous situation—I could instantly become still and focused.

Magic flows from that still, focused place. Robes and tools and altars are a part of magic, but if they become a crutch then you are doomed to destruction or failure. A magical attack will not wait patiently for you to finish what you are doing, put on a robe and pick up a sword: it will catch you unawares in the midst of a busy day. As you will learn in your training, while you will use magical tools, your body is also all of those tools combined, and your mind is the most potentially powerful tool you can use. That power comes first from meditation, and then from the use of visionary magic.

1.6 *Task: Daily meditation*

Meditate each day for a minimum of twenty minutes. Initially, start with just the first meditation. Once you have understood and are able to do the first meditation, add the second meditation. Once you have mastered that, go on to work with the flame meditation. Once you have mastered all three forms, start a regular daily routine that incorporates all three in succession: first the clearing of the body (white smoke/black smoke), then the awakening of the third eye (the finger-press and tapping technique), then the energising and alignment of the three channels (red, blue, white) and finally the flame meditation. Meditate for a minimum of twenty minutes

each day without fail. But do not meditate more than an hour a day.

1.7 *Task: Keeping notes*

Keep short notes in your journal of your progress in your meditations: list how long you meditated (and be truthful!), whether you felt it was easy or hard, and how you felt afterwards.

Your early warning system

The reason for keeping a daily note of how you felt at the end of your meditation is that eventually it will show you how your early warning system is developing. As the weeks pass and you become more experienced in meditation, there will be times when you emerge from your meditations feeling slightly 'off' or 'jangled.' This can often be an early warning of trouble or illness. It is like a very, very quiet whisper at first, something you can barely feel.

But as you work more, and as you practice other core skills, slowly but surely you will start to recognise your 'good' energy feeling, your 'bad' or 'getting sick' energy feeling, and your early warning system of 'something is not quite right.' Once you have recognized the distinctive feel of the early warning system, you can use other core skills to identify what is potentially going wrong, or if you are in some sort of danger.

The more you recognise these signals, the stronger they will become over time. Sometimes it is just your own consciousness playing tricks on you, but you need to learn to feel the difference when that happens. Because everyone senses things in slightly different ways, the only way to truly learn what your own feelings in stillness are telling you is by observing them through a daily journal.

If you get sick, look back a few days in your journal to see how you felt after meditation. Sometimes the body gets a little energy high twenty-four hours before sickness: this is your immune system gearing up for the attack. Others feel out of focus, and some people

describe feeling like they are the ‘wrong shape’ just before they get sick.

If something bad or difficult happens, again, look back over your journal. A couple of words each day are all that it takes. As you start to see a pattern develop through your descriptions, you will begin to recognise the quiet warnings that your inner energy or body tries to give you. So write them down each day without fail.

Daily meditation will become an aspect of your daily life for the rest of your life, so get used to it!

Lesson 2

Tarot Basics

If you already work with tarot, do not skip this lesson as there are certain points within it that are essential for future work in this course. Just read through the lesson and if you find any exercises, layouts, or other elements that you have not done before, focus on them and complete them. (If you have worked with the basic tarot module presented in *Choosing a Magical Path*, there are major differences in this lesson, so do not skip it.)

Tarot is a core skill for magical training and it will become a major tool in your magical life. It is of the utmost importance that you master the skill of tarot if you wish to grow into an initiate and eventually into an adept.

Some people learn the various tarot skills quicker than others, and if you find them difficult it is important to keep practicing until you become proficient. Do not measure your level of accomplishment against the achievements of others: everyone who trains in magic is better at some things and weaker at others. It is rare that any magician becomes adept at all the magical skills in their lifetime. The key is to become proficient at all of them, and adept at some of them. The skill of tarot comes from practice, and plenty of it.

2.1 The Rider Waite deck

Before you tackle actual readings, it is important to get to know the deck in basic

terms. So let us have a look at the deck to see how it works. The Rider Waite tarot follows the classic tarot format, and it is the best deck for a beginner to use. Once you have learned how to work with this deck, you will eventually learn to work with all sorts of different oracle decks that are not based on the same tarot system. Many tarot decks on the market today are different expressions of this basic deck. So learn this one first before you branch out to work with other forms of tarot and divination oracle decks.

2.2 Major arcana

The classic tarot deck is divided into the major arcana and the minor arcana. The major arcana tells you about the powers and influences that are flowing through a person or a situation. The minor arcana shows you how these influences actually manifest in a situation.

Power in people, events, and nature

Separate out the major arcana from the minor arcana and put the minor cards to one side for now. Spread out the major cards and put them in numerical sequence. You will notice as you look at them that some of the cards represent types of powers that run through people (the Fool, the Magician, the High priestess, etc.), some depict forces that influence events (the Tower, Death, the Wheel, etc.) and some depict

powers that affect every living thing (The Sun, the Moon, the Star, etc.).

The ‘people’ powers tell you about various stages of human development that we all go through in one form or another. As a magician, you will learn to interpret these people powers in relation to who the person is, and if they are a magician or not.

For example, the Hierophant can represent an adept who has learned how to bridge between the worlds. But it can also represent someone who holds power in a spiritual or religious form, but is not a magician. So for example, if you were doing a reading about a nation and the Hierophant showed up, it is very likely that the person who wields the most power in that nation is a religious leader.

The Hierophant can also represent dogmatic adherence to a religion. Really, it is all about the question, the context and the people involved. Such skill of interpretation takes time and lots of practice, and that will not come overnight.

Without me giving you guidance, separate out the major cards into three groups: power in people, power of events, and power in nature. Write down which cards you have grouped into the three different groups. Later on, revisit these groups to see if you would change anything as your understanding has grown.

Finding your key words

Bearing in mind the three groups you have created, now look at the little booklet that came with the deck. Look up the major cards and read through their descriptions. If you have a tarot book, look up the meanings behind each card. There will be subtle differences between a book and the booklet depending upon who wrote the book.

Don’t worry about that for now; everyone views each card slightly differently, but each card has a common theme. Spot the common theme, think of one word that encapsulates its meaning, and write it down beside the name of the card. Ensure that the one word (two at a stretch) also reflects the group that

you have placed that card in. So for example, staying with the Hierophant, the key word could be ‘bridge’, or ‘priest’, both of which essentially mean the same thing, but which can be interpreted very differently in readings. It is important that you settle on a word that works for you and that also reflects the card’s description in the book.

2.3 Minor arcana

Once you have a list of key words for each of the major cards, put them aside and get out the minor cards. Lay them out in front of you and you will notice that they are divided into four sets: swords (air), cups (water), pentacles (earth) and wands (fire). This is the first stage of learning about the four magical directions.

The four magical directions

These four suits will teach you about the different expressions of influence that flow from the four magical directions, and they will also teach you about the four magical tools that belong in the four directions: the sword, the wand, the cup and the shield. They will teach you about how the elemental powers can manifest, how the magical tools can work, and what sort of power they bring through. That learning will come as a result of your work with tarot, and also through your ritual and visionary work as you go through each module.

Finding your key words

For now, look through all the minor cards, starting with the sword/air cards, then the wand/fire cards, the cup/water cards, and finally the pentacle/earth cards. Look at the pictures to see what they tell you. Then look at the booklet or book that you have on tarot and see what it tells you about each card, and when you have a reasonable idea of its meaning, choose a key word for the card.

Write your key words out in an easily readable list and when you do readings, use your key words for the major and minor cards to guide you in your interpretation. Don’t

worry about card reversals: we will not be working with those as it can just make life more complicated than it needs to be. The negative aspect of a card can be discerned from a combination of the card in relation to the question, and in relation to the position it lands in.

To get started with reading the tarot, we will first work with the four-directional layout. This layout will help you to develop your understanding of the magical directions when you come to work with them in the ritual magic lessons.

2.4 Working with the cards

Shuffling

How you approach shuffling the cards can be just as important as any other aspect of working with tarot. Everyone develops their own shuffling technique, but there are some points to consider in order to help the shuffling be successful.

One key factor is to ensure that you are fully focused on the question in hand as you shuffle. Do not be distracted by talking or allow your mind to wander: keep the question foremost in your mind as you work the cards. Also keep in mind as you shuffle what layout you will use: you need to focus on the question and the layout.

One good method for doing this is to work with your eyes closed. As you shuffle, think about the question, the layout you are going to use, and imagine you are searching for something through a 'mist.' Use your inner vision and imagination to create the sensation of trying to 'pierce a veil.'

As you develop your own technique, you will find that after the initial shuffle, your hand action begins to slow down so that the cards are placed more precisely in their order. Once everything is in the right position you will feel them 'lock' in place. The accuracy of a reading relies on the focus of intention you hold as you work the cards.

Laying out

Once your deck is ready, then work from the top of the pile and place each card out. Once you have become accustomed to working with the cards, you may find that the answer you were looking for seeps into your mind even before you lay the cards out. It is as if you get a preview of what is coming. Not all readers have this experience, but for those with a strong natural ability, the flavour of the reading often emerges in the reader's mind before the cards are laid out.

Interpreting

Once you have laid out the cards, take a moment to look at them in their positions. Remember, the meaning of the card and the meaning of its position should be read together. Go through each card one by one until you get to the end, and then go back to the beginning. Often a card/position will not make any sense until you have looked at the whole reading; then the meaning starts to unfold. If there is still something you are not getting, sometimes it works to sit quietly and say to yourself, 'okay, tell me about this'. Write down the reading so that you can go back to it after a few hours and look again. What I have always found is that when in doubt, the simplest interpretation is often the right one.

2.5 Four-directional layout using six positions

The directional attributes

These are general magical attributes that can be used not only in magic, ritual and vision, but also in divination. Once you have a basic idea of the powers that flow from these magical directions, you can use that knowledge to work with the directions for tarot readings.

1. **Centre.** Body/self/land/starting point. (Always start at ground zero—you are seeing from this perspective and this is

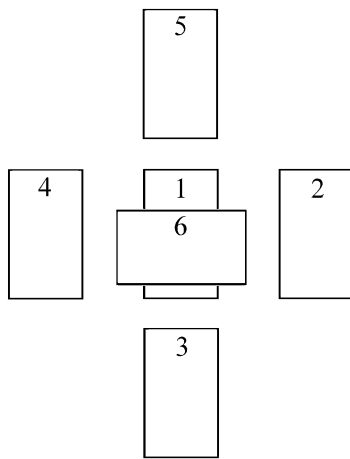


Figure 2.1: The four-directional tarot layout.

what all of the directional powers are affecting.)

2. **East.** Air, swords, words, spring, intellect, training, mind.
3. **South.** Fire, summer, wands, success, rulership, kings, gods, immune system, male.
4. **West.** Water, autumn, cups, emotions, relationships, psychic ability.
5. **North.** Earth, winter, pentacles, substance, ancestors, elders, queens, goddesses: female.
6. **Relationships.** This position is about how things directly affect you and your relationship with them.

There are many more directional attributes, and as you develop as a magician you will learn far more subtleties, interlinks and connections. But it is unwise to swamp yourself beneath a ton of lists: start simple and go from there. These are a very basic list of magical directional powers and how you use them in readings will depend largely on what you are reading about and what you need to know.

2.6 Task: Reading about the energy in your home.

In your first reading, you will look at the energy in your home. This is an important tarot skill to develop, and over time you learn many different ways to look at the energy of a place. Different reading layouts can be used depending on what you are looking for and what the situation is, but for now you will work with this simple layout. Today you are simply going to look at the overall energy of the space in which you live. If you live in a house with more than one storey, do a reading for each storey in turn.

Doing the reading

Mix up your deck properly and shuffle them using the shuffle method outlined above. Keep in mind your question, which is ‘show me the energies present in my living space,’ and also keep in mind the directional pattern that works through the layout: 1 = centre, 2 = east, 3 = south and so forth.

When you have finished shuffling, lay out your cards in the sequence pictured in the diagram above and then sit back and look at it. Look first at the centre of the reading. This shows you the core energy that is currently in your living space. Then look at what is in the east (position two). Think of that card in relation to what is in the east section of your space: is it a bedroom? A kitchen? Look at each of the directions and think of the spaces that are in those directions.

Once you have spent a little time looking at the cards, looking at the pictures and understanding what element it is (fire/wands? air/swords?) or what power it is (is it a person card like a king or queen?), then write down the reading so that you have a record of it. You can take a picture of it, but also write it down in your journal.

The first thing to note in your interpretation is, where are the major cards? If any major cards have fallen in any of the directions, that will tell you that the power coming from that direction, be it good or bad, is stronger than the

others. If you get a lot of major cards (and you had mixed up your cards properly and shuffled well), then it may be an indication that you are sat on top of a power spot. You will learn about those later in the course. For now, just take a note of that.

Identifying good and bad areas

If you get a very bad card in one (or more) of the directions, then you need to identify which room it refers to and mark that down in your journal. Once you have finished this general look at your living space, you will focus on any really difficult areas.

In the general reading, note the very good directions and the very bad. Identify which area of the house or which room that refers to. The good ones will show you where the strong, healthy and regenerative areas of the house are, and the bad ones will show you where there are unhealthy areas of the house, or even an object that is a bad influence in the house.

Transient energies

If you get minor cards that are not looking so good, they may refer to transient energies, so you would need to repeat the exercise in a week's time to see if the difficult influence is still present. If it is, you will need to address it by doing a directional reading for the difficult room.

Write down which areas show up as difficult (if you are unlucky, all directions will show problems).

Figuring out why an area is difficult

Now go and look at those areas in the house. Are there statues, magical objects, mirrors, piles of clutter, or anything obvious that could potentially cause an issue?

Is it an area of the house that is very busy and used a lot? There are a variety of basic things you can do for now to make your space a bit easier energetically until you learn how to tackle the problem properly.

2.7 Task: Balancing a difficult space

Once you have identified the difficult areas of the house, clean up any clutter, organise whatever is in that area or room, and make sure the room is clean. Use the four-directional reading to identify which direction in the room has the most problems (major bad card, or lots of swords). In each very difficult direction place a good sized jar filled with three quarters salt and a quarter water. If there are artworks or sacred pieces (demon masks, deities and so forth) in the direction, you need to discern if they are helping, hindering or causing the problem.

The way to find that out is to do a four-directional reading for the room asking "what would the energy of this room look like if I took out X?" That way you will be able to figure out what is helping and what is not by the answers that you get.

If there is a serious problem, don't panic: you have lived there okay so far, but it is something that you will need to tackle in the long term. Follow the advice in this lesson, and as you progress, you will learn more and more techniques for dealing with problematic energies. You need to learn how to do those techniques properly for them to be effective, and that is going to take time.

For now, the salt water cure will lessen any issues. And keep the problem areas as quiet as possible. If there is a sound system there, move it. If there are lots of very 'busy' things like computers, toys etc., move them. What will also help is to identify the really good energy areas in the house and use them more than the bad energy area.

Flying Star Feng Shui

If the balancing of house energies is something that really interests you, then look up the Flying Star Feng Shui system. I have found it very useful in difficult houses, but I have also found that it does not work exactly: maybe the land where it developed and the land where I lived were not quite the same in terms of

relationships with the stars etc., but it was near enough to be very useful. Again, use the tarot layout to track your progress, to see what would work and what would not.

Example: a difficult kitchen

Let's suppose we have done a reading for a house and in the south, the Tower card appears. We identify the south room on that floor of the house as being the kitchen. So we do a second reading for just that room, and once again a destructive card, the Ten of Swords (which is the lesser version of the Tower), appears in the south position. We look around the kitchen with a compass and note that the cooker is in the south.

Now, remember that often the simplest interpretation is the best. In a kitchen, we have a cooker in the south (which is a fire position). A cooker is also often a source of house fires (fryers bursting into flames etc.).

So you need to find out if there is a fault with the cooker that is going unseen and will set the house on fire, or if there is just too much of the element of fire in that direction.

Sometimes, particularly if you are on a fiery land (like desert or a volcanic outcrop etc.) having a cooker in the south in a south room might just be a bit too much. You will need to do two further readings. The first one would ask, what would the energy of this room look like if we fixed or replaced the cooker? If the reading looks fine, then there is a hidden fault in the cooker which is building up to become a house fire. Remember, energetically, a fire starting in the south of a room has more energy behind it to take off. (This might be reversed if you live in the southern hemisphere.)

If the problem still shows, then you most likely need to move your cooker. I know that is easier said than done if you live in a small space like I do, or you are on limited funds, or both.

In such circumstances, do a further reading to see what the room would look like if you got an old large pan, filled it with water, and just kept it on top of the cooker permanently and changed the water occasionally to introduce a

body of water into the fire area. Often that can be a good second choice solution.

2.8 Summary

Learning good tarot skills is paramount to your success as a magician. Do not fall into the trap of learning tarot through psychology or heavily interpreting your tarot through psychology: it really does not work well that way. Learning tarot in the way I suggest above will give you a wide field of understanding that will grow and develop as you grow and develop into an initiate, and finally, an adept.

These first steps of learning how to read using the directions will provide you with a rock solid magical base of understanding that dovetails in with the early phases of your ritual and visionary training. Together, these will provide you with the most ancient magical keys that are necessary in order for you to move forward with your training. Like all magical skills, tarot is about practice.

2.9 Task: Keep a tarot journal

Have a separate journal that you keep (a physical one, not an online one) for all of your tarot readings. This is really important. Your tarot lessons and your tarot practice should be written down in such a way that you can look back in a year or two's time and still understand what you've written. Not only will you be able to gauge how much progress you have made, but you will also be able to track the events, powers and influences that are running through your life.

2.10 Task: Further readings

Do a four-directional reading for your home. And then do one for each room in the house. Write down the results and any remedies you decided to use to balance troublesome areas of the house (salt/water etc.).

If you decide to look up Flying Stars Feng Shui, do a map of your house for the year—many of the influences change each year as they are working astrologically.

Once you are used to the layout, do a four-directional reading for your neighborhood, and then one for your city. Work with the directional layout to look at different things over a period of two weeks, until you feel that you are getting the hang of the layout and are able to interpret it adequately.

2.11 Task: Keeping notes and following up

Write each reading down, take note of the difficult areas it reveals in your neighbourhood and city, and then if you can, go visit them to see if you can feel the energy—or even identify where the bad energy is coming from. Take notes on your observations and any actions that you take to change a room or space. When you have changed a space, do a followup reading to see if the change was a good remedy or if more action is needed. Write everything down.

2.12 Addendum: Cleaning and care of cards and yourself after reading

Once you have finished reading, it is advisable to go and wash your hands with soap. If it has been a difficult reading, or if the reading was used to look at difficult, dangerous or unhealthy situations, it is a good idea to put some salt in the cup of your hand before adding soap and water. This will break any energetic ties, and it will also clean off the ‘sticky’ energetic residue that can sometimes accumulate during readings.

Cleaning the deck

Depending on how often you use the deck (and always after very difficult readings) it can be a good idea to clean the deck itself. This can be done by ‘bathing’ the deck in the smoke of frankincense resin burned on charcoal, or by putting the deck in a plastic bag, pouring in dry salt, and giving it a good shake.

This limits the lifespan of a deck, but it is more important to stay clean than to have a grubby favourite deck for years. This is why, for most readings, it is wiser to use a common, simple deck that can be easily and affordably replaced on a regular basis. My deck usually lasts me about a year before I have to replace it, and I use my deck regularly.

Store your deck in a box, and keep it away from children, pets, etc. Wrapping the deck in a cloth and using a cloth for layouts also helps to limit any unhealthy energy residue from being left behind on the surface that you lay the cards on, and also it helps to stop the deck getting dirty. The cloth should be washed regularly.

Cleaning yourself

The first rule for keeping yourself clean after a reading is to wash your hands with salt and soap as soon as you have finished. Do not do or touch anything else until you have cleaned your hands. If the reading session was particularly hard or the subject matter was very unhealthy, then also rub some salt over your ‘third eye’ area, and then wash your face.

Lesson 3

Visionary Magic Basics

Note: If you have worked with the following exercise before, through the module on 'Choosing a Magical Path,' go down to the bottom of this lesson and check the tasks list to make sure you have done all that is needed.

Visionary magic uses the imagination as an interface that allows the magician to access inner beings and inner realms. When I say inner, I do not mean inside you, but inside a dimension that is not of the physical realm (some call it the astral realm). This dimension is accessed through the use of the imagination, through the mind's eye, hence the term 'inner.' First you need to learn how to use your imagination in a controlled way. Then you need to learn how to trigger events with spirit beings and inner places by using your imagination.

Psychologists, artists and thinkers all use their imaginations as a tool in order to do their work. A magician also uses the imagination as a tool, but what makes it different for a magician is the use of the imagination as a doorway through which their mind steps in order to reach other places.

In order to use your mind in such a way, you must first be able to meditate—which is why your very first lesson was in meditation techniques. Secondly, you must be able to interact with your mind in a focussed way, to trigger your imagination, and to hold your focus. Learning how to imagine something, learning how to see the 'something' that

you have imagined in your mind's eye, and learning how to build an image using your imagination are all of paramount importance in magic.

Skill in this area is achieved through a series of specific exercises which you will learn in this lesson. These exercises must be done and mastered before you go on to attempt visionary magic.

3.1 Exercise 1: Memory

This exercise is designed to tap into your memory and use the mechanism that your brain uses in remembering. Working with this exercise not only helps your memory; it also teaches you to use wider areas of your brain when engaging the imagination.

1. Sit quietly after you have meditated for a few minutes to silence yourself. Think of an event that happened five years ago, an event that is easy for you to remember, like a birthday, an accident, or a family celebration. See yourself in that event: observe yourself from a distance, as though you were stood in the corner of the room. Remember the people who were there, what the room looked like, any smells that were apparent. Then see the event from within yourself looking out at the other people, look around

the room, watch any details you can remember.

2. Now remember something from five days ago. Remember waking up, making a drink, or going to work. Were you driving? Can you remember the road, the cars on the road, what the traffic was like, people you passed by? Or choose an event from that day and focus on it. See it from outside of yourself first, and then see it from inside yourself: you are watching yourself driving or working. Observe your moods, your actions of that day during a particular incident or event.
3. Repeat the whole exercise by remembering something from ten years ago and then ten days ago. Watch the memory from outside yourself and then from inside of yourself.

The object of this exercise is to train the imagination to focus while also engaging the long-term and short-term memory. Engaging the long-term memory first (which is a filing system that is usually fairly efficient and accessible) also triggers the short-term memory files which are often harder to access and slightly more chaotic. This is why if you wish to try and remember something from a few days ago, first remember something from a few years ago. Opening your long-term memory helps you to remember short-term events.

Linking the memory and the imagination together allows the visionary process to engage wider areas of the brain, which in turn helps the visionary process to become more solid.

3.2 *Exercise 2: Navigating a space*

This is the next step in training the imagination. Learning how to move around a space using your mind is a good exercise, and it is also the first step in learning how to step through the imagination into actually travelling using your mind. It is also a major training exercise for remote viewing, which is the term for using the imagination to travel

about in the physical world and observe happenings.

To prepare for this exercise, do a round of meditation or breathing exercises or both. Once you are nice and still and your mind is calm, begin by imagining yourself stepping out of your body. Turn around and look at yourself sitting on the floor. Look at the room you are in, look at the window and work out what direction it is in relation to your body. Turn and look at the door, and then look around the room, noting the colours and textures of the room's furniture, and if there is a mirror, go and stand before it. Look at your reflection and note how you look in spirit: it is often different from how your body appears.

Next, go to the door and out into the next room or hallway. Walk around the room, noting the windows, doors and any fireplaces (entrances and exits), note the furniture, the textures and colours, and any creatures (cats etc.) in that room. If there are people in that room, observe them closely, look at their expressions, actions, and movements. Then look at them again, noting if they emit any particular colour. (Colour is a frequency of energy, a vibration. The colours that people give off can tell you a great deal about their health and state of mind.)

Repeat this action in each room of the house or building you are in, until you find that your imagination is starting to break up and you are losing focus. At that point, start walking back to your body, noting each room you pass through to get back to your body. Once you get to your body, step in, settle yourself down, and when you are ready, open your eyes.

Don't be tempted to 'jump' from place to place. Make sure you walk the space: it is really important for later magical skill that you learn to walk from place to place and are able to hold the focus necessary to do this. This discipline begins to work your visionary 'muscle,' and it can be quite hard and tiring at first. The more you practice each day, the longer you will be able to sustain the vision and the further you will be able to go without losing focus.

Another important reason for making sure you walk through the exercise is that when

you use visionary methods to reach into the inner worlds, taking your time to get there by walking through the various stages in between helps your mind to transition from imagination to actually seeing what is happening in a particular space. It helps to loosen your mind and spirit, and it also works with a magical dynamic of tides and oppositions which you will learn about later in the course. It is a particular feature of visionary magic that the time taken to get to a place helps the gathering of power, helps the body adjust to the changes in power, and also helps your body to cope with the impact.

Once you have mastered that technique, it is easy to come back quickly and jump from one space to another, but the going to a location must always be unfolded slowly and never rushed, no matter how experienced you are.

3.3 *Exercise 3: Going for a walk*

Once you have managed to walk around a few rooms in a house, and can hold the vision so that you can observe the details of a room, then it is time to learn how to leave the building that you are in. Start the exercise in the same way: stillness—breathing—step out of body and observe the room in which you are seated. Pick a nearby building and see yourself stepping out of the house and walking down the street. Note the cars, the people, and the animals that you pass.

Enter your chosen building through its door and go to one particular room that you have chosen. Walk into the room, look around, and note the entrances, windows, fireplace, etc. Look at any people in the room. Go up to one of them and, using the breathing exercise of colour that you have practiced, see yourself gently blowing white smoke towards the person. Note any reaction and then draw away.

See yourself walking back out of the building, back down the street and into your house. Go back to the room where you first started, sit down into your body, and when you are ready, open your eyes.

3.4 Summary

Work with these various exercises until you can do them with ease, and once you get to that stage, you can begin to tackle the next level of visionary exercises. Don't skip any of the stages, as they are designed to slowly build your inner skill for visionary work, and some people will gain the skill quicker than others. If you build a solid skill for moving about using your imagination. That skill will put you in good stead should you encounter difficulties when navigating the inner worlds. Hence it is important to become familiar with the sensation of using the mind to move about, and to be able to hold the vision if you encounter unexpected beings, powers or events.

Most injuries and shocks sustained while working in vision happen because the magician is not used to holding the vision in the face of the unexpected, so taking the time to build a solid working technique is well worth the effort. Using visionary skills in this realm is also a handy tool to use to check your home when you are away, to ensure there is no one in the building who should not be there, and that the building is safe. This is a form of remote viewing.

3.5 *Task: Work with this method of visualisation for ten sessions.*

If after ten sessions you are able to visualise yourself moving about with ease, are able to switch perspectives from looking out from within your body to looking from an outside point of observation, and are able to visualise going out of your house and going to some building down the street, then you are ready to move on.

If you are still struggling with these exercises, don't rush yourself. Everyone is different; everyone develops at their own pace. Keep working with this phase of the work until you are happy that you have gained the skill. Don't try and skip this phase if you are

struggling with it, as it is the core skill that enables visionary magic to work. It does not matter if it takes you a year to learn this skill: all that matters is that you learn how to do it. Keeping working with the exercises and also study the other lessons in the module, but don't attempt any more visionary magic lessons until you have mastered these basics.

In terms of remote viewing skills, working with these exercises every so often throughout your magical life will help to develop deeper ability in remote viewing techniques. These skills can be very helpful if you need to check on a family member from a distance, or check out the safety of a space before you go there.

Lesson 4

Ritual Techniques

Before we dive in to learning how to do a ritual and how to do ritual magic, let's first have a look at what ritual magic actually is. You would be surprised at the number of people involved in magic who have no real understanding as to what a ritual actually is and how it works. Many people think that the robes, tools, altars, speeches and officers are the ingredients that make a ritual work. That is a common incorrect assumption.

A ritual is a pattern of energy created by a certain action, utterance, substance and tools brought together in a certain way and then infused with inner power and contact to bring it to life. The latter part of that description is the part that is most often missed. Why? Because so much modern magical training only focuses on the outer aspect of the ritual, i.e., the recipe book. The grimoire or ritual text is often mistaken for being the whole ritual, but it is not. It is only fifty percent of the actual ritual; the rest consists of magical skill applied through the use of inner vision, power mediation and inner contact. Throughout history magical texts leave that part out, not just to protect the magic from dabblers, but because there is no point in adding it in.

Either the magician is properly trained and knows how to switch the ritual into life, or they do not. If they do not, they will achieve at best a fragment of what the ritual has the potential to trigger. This protects the dabbler from

their own ignorance, protects the integrity of the magic, and protects everyone around the dabbler.

If a ritual pattern has been used repeatedly in the same way over a long period of time, it can potentially work regardless of who operates it, provided it was originally constructed with inner contact, and it is conducted with the key elements present. But in general, the inner connection is the key to success. You can give someone a script for a ritual, a robe, a wand, a sword, an altar, officers, the whole works...and nothing will happen if they do not have the power and ability to make it all work.

On the other end of the spectrum, a properly trained adept can walk up to a candle, or go out into the sunshine or the wind, or can walk into a church or temple and just stand there. They can utter a single ritual call or intent with no dressing, no candles, no robes, scripts, or wands, and all the power will immediately switch on and start working. That is because the adept is plugged into the power properly and the simple action of intent with focus, uttering that intent or using a physical action to trigger exteriorization of that intent, will bring the magic powerfully into action.

It is this need for both sides of the coin to be present to make the work successful that protects the ritual texts, grimoires, and ancient temples. You can recreate complex rituals from

books and grimoires till the cows come home, but if you do not have the ritual plugged into power, or do not know how to access that power, then it just will not work; or if any beings are around you, it may raise a small puff of power—but nothing more.

That is why it is very important for any budding magician to ensure that they learn both ritual magic and visionary magic: ritual magic is the construction of outer patterns and also puts out the call, and visionary magic accesses the power and consciousness of inner worlds, and bridges the beings that bring the ritual magic to life. Ritual magic gives form to the inner power, and the inner power fuels the ritual. One without the other is a waste of time.

4.1 How does a ritual work?

The construction of a ritual has two main aspects: human and energetic. The actual style of magic used (the language, tools, robes, incantations etc.) largely depends on what type of magic you are doing and what you are trying to achieve. The elements of the style of magic are not the magic itself: they are the surface variables, the details of the ‘dressing,’ and they are not actually necessary for the foundational construction of a ritual; rather they give the ritual a particular ‘accent’ which in turn attracts the attention of specific spirits.

The foundation of the ritual itself consists of the combined platform of energy and humans. Let’s have a look at the human aspect of ritual first.

All humans have ritual in their lives whether they realise it or not. Rituals make things easier, more predictable and more efficient. They are the things we do the same way every day: how we brush our teeth, how we wake up, how we drink our coffee, how we dress. We all have our own ways of doing things, and as we get older our patterns become more settled and predictable.

A ritual begins to form when a person chooses to do something in a particular way. If they continue to repeat this action in the same way over a long period of time, the

action becomes *engrammed* into their brain and consciousness until it becomes an unconscious action. Driving a car is the most commonly understood example of engraving, which means repeating a pattern of action in exactly the same way on a regular basis until it becomes second nature.

This method of pattern making, which is what both magic and engraving is, can often be observed in the training of gymnasts, acrobats, ballet dancers and silk weavers. Repeating a movement exactly the same way over a long period of time results in your being able to execute the action at far greater speed and power than an untrained person could.

When you combine an engramed action with the focused use of your mind, you have the foundation of a ritual. Making your coffee in a certain way each morning to help you get focused and ready for the day can become a ritual: it is the use of a repeated action to affect consciousness. It is not a magical ritual, but it is a ritual nonetheless.

So what does this have to do with ritual magic? Everything. It is very important to understand the different forms of ritual that exist in our lives, and it is very important to know all of the components that go into the construction of a successful magical ritual.

How you physically do your magical ritual, particularly if it is one that you often repeat, is very important: your own physical pattern of behaviour builds a doorway in your consciousness and your body which enables your mind and body to then fully engage with the power the ritual can connect you to. That physical engagement with the ritual can take the form of processing around the directions, standing before an altar, using physical stances, mudras, body actions... all these physical patterns can be components of a ritual.

4.2 Ritual micro-actions

As the magician becomes more advanced in ritual, something happens that very few magicians are aware of, but which can ultimately undermine rituals that use high

levels of power. That something is called a 'micro-action.' This is a pattern of behaviour that you need to be aware of from the very earliest stages of your training, so that you can spot it when it starts, and remove it from your body.

When a magician repeats the same ritual on a daily basis over a period of time, it becomes engrammed. Once the ritual action is engrammed into the brain, the brain starts to get 'bored' and will fight the engram by introducing a micro-action into the ritual. This is a phenomenon that is known in the various forms of classical dance that require the dancer to perform repetitive actions over a long period of time. A micro-action manifests in a way that is very subtle and can seem harmless, and it is often mistaken for 'personal style.'

Let's have a look of a practical example of micro-actions invading an engram so that you get a good idea of what I am talking about.

A magician is working a hexagram ritual each day to instill balance within herself and balance in the working space, as well as using the ritual as a moving meditation. The ritual involves her moving around the room, making certain arm actions and speaking certain words. After a few months of repeating this ritual, the magician can do it without thinking and often works through the ritual without remembering doing it: she is on autopilot, and the ritual is an active engram.

One day, without noticing what she's doing, when the magician uses her finger to trace shapes in the air she finishes the tracing with a small flourish of her finger or wrist; and when she walks from direction to direction, she turns in a small 'flourish' or adds in a particular small head movement. These little novelties immediately reward her brain with a small dose of 'feel-good'—and that is how you recognise when your brain is fighting an engram. Repeated engrammed movements do not reward the brain in the same way as change does: they are not as interesting. So the brain adds in new actions in order to generate rewards in those parts of the brain that like to receive performance feedback. The brain does

not wish to work like a machine; it likes to perform with tiny variables that are quirky and interesting.

So what has this to do with magic? Well, quite a lot actually. That tiny micro movement of dissent can change the structure of the inner sigil or pattern that is being formed by the repeated ritual, which subsequently undermines its power. It is also a signal that the magician's focus is not as good as it should be. Magic is all about absolute focus, where your conscious intent is in total control, not the body itself. Micro-actions are the result of a subtle power struggle, and the sooner they are recognised and restrained, the better the magician will be.

You are essentially teaching your body to work in a way that gives no immediate reward: each time the brain adds in a small flourish it gets a chemical treat and the magician feels 'important' or 'powerful.' But it is a fake feeling, as it comes purely from brain treats, not from real power itself.

When a magician's brain chemistry is out of balance, it can often be spotted in the exaggerated use of flourish during rituals (and also during conversations, public speaking etc.). The person will have a series of body movements that are like 'catchy phrases': our own brains become interested when we see them and we latch on to them. This is how subtle advertising works at its best. The catchy phrase or action is hardwired to give a 'brain treat.'

In everyday life we are constantly exposed to these 'brain treats,' and if one's personality is young, underdeveloped or weak, it will immediately latch on to those brain treats in order to get the chemical boosts which generate feelings of pleasure and power.

This is why such underhand advertising methods work best on teens and young adults: that is a prime time for feeling powerless, and also when the personality is still not yet fully developed. In everyday life, enjoying these brain treats does no real harm and we often grow out of them naturally.

In magic however, micro-actions can be the little grains of sand that slowly grind

away until they have torn apart a chunk of the magician's power. Hence the need for this rather long section on the subject: knowing about micro-actions is fifty percent of the problem solved. The other fifty percent consists of being vigilant, spotting micro-actions as they occur and reining in your focus. Once you have learned a ritual by heart and you are working in an engrained way or on autopilot, watch for these tiny flourishes trying to creep into your actions. As soon as you spot them, be aware of how they make you feel on a subtle level, recognise at which point of the ritual action they creep in, and stop the flourish from happening.

It can feel surprisingly intense to block such micro-actions, but it is the start of learning how to be completely and utterly focused, and in control of your mind and body. By slowly training out any micro-actions, you are beginning the real training of absolute focus of action, and that in turn will blossom into a magical focus that is like a laser point. In time you will learn how to create and dismantle magical patterns simply by looking at a flame, and the skill set required to perform such powerful actions comes first from being able to direct a focused action without any interference from your brain, body or wandering mind. In this way, the inner patterns and inner sigils you create will be exact, powerful and solid.

4.3 *Task: Body stretching*

The other important element of preparation for powerful ritual is the flexibility and stability of the musculoskeletal system. Traditionally this preparation for magical power was done through the practice of yoga. Yoga prepares the body slowly for the influx of power that advanced ritual brings, and ensures that the body's structure can process that power properly.

It is not about building muscle, but flexibility: the more the body has the capability to properly stretch and flex, the more power it can cope with as it passes through and around the magician. Through learning physical flexi-

bility, the inner body too becomes more pliant and able to bend and flex against impact: by training the outer body, you also train the inner body.

When you begin any serious practical study of magic, such as this course, it is important also to take up a physical discipline like yoga, martial arts, classical dance, or anything that pushes the body in terms of stretching and long muscle strength and stability. Body building, circuit training or other heavy impact or aerobic exercises do not have the same benefit: you do not want to 'bulk up' against power so much as learn to 'bend' and flex with it.

To this day I still do a daily stretch and muscle stabilising routine. Just ten minutes a day is all that is needed to maintain my flexibility and core strength. Find something that works for you and do it daily. If you cannot do it daily, then a minimum of three times a week will suffice. When I walk into a room of magicians, I can spot immediately which magicians have such a routine discipline and which do not: the way their body holds itself energetically is directly linked to how it is maintained and cared for.

4.4 **Energy**

The second component of a ritual is energy. Energy is needed to construct an inner pattern that will focus and channel power in the intended direction. And I do not mean physical energy. In the energetic component of a ritual, energy from the elements are lined up and woven into a particular inner shape which in turn creates a pathway for power to be conducted along. Think of it like a circuit board: the energetic pattern of the ritual is the lines and channels that power flows down that in turn triggers a successful outcome.

That energetic pattern is built from the directional elements. When someone looks at a ritual that has been properly constructed, a successful one will have ingredients of energetic directional patterns: these will include a properly enlivened tool (i.e. sword, wand, or finger), the use of speech to call a

being which is often, but not always, connected to an elemental direction (St Michael/south is a popular example), people/magicians, spirit/beings, an altar or multiple altars, and the use of elements themselves (flame, water, rock, speech/air/incense).

Often when people are taking part in a ritual, they do not realise this is how these objects, words, beings and substances work. They think the objects, words and flames 'represent' something, but they do not—they *are* something. Let's put this into a practical context to make it easier to understand.

4.5 Example of a directional ritual

Let us look at a ritual designed to protect a space from a specific threat (as opposed to giving general protection).

The magician places an altar in the east. She puts a plain white altar cloth upon the altar and also a plain white candle. She takes a magical consecrated sword out of its scabbard and places the sword on the altar. She then goes to prepare by taking a ritual bath.

The magician returns to the ritual space in clean clothing, closes the door behind her and sits down in the centre of the space. She meditates for a short while and works with visionary meditation to go into the void, into a visionary state of nothingness. (That is the first step of the ritual—cleansing, clearing.)

The magician then stands up, staying within the state of nothingness, and faces east towards the altar. Instead of walking straight to the eastern altar, she simply bows, and then turns and walks a full clockwise circle around the room before arriving at the south. The magician stands before the south wall, is aware of the power in the south, the solar deities, angelic beings, spirits and inner contacts. She bows to them and utters an acknowledgement of them. She repeats that action in the west and north before turning back to the east.

As she approaches the altar in the east, the magician takes a deep breath and, within her stillness, remembers the feeling of the

power of air in its purest, most magical form; and she breathes that power through her into the direction of east. She is still holding the sense of nothingness and thinking about nothing except the simple ritual actions she is undertaking. Then it is time to light the candle.

The magician stands before the altar and deepens the sense of the void within her. She becomes aware of herself as a shell that encases a spark of Divinity. She sees that spark of Divinity as a flame. The magician stands, aware of the flame within her, aware of the power of the south/fire/male to her right, and the power of earth/north/female to her left. She is aware of the west/cup/water behind her and of the east/air/sword before her. With that pattern of awareness building, the magician then lights the candle flame. That is the construction of the energetic pattern from the elements. To do that construction successfully, the magician must have absolute single focus, and be able to connect at an inner level with the magical power of a direction just by thinking about it.

The magician positions the sword on the altar so that it lies across the altar like a barrier. The magician, using her mind, builds up the image of the gates of the east opening, and feels the wind of the east blow over her as the gates open wide. She becomes aware in her mind of the contacts and spirit beings that work regularly with her, and she acknowledges their presence and thanks them for helping.

The magician then places her hands upon the blade and, using her voice, calls into the east for the particular power that she wishes to come and help her. This could be a deity power, an angelic power, a demonic power, or a land consciousness power. How she calls upon them depends on what type of being it is. For example, deities often have specific prayers and appeals that trigger them, whereas angelic or planetary beings have specific words that trigger them but tend not to need or want appeals—they prefer simple, direct instructions.

As the magician is reciting the request, she has full physical contact with the consecrated

sword, thus bringing it into her energetic sphere. She has been maintaining the void meditation throughout this ritual, but at this point she becomes still more deeply aware of the void and its potential. All things flow from the void, and the opening and holding open of the void creates a threshold for beings and power to pass through.

Then the magician, as she is reciting, picks up the sword and turns around to face the room. The sword is held up, blade pointing down (guarding/defence) and at the end of her recitation the magician takes a deep breath, holds the awareness of the open east gates behind her, and blows the power of air over the sword while uttering the name of the being she wishes to help her. The magician closes her eyes and becomes aware of the power streaming out of the east, through the sword and into the room.

The use of the sword focuses and directs the beings/power into a defensive or guarding stance: it is a filter that says, 'defend.' Still holding the sword, the magician walks to the centre of the room and then conducts a ritual action to specifically direct the beings and the sword to defend the east, south, west, north, centre, above, and below. The magician then places the sword on the floor in the centre of the room and goes to the east altar.

She bows and thanks the spirits for their help. The magician will then either blow out the candle but 'see' in vision the inner candle still burning and working, or the magician will leave the candle burning indefinitely.

This is just one of many different ritual forms that can be done to protect a space, building or town. The size of the area protected depends on the mental projection of the magician during the part of the ritual when she defines to the beings what area she wants defending. The use of the four directions when working in the centre defines the shape of the space: if the magician wishes to protect a large area, she projects the sense of 'south', for example, as being as far south of her as necessary to hit a city boundary. The magician should already know where those boundaries are, so that she can project that mental image to the beings

working with her.

4.6 Analysis of the ritual

So let us have a closer look at what was going on in that simple ritual, and what ingredients were used to make it work.

The first thing to notice is that the ritual did not rely on grimoire-type magic or prescribed recipe book magic—this is not a type of ritual that anyone can do if they have the book/script and description. This ritual depends almost exclusively on the skill and knowledge of the magician: it is an adept ritual, but one that clearly and simply demonstrates the use of basic, simple elements and ingredients in creating a successful ritual.

You will also notice is that there was no use of banishing or protection before the ritual started. The need to banish and protect is drilled into almost all beginner students these days and they are told it is the corner stone of adept magic. No, it is not. Those actions were originally introduced into ritual magic as a beginner exercise, and while there are different versions of banishing and protecting rituals that you will learn on this course, it is very important that, as a student, you understand that they are not a major part of adept-level magic—and let me show you why.

The first action of the magician was to take a ritual bath. This purifies her of all energetic dirt, minor magical attacks, any hangers-on, etc. It cleans, purifies and helps the magician to think clearly and cleanly. She then puts on clean clothing. It is important that her body, mind and clothing are clean with nothing that can potentially interfere with the magic. She did not use ritual robes.

Ritual robes have two real magical functions: the first is that the robe is ritually clean, and the other use of a robe is where the robe has been consecrated and worked with magically to shield the magician.

A robe can act in some circumstances like a bulletproof vest to deflect attacks when needed. But it is very rare that such use in

ritual is actually necessary if you are properly trained. How many times do you wear a bulletproof vest in your everyday life? And how many times, when you have been in sudden danger, have you had time to put on a protective body shield? It is important to learn how to work without such robes, so that you can learn to be ever-ready, using simply your own skills and knowledge.

Once she is clean, the magician returns to the ritual room. The first thing she does is meditate, and then she goes into the deep nothingness of the void. That is the inner bulletproof vest needed for inner work: absolute stillness in the 'nothing.' Should a being try to attack her, then because she is holding the nothingness, not only is she more or less unseen in the inner worlds, there is no discernible form for that being to grab onto—she appears shapeless.

This skill takes a long time and a lot of practice to acquire, but it is with you at all times and instantly accessible. If you are used to hiding behind robes, amulets and banishing rituals, you will get caught out one day. You cannot spend your whole magical life hidden behind armour: there comes a time when you need to learn inner social skills, true magical martial skills, and safety awareness.

From that stillness the magician introduces a pure element that she will work with as the primary threshold—the flame. She also works with the element of air, and uses her knowledge of the inner power of air to bring that inner power and outer breath together.

From there, she can use that empowered breath to call upon the beings that she needs to help her. The empowered breath ensures that her call is heard by the beings it is directed to—a bit like a personal telephone. That empowered breath comes from long-term training in the use of the magical elements as tools, something you will learn during the Apprentice section of the course.

The intent and the names used direct the call, and the empowered breath fuels the call; it also ensures that it reaches the right

frequency of beings. The use of breath and name informs the beings that they are being called to work with a human who is plugged into the inner Divine manifestation of life: the use of sacred breath is the most powerful magic of all. Sometimes the magician will not call upon beings, but will use the empowered breath to utter a sacred combination of letters or sounds that express a particular aspect of Divinity. That action triggers a specific type of inner pattern that can then power a ritual, and it is also an inner pattern that automatically protects the working space along with the magician.

From there, the magician then used a ritually consecrated tool to direct the being/power into action. The use of a magical sword says defend, guard or attack, and when the beings see the use of this ritual tool and feel its frequency, they know what is being asked and expected of them. They can work through the sword, using its substance, its consecrated power and its shape to do their job. The magician used the four directions to map out the area that needs defending, and the breath across the sword ensured that the deep inner power of air was awakened within the sword. That awakening creates another layer of automatic protection: an awakened sword in action blocks out interference.

The sword will then be kept out of its scabbard, with the scabbard kept close to it, and it will work for however long it has been directed to work. The beings that were called upon to help will have empowered the ritual pattern and they will uphold that pattern for the required length of time and will also protect it. Each day the magician will tune briefly into the pattern, and she may also light a candle in the east each day, just to keep things ticking over.

So the ingredients are: fire, air, sword, inner contact, utterance, meditation, void, and movement around the directions to establish a pattern. The use of speech, breath, use of mind/vision, movement, a candle, a sword and an altar is all very simple, and also very effective. The pattern, elements and actions

create a frequency in the space which automatically excludes interference by beings, powers or other magicians.

Let's have a look at how that ritual will operate in and protect a space. If you went into that protected room to look at it from an inner point of view, there would be a few things you would see.

The first would be open gates in the east: notice she did not close the directional gate down; she simply blew out the outer candle while letting the inner candle still burn, and she left the gates open.

The second thing you would see from an inner point of view is the pattern of the four directions and a clockwise walking pattern. That creates an inner pattern that looks a bit like a spinning circle. It is a turning circular movement that, once set going, will continue to turn until it is closed down.

The third thing that you would see is the inner pattern of the sword. Every outer object has an inner version. Every outer consecrated sword is merged with the one, big, original, archetypal consecrated sword, and if you looked into that space in vision, what you would see is a very large, very impressive-looking sword with a lot of power emanating from it. This sword will create an environment whereby nothing gets into the space except the being that was called upon to help and any others who are compatible with the work being done: the space becomes tuned to a very specific frequency.

And that will be the fourth thing that you would see: the being that was called upon. If the being called was a deity, then the deity itself would not be stood in the room, but the power signature of the deity would be there, and that power signature works in the same way that the deity does. Anything that tries to interfere with that space will bump up against that deity power, and if that deity power is aggressive then the intruder will most likely get attacked.

If the being that is working with the ritual is angelic, it will appear as a pattern or shape in the room that nothing can penetrate.

No matter what any intruder tries to do to magically invade the space, they will just bounce off as though there is an invisible barrier (which there is).

If the magician called upon a land being or spirit, or a demonic being to guard the space, then the being will appear to anyone who is trying to invade the space: they would see a terrifying face with lots of eyes, teeth and weapons threatening them.

The cleanliness of the magician ensures that the being sees only the magician and does not mistake them for anything else, so clean equals safe. The specific use of directions and elements ensures that the frequency of the ritual is such that it excludes low-level beings, invaders, ghosts, parasites, etc. (hence no need for banishing), and the use of the sword, inner contact, empowered breath, utterance and being ensures that no aggressive spirit or magician can interfere. It also ensures that energetic filters are in place to stop any sort of power surge.

A power surge is where the gates are opened, power is called upon, but there is no proper filter to step down the power to make it safe. The inner contacts in the directions, the gate, and the constant working with the circular pattern in vision which then triggers during ritual, and the consecrated sword across the threshold of the altar all ensure that power filters are in place.

So you can see how there are many different skills that are brought into work with a ritual, and that it is not just a matter of having certain robes, speeches, actions, etc. Effective ritual cannot be copied out of a book; it is a coming-together of a varied amount of well-practised skills.

The first step towards acquiring that skill level is learning how to open and close gates in ritual, how to move around a space in ritual, how to use tools, how to use your voice, and how to pull all of those things together, along with using your mind in vision while also doing the ritual. We will start that process by looking at the use of the elements, tools and directions in ritual, and then we will go on to

practical exercises.

4.7 Directional ritual

Many ritual foundations, regardless of style, work with specific magical directions that allow the magician to access certain streams of consciousness and power. Not all ritual uses directional application, but once you have learned it and know how to work with it, you will begin to recognize it in many different forms, and not just in magic—the use of the directional powers is also evident in many ancient and more modern religions.

Some styles use directional ritual in a very obvious way, whereas other styles use a pattern that is not obvious in its directional use. Once you have learned the skill and have worked with it for a while, you will recognize its use in the most obscure ways. The knowledge of how to operate with magical directions allows you also to access the inner and more mystical aspects of religions, as well as magical forms.

The first thing that is important in a ritual is to know the physical directions of the space you are working in, and to be clear about which direction/directions you are working in and why. The reason for this is that each direction has a certain quality of power that flows through it, and that flow of power will affect your work. If you have a working space that is not aligned straight to the directions, then you choose the magical direction by working with the walls/altars that are the nearest to a direction. So for example if a wall in a working space is NNE, then it becomes magical north.

The definitions of directional powers vary according to which tradition or magical method is being used, but in the northern hemisphere it is generally expressed as follows:

- Air, utterance, sword, religions of the book in the East
- Fire, creativity, future, solar religions in the South
- Water, emotions, cups or vessels, religions of the waters or moon in the West
- Earth, land, death, shield, religions of the underworld in the North

The use of directional magical patterns can also be apparent in many religions that use ritual, if you know how and where to look. For example, if you were to walk into a Norman church, you would immediately recognize the magical use of directional powers in the layout of the church.

The altar is in the east and this is where the priest works. East is the power of air, utterance and the 'Word.' The priest works in that direction, uttering the sacred words to the people and offering the ritual to the deity (Jesus) who is in the east. When you read parts of the New Testament, you will find many references to the 'Word', and also to the 'Sword'. It is also a religion of the 'book.'

If you look west in the church, you will find the doors that open out to humanity (God in the east, humans in the west). And the baptismal font, the vessel of water, is in the west. The priest stands in the east and mediates the Word of God from the east to the people in the west.

To the south, usually depicted as a south transept, you often find images of St. Michael the Archangel, who is the power of fire.

In the north transept you will find the Lady Chapel or side chapel to Mary, the female divine power and the female expression of the Divine Container (Earth).

Also in the north, particularly in very old churches, you will find the Lyke door: a door that opens out to the graveyard which is traditionally in the north: North—earth—ancestors—female.

In many churches after the reformation, the north transept was ritually blocked off and you will find that area of the church is often walled off, curtained off and filled with trash, old furniture, or the organ. This is a deliberate attempt to block both the power and the worship of the female Divine powers.

This layout is not used throughout the Christian world, but it was a feature of the Norman conquest of northern France and Britain, and the magical mysteries they brought with them. The blocking off of the north transept is most commonly found in Britain and was a direct result of the protestant influence.

Churches in other countries that were not part of the Norman territory have different ritual layouts and it can be very interesting indeed to go around these sacred places in different countries to see how various magical ritual patterns were used. Most churches built after the 1600s do not have ritual layouts, as by then that knowledge had been lost.

The idea of the ritual layout in a church was that it enabled directional powers to be brought into the space and gather at the centre where all the directions came together. Some churches had their altar there, a stone altar known as the Corpus Christi (Body of Christ), and all the powers were funneled into that substance which then became the centre of the ritual. All of the powers, the utterance and the magician/priest worked with the stone/substance of the altar to bring Divinity into physical manifestation, which was then taken in by the people (transubstantiation ritual).

You can see examples of this sort of ritual patterning and use of power in European churches, and once you know the techniques for opening the gates, you can sit in a church, open the gates and feel the power flow into the space. One word of warning though: if you do such an action, do it with respect for the religion. If you open the gates, do it with the intent that the power flows through the Christian pattern and nourishes the congregation.

It serves no purpose to be hostile to any ritual expression of Divinity, no matter how humans have corrupted it. The other reason for being respectful is that such churches often have guardians, and you can get your ass slapped if you do not operate with integrity.

4.8 Practical directional work

So now that you have an idea of how the directional powers can work in ritual, it is time to learn the basics in a practical way. For this you will need a compass.

The first step is to choose a working space. This can either be a room set aside for ritual, an actual temple space (lucky you!), or it can be a regular room in a house used for normal life. Or you can work outdoors. Indoor work is usually best for ceremonial/ritual magicians, and outdoors for earth magicians/witches, etc. In reality, for training purposes, it is wise to work in both ways, to learn how the different spaces operate and how different the magic can become.

A good magician can work anywhere, at any time and with any style. And if you are being trained by me, then you will learn all ways: I expect my students to be adaptable and able to work in any magical form from shamanistic styles of magic to high ceremonial ritual magic.

We will start with indoors. Pick a room and stand in it with your compass. Take a note of the directions and if your room is not directly lined up with the directions, assign the magical directions to the nearest four walls (a south east wall can become 'south' if it is more south than east).

Take a note of where the windows, doors and any fireplace are (potential portholes), and take a note of potential altar surfaces. This can be cabinets, chests of drawers, tables, chairs, bookcase tops, etc.; I have even worked on top of the cooker in the kitchen when needed.

You need four clear surfaces that you can use, and a central surface (like a stool or box). You also need five plain white cloths to use as altar cloths. A good cheap way to do that is to get a plain bed sheet and cut it up.

Mark each cloth with the initial of the direction, so that you can identify it and continue to use it in the same direction. Get five white candles and also mark the candles and holders so that you continue to use the same candle/holder in each direction. Why? Energetic build-up.

When something is repeatedly used in the same magical direction, it slowly builds up a harmony with the energetic frequency of the direction. So a skilled magician will potentially be able to pick up a directional candle holder or tool, and will be able to sense which direction it has been working in. The repeated use of the same things in the same place is the very beginning of energetic engramming: we looked earlier at physical engramming, but it also works in terms of ritual energy.

Altars

Set up your altars in the four directions and one in the centre. Each altar should only have a cloth and a candle at this phase. It is very important to learn how to operate altars properly. An altar is a workspace and a threshold. All that should be on it are the specific tools you are going to work with. A magical altar is very different from a spiritual or religious altar, and all of them are different from a New Age ‘feel-good’ altar. A religious altar will have a deity image, offerings, and the preferred tools of that deity on it.

A new age ‘feel-good’ altar will have various deities, images, gifts, trinkets, oils, incense, and lots of other trash. Such an altar does nothing spiritually or magically, it just makes the owner feel good (in the same way a toy train collection does) and it becomes a status symbol splashed about on social media. All it actually does is advertise how little a person knows.

For now you will work with no tools until you learn how to open the gates. Before you learn how to open the gates you need to learn how to create the energy pattern in the room. This is done by ‘working the directions.’

Once you have set up your altars, have all five candles ready and a box of matches. Then it is time to prepare yourself. Go and get a bath or shower, or at least wash your hands and face, brush your teeth, and put on clean clothing.

4.9 Working the directions

Start in the east. Whenever you work directional magic, always start in the east. This

is where the power opens, and it also helps you to tap into a ritual pattern that has been used for millennia. The pattern you create will resonate with the ancient pattern and will be fuelled, stabilized and brought to life through this resonance.

When you walk into the room, walk a full circle around the central altar, walking clockwise, and then approach the altar in the east. Always walk clockwise to build up that flow of power, and never approach the east altar directly; always walk a full circle before you start any initial ritual action.

Approach the east altar and stand before it. Take a few moments to close your eyes and still yourself before you begin to work. When you are ready, open your eyes and light the candle. Stand for a moment before the candle and try to empty your mind. After a few minutes, take a step or two back, turn and walk to the south altar and repeat the same action: stillness, light the flame, be silent for a few moments. Repeat this in the west and the north. When you have finished in the north, step back, turn, and go to the central altar. Repeat the same action. Once all the candles are lit, walk a full circle around the central altar and approach the east altar.

Stand before the altar and close your eyes. Imagine that you see two large gates beyond the altar. Take your time. Build up the image, note if they are made of metal or are wooden doors; allow an image to build. When you feel you have a nice strong image of an east gate, take a step back from the altar, turn and go to the south. Repeat the same action in each direction. You may find that each gate in each direction is different; each direction will have a unique type of gateway.

Once you have finished in the north, turn to the central altar, stand before it (facing south) and close your eyes. Imagine a large column of fire that reaches up beyond the ceiling and stretches into the stars, and it also plunges down into the underworld: a column of fire that is like an axis that goes through all the worlds.

Open your eyes and walk a full circle around the centre altar and approach the east. Place your hands upon the altar at either side of the candle flame and look beyond the flame. With your eyes open, use your mind's eye to imagine the east gates. Using your voice, utter the following words:

"I acknowledge the gates of the east, I acknowledge the angelic threshold of the east and I acknowledge the wind of the east."

Step back from the altar, turn and walk to the south. Repeat the same exercise, using the words:

"I acknowledge the gates of the south, I acknowledge the angelic threshold of the south and I acknowledge the fire of the south."

In the west, do the same and repeat the words:

"I acknowledge the gates of the west, I acknowledge the angelic threshold of the west and I acknowledge the water of the west."

And in the north:

"I acknowledge the gates of the north, I acknowledge the angelic threshold of the north and I acknowledge the stone of the north."

When you have finished in the north, take a step back, turn and stand before the central altar. Remember the visual of the column of fire and utter the words,

"I acknowledge the central fire that flows through all worlds, all times and all substance, I acknowledge the angelic threshold of the void, the threshold of Divinity as it flows through all things, and the light of all living beings as it flows from the stars to the underworld."

Close your eyes and imagine the stars in the sky above you. Imagine the earth below you, the east wind to your left, the western water to your right. Be aware of the power of fire in the south before you, and of the power of the earth in the north behind you.

Imagine a spark or flame deep within your centre, a light that stretches up to the stars and down to the earth—it meets in your centre in the form of a small flame within you. This is the spark of Divinity within all things and it embeds the pattern of the central axis not only in the centre of the ritual room, but also in the centre of your own body.

The use of the word Divinity does not denote a deity; rather it recognises the creative and destructive power of the universe.

Build up that sense of the elemental powers in the directions around you. Open your eyes and look at the central flame. Hold out your arms and declare:

"The sword in my left hand, the cup in my right hand, the fire of inspiration before me, and the rock of my ancestors behind me."

Drop your arms and walk a full circle around the flame and once you have done a full circle, go to the east and turn to face the central flame. Hold out your arms and declare:

"The wand of creative fire and the future in my left hand, the shield of the ancestors and the past in my right hand, the cup of humanity before me and the breath of God behind me."

Eventually you will learn to do this magical positioning with the powers and tools for all the directions, but two directions is enough to get you started. Eventually you will be able to use this directional and elemental tuning within seconds by simply thinking about it, but that skill is built through repeated use of this ritual in the early stages of training.

When you have finished, walk a full circle around the central altar and go to the east. See in your mind's eye the gates of the east. Blow

out the candle and see the gates vanish. Step back, bow to acknowledge the powers, and repeat that action in the south, west and north.

Step back from the north, bow and turn to face the central flame. Stand before the central flame and see in your mind's eye the column of fire that reaches through all of the worlds.

Notice that in the centre of the column, where the candle flame is, there seems to be a small void, a nothing in the centre of the light. Utter,

"I acknowledge the void in the centre of the light, the nothing from which all comes."

Blow out the candle flame and bow.

Sit down and close your eyes. Meditate for a few moments to still yourself and be aware of the directions around you, the east to your left, the west to your right, and remember the elements in each direction, air, fire, water, earth, the light in the centre, and remember the magical tools in each direction: the sword, wand, cup and shield. Remember the void in the centre of the flame.

Allow those images to rise and then fall away from your mind until you are simply seated in the room. Remember what the room looks like, see the door in your mind's eye, see the walls, the room's contents, and see yourself seated before the central altar. When you are ready, open your eyes.

Starting in the east, collect up the cloths, fold them up, and wrap them around the candles or put them carefully in a box. They must not be used for anything else. Put the room back into its normal state.

This exercise is akin to learning how to sing scales. It builds up the magical directions, the elements and tools in your mind, it starts the building of the gates that you will learn how to open and close, and it starts to form the circular motion of power in the space. This should be done weekly for at least a couple of months until it has built strongly in your mind and until you body has become used to walking the

room in a certain way (clockwise starting in the east).

At this stage of your early training, it is likely you will feel nothing happening in terms of power, unless you are a natural magician. Don't worry about that. At this stage you are simply learning the scales: once that pattern is built up strongly within you by memory, then the power will slowly start to flow: at that point you will start to feel the power that the simple tuning ritual can trigger.

Do not skip this exercise; it is probably the most important foundational exercise you will ever learn. Do it again and again until you can do it automatically, from memory, without needing to refer to notes. It also instils within you the power connections between your body and the directional magical tools. The repetitive element of this exercise instils these dynamics deep into your psyche, like learning something rote fashion. When you come to wield the magical tools in the depths of power, this rote learning will trigger deep reservoirs of power within you, and will allow you to plug directly into the inner magical powers that flow through the tools.

Once the full extent of the directional powers are embedded within you, when you come to work different forms of magic, it will automatically trigger this deep pattern just by the action of thinking about it, and it will open out the deeper hidden aspects of many magical rituals. You will be in the midst of a ritual and suddenly become aware of all the inner powers around you, the directional gates opening, and the enlivened tools plugging into their directional 'batteries.'

4.10 Task: Practising the directional ritual

Do the directional ritual once a week, on the same day each week for two months. You will be doing other tasks through each week that are assigned in the other lessons of this module, so ensure that you have enough time set aside to do this discipline.

Once you are coming to the end of the two month exercise, experiment to see how well

it has engrammed into your mind: stand in a room, any room, or outside, and face east. Close your eyes and imagine you are standing in front of the east altar, imagine the south altar to your right and the north altar to your left. Once you have a feel of that, now take three steps forward, turn and face south.

Imagine the central flame before you, that sense of the column of fire that reaches from stars to underworld, and imagine the south altar in front of you beyond the central flame. Hold out your arms. Imagine the sword in your left hand and the cup in your right hand. Do you get a sense of the ritual? Can you imagine all of the altars around you, their directions and their flames? Can you imagine the four gates in each direction and the flame before you? If you can, then you have established the pattern within you.

If you are still struggling to retrieve that sense of the ritual, or to imagine the four directional powers, gates and altars, then you need to work with the ritual for another month, or two to three times a week until it is embedded in your mind.. At the end of the month, try this testing exercise again. It does not matter how many months it takes you; there is no competition or deadline, it will take as long as it takes. The important thing is that you do get it.

This is the foundation stone for learning how to switch on a ritual at speed, how to switch on a sacred space, and how to bring power around you at a moment's notice, wherever you are and whatever you are doing. Eventually you should be able to retrieve this pattern in your mind and senses within seconds, in the midst of a busy city street, or in a room full of people.

a period if you are a woman? Or is it constant? Write down everything you observe and reflect back on your notes from time to time.

4.11 Task: Keeping notes

Keep notes in your journal of when you do this ritual, what dates you work on, what it felt like, if it was easier or harder than usual, and anything else that crops up. When you look back over the journal, you will be able to track your progress and see if your ability to work is enhanced or withheld by astrological or physical variables. Is it harder or easier at a full or new moon? Is it harder or easier during

Lesson 5

Inner Senses

Everyone has some sort of inner sense to a greater or lesser degree, but most Western childrearing and education tends to teach a small child how to filter it out, to ignore it, and to suppress it. This can be a major stumbling block for many budding magicians, and trying to recover lost senses is a slow and sometimes frustrating process.

Think of it in terms of everyday senses. If a very young child is taught that eyes do not see anything, if they are actively discouraged from using their eyes, and all interaction cues come from hearing and touch, eventually the quickly developing brain of the child will adapt, rewire, and rely less and less on the sense of sight. So it is with inner senses.

What exactly are inner senses? There are a wide variety of inner senses that are hardwired into the human body and most are suppressed very early on. Some senses can be stronger in some and weaker in others, and most vanish as the child grows up and they are ignored or squished into a dark corner of the brain, only to pop out at inopportune moments.

The full array of inner senses would include things like inner hearing, inner sight, inner touch, inner smell, inner emotive triggers, inner immune triggers, precognition and time jumping. This all sounds very exciting, but in reality it is pretty mundane. Because of the influence of Hollywood, and the human penchant for drama and excitement, any

understanding of the subtlety of inner senses gets drowned out in a chorus of overhyped fantasy. People who have been raised by Hollywood ideals have an unnatural view of inner senses and with that, unnatural expectations.

Inner abilities were most likely a part of our survival mechanism that has been slowly cast aside in modern life, a sort of inner 'fight or flight' adrenal mechanism, and just like natural physical mechanisms, inner senses are often tied to actual organs and seem to function through the central nervous system and brain.

Some people tend to keep these senses despite their upbringing, and others manage to retain them because of their upbringing; so social/cultural aspects are only one part of the story. There are some people who appear to have no inner senses whatsoever: these people are like sensory bricks, and that can be a curse or a blessing, just as with someone who has highly developed inner senses: either extreme can cause great distress or can be a wonderful gift. It all depends on how the person lives with them.

Whatever your natural level of inner senses, and whatever type of inner senses you have that are dominant over the others, you can develop your natural facility through working with them. What cannot be done is to force the development of an inner sense that you

just don't have. Very few people have all the inner senses; like everything else in life, some get more than others, and everyone has very different combinations.

The first step is to identify which inner senses you are most likely to have, and then work at developing them. It is not something where you do a few exercises and *ping!* you have it. It is a lifetime of development that you start in your early training and the senses grow as you grow, mature and develop.

For some the inner senses can be overwhelming, and upbringing is not quite enough to shut them down. In such instances it is not about developing latent skills, it is about learning how to manage uncontrollable skills and bring them to a level where you can learn to live with them. Too much inner sense is as much of a curse as no inner sense at all.

There are instances where an inner sense can be suddenly switched on, but such forcing of a sense is pointless. For example, when a middle-aged person who has been blind from birth has surgery to give them sight, they do not immediately have wonderful sight that can process everything meaningfully: the brain has to learn how to process the signals from the eyes and make sense out of what they are actually seeing. After a person has the surgery they can see the doctor, the nurses, the room, the equipment, the bleeping lights, the cleaner pushing a vacuum past them, etc.

But the signals from their eyes to their brain are unfiltered, unsorted, and have no established vocabulary. So the newly seeing person finds it hard to figure out what part of the jumble of images they are seeing are the humans and which parts are the furniture; nor will they be able to process the moving cleaner and his vacuum, as their brain will have no vocabulary for processing visual movement.

Over time the brain will learn the language of images and will take cues from the senses of hearing and touch which are well-established with the patient. If the patient was deaf and blind from birth and they are given sight and hearing, the chances are that they will never, as an adult, be able to use those senses in any real meaningful way: their brain will have

no reference points besides touch and smell. And so it is with inner senses that are being awoken. If they were used in childhood and then faded off (which is common), there is at least a baseline pattern in the brain that can relearn how to process the incoming information. Over time the skill becomes normalised and becomes a part of everyday life like smell, sight, and so forth.

If someone was shut down from birth or had blocked senses from birth, and the inner senses are forcibly triggered, then they will not be of any use: there will be no processing pattern. Such total shut-down is actually quite rare, and most people have fragments of inner senses that they are just not aware of. They can be so subtle as to be easily missed—and this is where Hollywood has done so much damage: our expectations are unrealistic, so the actual reality gets ignored, as it is too subtle in the face of full-on drama.

So first, let's briefly go through the various inner senses, and see how they can manifest quietly in a life, often unnoticed. This will help you to spot which (if any) of these senses you actually have and didn't realise. Then we will look at exercises to strengthen them and bring them right out over time.

5.1 Inner Hearing

This description is longer than the others, simply because it contains many different dynamics that also apply to the other skills. So remember, what applies in this description also applies in the others.

Inner hearing can manifest, like most inner senses, on two different levels, one being much rarer than the other. Inner hearing can either be a literal hearing with the ear, which is very rare, or hearing within the mind. Often the two types of inner hearing are combined, with the former being a rare occurrence and the latter being its more normal everyday manifestation.

Inner hearing that manifests by the subject hearing sounds or voices outside of themselves usually only happens in extreme potential danger. It can occasionally be objective (i.e.

someone else also hears it), but it is most often subjective.

Before we get into the reality of inner hearing, it is important to discount other hearing anomalies that can manifest and be mistaken for inner hearing, but are in actual fact biological processes. Some of the rarer manifestations of tinnitus can lead someone to believe that they have inner hearing, when in fact their auditory nerve or their brain is playing up.

This often manifests as the subject hearing music or sounds that do not in fact exist. This is known as musical hallucination, and it is a rare form of tinnitus. It can be triggered by brain tumours, epilepsy, migraines, and it is an occasional occurrence with OCD sufferers. The musical hallucination is often marked by the music being something the person remembers from childhood, and it tends not to be music that the subject is unfamiliar with.

The other biological event that can be mistaken for inner hearing is symptoms of paranoid schizophrenia. In such cases there is often a whole array of mental health symptoms that help to rule out inner hearing. As with musical hallucinations, there are often underlying medical conditions that are already known about, and the 'hearing' is just one of a number of symptoms.

When however a subject is mentally stable, healthy, and most important of all, the event in question is a manifestation of an experience that the subject has always had, then it is likely that the subject does indeed have inner hearing abilities.

Inner hearing with the ear can manifest as the person hearing their name shouted in an empty room, or a sudden warning whispered or shouted into the person's ear. I am in my fifties and it has happened to me three times that I can remember, and each time it was a warning of impending immediate disaster.

For example, once I heard 'slow down' shouted loudly close to my ear. I was alone in my car, with the music blaring, and the voice was clear and loud enough for me to hear over the music. I immediately slowed right down and narrowly missed being hit

head-on by an oncoming truck. Slowing down gave me enough time to safely pull my car over into a lay-by as a truck, coming at me at high speed and overtaking on a corner, was coming straight at me on a single lane highway. If I had been going at my regular speed, I would not have been able to process events fast enough to get out of the way, and most likely I would also have lost control of the car.

Those types of spectacular hearing events are rare in most people, except for a very small selection of people who have very defined auditory inner skills. The most common type of inner sense, and one that most people tune out or discount, is the small inner voice that can talk to you in your mind.

The inner hearing happens within your mind's hearing, but it has a subtle difference to your own mind rambling along. Sometimes it is your deeper subconscious 'self' talking to you, and other times it is beings around you talking to you, and you process that communication as a voice within your mind.

As you develop that sense, it will eventually become clear to you what an 'outside' voice is and what your own deeper voice is. Sometimes it is impossible to distinguish between the two, and sometimes it really doesn't matter, so long as you learn to listen and act.

One of the things that magicians come to realise, if they are truly immersed in magic, is that everything communicates in one way or another. The skill is to learn what to tune out and what not to tune out—just like normal hearing.

So for example, say you are walking through a city, and your mind is rambling along in its usual way, and suddenly the dialogue changes. Your mind's voice says something like, 'when you walk around that corner you will meet someone who is going to offer you a job, take it.' You walk around the corner and someone you know from years ago crosses your path. You get talking and they offer you a job.

Maybe they are looking for a worker in an area of work you would not normally consider. The fact that the voice gave you a heads-up is a signal that the job is something you need to

accept, because it is going to lead to something important.

It does not matter whether the voice is your own subconscious or an outside being; what is important is that you act upon the message, particularly when it presents in such a way that you could not possibly have known what was coming. Accepting and acting upon such communication helps to widen the channel so to speak, so eventually you will learn to distinguish between the feel of the voice that is your deeper self, and the voice of a being communicating with you through your mind.

As with all inner senses, you can immediately see the dangers of confusing inner senses with mental obsessions and illnesses, and as with all things magical, you must approach such things intelligently, carefully and with common sense. If you hear voices telling you to kill people, you have a problem. Clean yourself up magically, and if you are still hearing them, go see a doctor.

But if you are hearing things that tend to come true, or are valid warnings that save your ass, then it is your inner hearing kicking in. I have stones talk to me, trees, beings, houses, deities...hell, everything talks. I also hear snatches of people's thoughts, which can be very distressing, and I have learned over the years to tune a lot of that out, as it is useless, intrusive and stressful.

Inner senses are very strong in some of the women in my family, and I was lucky enough to have a mother and older sister who did not seek to shut it down or to dramatise it, as either are destructive.

Sometimes inner hearing is extremely helpful, and other times it is trivial and baffling. For example, "your sister is about to call you," and then the phone rings a few seconds later and my sister is on the other end. So what??

Some manifestations can appear trivial to us, but in fact it is guardian beings just doing their job. A voice says, "there is a man going to knock on the door," and a couple of minutes later there is a knock at the door and a rather overworked delivery man is standing there with a package. The guardians are just

doing their job of warning you that a potential intruder or unexpected person is coming into your space.

Another manifestation of inner hearing is a call for help. One particularly stunning one that happened to me still makes me smile to this day. I was walking in the woods near my house, which is an ancient burial area and full of springs, standing stones etc. I was wandering about enjoying the rare spring sun, when I heard a distinct voice in my head saying "help me!" It was very insistent, and I presumed an animal was in distress, as they are pretty good at sending out signals.

I could not see anything that would be in potential distress, but the voice kept going. As I got to a pile of wood from trees that had been logged and harvested, the voice got stronger. Still I could not see anything. But I did notice a large piece of wood that felt really interesting. I like to work with such bits of wood for art etc., so I picked it up and as I picked it up the voice stopped.

Because I am dumb, I did not equate the cessation of the voice with the large lump of wood in my arms. It was a slice of a very large tree, not a branch, but a slice of the trunk. I figured I could strip the bark off of it and use it to carve designs on.

I got the wood home and the moment I walked through the door, all of the spirits that live with me got very excited and started chattering. That should have alerted me, but it didn't: like I said, dumb.

The day after, I started to strip the bark off the wood and a very clear "thank you" echoed around my head. Now I was really confused. I looked closer at the wood that was now debarked and my heart stopped.

In the natural shape of the wood was a young woman, with small breasts, a cloak, and a black face of very fine features. Wow! A tree spirit! I began to oil her to feed the wood, and to massage her body. "Turn me around" rang through my head. So I turned her around and did one of those cartoon gulps.

On the other side of the young woman was a shape made up of wood scar regrowth, and the shape was very clear, very defined and very

detailed. In the wood was an old woman, her sagging stomach, her old face, her long thin legs that ended in hooves instead of feet.

I then finally realised what I had brought home. She was a natural image manifestation of the most important ancient goddess of this land. This was the Cailleach, the ancient goddess of the land who shows herself on one side as a strong young woman (Brigh) and on the other side as an old hag.

This naturally-formed image would allow that consciousness to interface with me, and I could work with her to help bring balance to this localised area. Since that time she has become very vocal, very protective and is teaching me a great deal.

So the first step is to learn to listen and act. At first you will not be able to distinguish what is going on, but you must learn not to dismiss, but rather to listen, regardless of whether you think it is your mind or an outside being. First just learn to listen; discernment comes later.

5.2 Inner sight

Inner sight, like inner hearing, can manifest in a number of ways.

The most common manifestation is looking at something solid, like a human, but seeing things that are not apparent to the normal human. So for example, looking at someone who looks beautiful and healthy, but seeing them as ugly or sick: you cannot understand why people think they look great.

What is often happening here is that the inner and outer sight are overlaying each other and the brain processes both lots of information as coming from one source (i.e. your optic nerve).

The other way that inner sight can manifest is seeing something supposedly solid that is not there, or is not seen by others. A common example is someone seeing a building in the distance, looking away, looking back, and finding that the building has vanished. Sometimes the person is seeing the 'inner building' or ghost of a building that was once there, or they are seeing a building that exists only on the inner planes. This has

been described in detail by people around the world.

A striking example is a group of people out on a hike in Iceland. They paused at the top of a hill and all pointed at an unusual-looking strange coloured house that seemed to be in the middle of nowhere.

The group began to walk towards it, and as the path took them out of view of the house, and then back in to view from behind trees, the house vanished. The men presumed it was some sort of 'snow mirage' until later they found that many people had indeed seen this house over the years, and it was considered locally as a house of the Huddle Folk (faery beings).

Sometimes people with inner sight will look at something and it just doesn't look right; that is usually because there is in fact something wrong with what they are looking at. Deeper skills with inner sight allow people to 'see' beyond barriers, blocks, or walls. This is a stranger form of inner sight and it takes some time to develop.

Personally I think it is a form of passive remote viewing as opposed to actual plain inner sight, as though the spirit or consciousness of a person can move ahead of the body and perceive what is behind something. Sometimes it is a deeper skill, less of a 'sight' and more of a 'feeling.' It doesn't mean that someone can stare at a building and see everything inside it—life is not a sci-fi movie! But it does mean that someone with inner sight who is searching for say, a missing child, will be able to look at a building and ascertain whether that child is in the building or not. They will 'see' the light of the life force of the child in the building.

As the magician works with various experiments and exercises, they will find their own unique expression of the inner sight. Mine seems to work almost exclusively in tandem with my actual eyes, so sometimes I can have great difficulty in separating out what I am seeing with my outer eyes and what I am seeing with my inner sight.

5.3 Inner touch and smell

These are the most common inner senses and tend to be something that almost everybody has to some degree. Something will just not feel right when it is touched, or something or some place will smell bad (and there are no drain issues, farting dogs, etc.). This can develop into learning how to recognise certain beings by their signature smell, or to know when something is energetically unhealthy by the horrible feel of it.

Sometimes the sense of inner touch doesn't work through the hands, but the hands trigger it. So for example a person picks up an object that has really bad energy attached to it, maybe a knife used to kill someone (extreme example!). Upon touching the object, the person feels horrible, panicked, dirty, or has flashes of images appearing in their imagination of people being hurt. The touch triggers deeper senses.

These two senses are not only the most common, but are the easiest to train into usable skills for magic.

5.4 Dreams

The issue of dreams spans different avenues of magic, and they manifest as different types of dreams. Dreams that come from our inner senses kicking into action tell us what is happening to or threatening our bodies, if something magical is threatening us, or if an inner contact, dead person or being is trying to communicate with us.

Threat dreams are the most common, and the key is in the interpretation. Inner senses working through our dreams are usually the purest form in which our inner senses manifest: when we dream, our conscious minds are in a passive state, so deeper senses can rise to the surface.

Bear in mind that our dreams also process everyday things and are involved in brain filing and reorganising, so not every vivid dream is an inner senses dream.

Threats to the body such as infection, physical or psychic intruders, or impending

accidents trigger vivid dreams that can often be confounding if one does not know how to read them. If the body is infected with a virus or bacteria that also has a consciousness (not all do, but some do), we can dream of struggling with a person who is being aggressive. These dreams often rise to the surface once we have begun chemical treatment for the illness, or when our immune systems are getting the upper hand.

When we are not doing well in the infection battle, the consciousness of the infection stays hidden from us and we just feel very sick. But once the infection is weakened, its 'cloaking mechanism' fails and we start to 'see' it: this often appears in dreams as battling with a person or an animal or even a strange being (viruses often appear as bizarre looking beings). It is important to take note of what you see, as it can give you clues as to how to speed up the recovery and prevent reinfection. Using magic to take the inner power out of an outer infection is a skill you will learn later in the course.

If you are under threat from an intruder, particularly if you have spirit guardians working with you, you will be alerted in your dreams by being shown the intruder, and often you will find that you are awoken suddenly in order to deal with the threat.

If this happens repeatedly, you need to ascertain if it is a physical intruder stalking around the outside of your home, or if it is a magical or spirit intruder that has been sent magically. To differentiate, you can use tarot to pinpoint what type of intruder it is, and also what their intentions are. Again, these are skills you will learn later in the course, once you have acquired the necessary interpretation skills

5.5 Precognition

Most of us are already familiar with the idea of precognition, so there is no need to go into depth, and this lesson is already long enough. Precognition can range from full flashes of dangerous future events which are either processed by inner sight (you see

a scene unfolding), or in dreams (the same thing basically, just triggering in sleep), to a strong but indefinable sense that something will happen. Sometimes it is combinations of these, if the risk is great.

One weird aspect of precognition is that not only do precogs get warnings of dangers, they also get warnings of completely trivial events. The precognition itself can be quite strong and spectacular, but the event that is predicted is often as silly as “a green car will drive past at exactly 10.31am with an old woman driving.” Really...? Sure enough, at 10:31am precisely, a green car driven by an old lady lumbers past. What the hell was that all about?

Okay, that is enough background information for you on all the different types of inner senses; now it is time to roll your sleeves up and get to work.

5.6 *Task: Inner touch*

Do this during a daytime when you are not tired and have time to be able to not rush this exercise.

You are going to go to different stores that sell used goods. Different types of stores will give you different experiences. Before you go out of the door, wash your hands really well with liquid soap¹ and a spoonful of salt. When your hands are dry, how do they feel? Do they feel very clean and smooth?

When you go out, take with you a bag of salt, a small bottle of liquid soap, a small clean towel, a coursework notebook² and pen, and a large bottle of water with you.

Plan to visit a charity/thrift store, and then an antique store, the more upmarket the better. Before you go into each store, pour some liquid soap, some salt and then water into your hands and wash them so that they are clean.

Go to the thrift/charity store first. If you can, pick one in a poor area. Walk around the whole store: look at the various shelves, racks, etc.

¹Use one that is not heavily perfumed and that is not antibacterial, or use a plain, unperfumed soap bar.

²Keep a set of notebooks for your course notes.

and see if anything really jumps out at you. If it does, pick it up and handle it. As you handle it, still yourself and then feel into your emotions: how do your feelings change, if at all? If they do change, it may be very subtle, so learn to listen carefully.

Then put the object down. Move away and feel your hands: how do they feel? Pick up random objects (not clothing, that is coming) and do the same thing again. How do your emotions feel? How do your hands feel when you have put them down? Do they feel sticky, or rough, or wrong in any way?

Now it is time to go through the clothing. Feel through the clothing, hold the clothing out: what do you feel? How do your hands feel? How does your body feel? Does anything give you a headache or make you slightly nauseous? Test different selections of clothing of different sizes, and feel the difference between young/teen clothing and clothing that is obviously for elderly people.

Remember the various feelings and when you leave the store, clean your hands again with the soap, salt, and water, and then notice the difference.

Now write down your findings. What were the differences between objects and clothing? What were the differences between various age groups of clothing? If you got nothing at all, then simply write that down in your notebook.

If anything gave you a headache or made you feel strange, a cup of coffee with some sugar will usually stop it.

Now it is time to go to an antique store. Go to a nice one that is not cluttered and is more on the pricey side. Do exactly the same exercise: pick up things, see how they make you feel physically and emotionally, and see how they make your hands feel. See if there is a difference between non-personal items and things that people would have kept close to them. Write down your findings after cleaning your hands.

The third part of the exercise is to go to a decent clothing store that sells new clothing. Run your hands through the clothing and see if they make your hands feel different, or if

they remain the same. Remember how new clothing feels.

Finally, go back to the thrift/charity store or go to a different one and run your hands through the clothing again and handle various types of clothing. Remember how it makes your hands feel. Wash your hands and then write down your findings.

5.7 *Task: Inner sense—feeling power patterns*

We are often confronted by inner power patterns that are magically or psychologically constructed on purpose to achieve an aim. It is important to be able to spot these patterns using your inner senses. Most people would be shocked to know the amount of large companies and corporations that use psychology, chemistry or even magic to manipulate the customer. (More than you would think... I know, I have worked for a few in my more stupid past.)

Again this is an exercise of shopping. Have a day set aside when you can do this without having to rush around. Choose a small independent café, a corporate food chain, a large chain clothing store that has a niche market, a small indie clothing store, a high end health food supermarket, and then an ordinary supermarket.

What you are looking for is a lot more subtle than your thrift store experience, so pay attention. Take with you a notebook and pen.

First go to a small independent café and have a drink and a snack so that you have something in your stomach (this bit is important). Sit very calmly with no screen in front of you, just your notebook, and watch people come and go. What is the base atmosphere of the café? Do you feel any particular urge to eat more? Do you feel any stress reactions? Or do you feel calm, relaxed, and happy with what you have? As you watch the people come and go, what is your first impression of them emotively? Write down your findings.

When you are ready to leave, go straight to a corporate food chain outlet, buy only a drink, and go sit down. Still yourself and place your notebook before you. How do you feel? Do you feel the urge to get something to eat even though you have just eaten something? Or are you fine? Do you feel relaxed or do you feel alert and watchful? Is there any shift in your emotions?

Look at the people (without looking like a crazy person), and then look down at your notebook but 'feel into' the person. How do they feel? Do they feel stressed or relaxed, do they feel strange? Do they look strange?

Write down your findings and anything else you observe that catches your interest. The key is to be still: recover that stillness feeling from your meditations, remember what it feels like so that you become still: the inner senses work much better in stillness.

Now it is time to go around the shops. Feel the subtle differences between the high energy corporate niche stores, and the small independent stores. How do the high end places make you feel? Do you want to spend money even though you do not need something? Is there a difference in those feelings when you visit a small store? How does your subtle energy react to the big stores as opposed to the little ones? Do the mega health stores make you want to buy lots of things, whereas a small one does not have the same effect? Write down your findings.

Remember, there are no right or wrong answers, and there is nothing to prove. This is about learning how places make you feel in a subtle way that you might not have noticed in the past. You are training yourself to pay attention, and to spot the feel of different patterns used in marketing and sales. Some major companies use psychology and chemistry (smells) to entice people to buy or to want. Such use often opens up patterns that inner power can flow into, which in turn makes it stronger. Sometimes this is accidental, and sometimes this is intentional.

Some mega health stores use a small group who meditate and project a pattern onto a store

to encourage people to want to stay longer and buy more. It is a subtle form of magical manipulation. I have come across some major companies that use all out magic to influence their customers. Naughty.

Through these exercises, you will learn to feel that subtle manipulation, be it magical or psychological, or even working by triggering your brain chemistry (smells). Being aware is usually enough to obviate its effects upon you, or at least allow you to override the effects and ignore them.

5.8 *Task: Inner and outer boundaries*

Learning how to recognise and establish inner and outer boundaries is very important for a magician's overall safety. Just as in life we have our own personal space and house space, so too does the spirit.

Learning to work with your own boundaries is a sideways method for triggering inner senses that relate to 'early warning systems.' Such warnings can work through a variety of the inner senses, and through this work you will learn to distinguish communications with the land and inner beings around you, along with learning how to recognise your own inner radar system.

Go out of your house. Take your journal or notebook with you and a compass. Walk around the boundary of the property where you live, and then go stand before your front door. If you live in an apartment building, walk around the building and then stand before your own front door. If you live in the country and a patch of land is part of your property, walk first around the boundary of the property, and then around the house itself.

As you walk around the boundary, look closely at what is naturally occurring around the boundary: look at what trees are there, how old they are, what plants are growing naturally (nettles, wild garlic, etc.), any rock outcrops, wells, springs, watercourses like rivers or ponds, and if there are any hills or mountains nearby.

Also look at what man-made things are around your boundary like electrical transformers or substations, churches, temples, factories, schools, etc.

Write all of them down in your journal. Also look to see if any of the buildings have carved faces or images, gargoyles (they appear in the weirdest places) and statues.

Now it is time to go and look at your front door. Stand in front of it and look closely. Are any spiders living around your door? Do you have a face on a door knocker? Do any animals like dogs or cats regularly sleep by your front door? Write down everything you observe.

If your front door is not inside a building, turn around and look at what is directly opposite your front door. Is it someone else's front door? Is it a building, a tree, a fastmoving river or a gentle stream?

Write everything down and then draw a map of the boundary. Mark down the directions, which direction your front door faces, where spiders, trees, water, rocks, key buildings are, etc.

Now walk the boundary again with the map and stop at every key natural feature. Stand before them and quieten yourself. What does that feature 'feel' like? Listen to your own inner senses, emotions and thoughts. Do any of the natural features cause a subtle shift in how you feel? Write down on your map a key word that would describe that shift. Take your time with this. It may take a few times of walking the boundary and visiting these natural features before you begin to sense them.

Once you have visited the natural features, go around again and talk to each one in turn. Talk in your mind and also with your voice (unless there is a real risk of being dragged off for being a nutter), say hello, introduce yourself, ask if they need anything, tell them where you live. Treat everything as if it had a consciousness, even the rocks, the rivers, the spiders: talk to everything.

Do the same for any outstanding man-made structures like churches, carvings, statues, fences: talk to everything. What you are doing

is opening lines of communication to the beings that live around you, alerting them to the fact that you are willing to acknowledge them, listen to them and work with them. If you find rocks that appear to have faces in them, ask one if you can place it by your front door as a guardian.

Everything has the potential to talk back to you, but opening those lines of communications in a human that has been shut down can take practice. For others it triggers quickly and easily. For example stones themselves do not talk, but beings that live within or around them do. By talking to the stone, you are opening a doorway for communication.

And the act of talking to everything and anything begins to loosen your ability to hear inner sounds: you learn to blur your own boundaries so that other consciousnesses can communicate with you.

Spend five minutes each night sitting quietly or lying in bed, and in your mind, go around the boundary, check each feature that you have been talking to, any door spiders (they are wonderful early warning systems for magicians), rocks, trees. In your mind, go to each one and say goodnight and ask them to alert you if an intruder crosses into your territory. If you live in an apartment block, focus the boundary checks on two levels: the first being the outer boundary of the building. Just ask them to alert you to any human or being with violent intent. And talk to any features on your front door and ask to be alerted if anyone approaches it. Having a door knocker with a face, creature or lion on it makes it easier. You can talk to the face and ask it to watch over the door.

When you talk to man-made images like that, you are creating a subtle link with the image and your own consciousness: it is the first stage of creating a thought form. You slowly learn how to use the face as an extension of your own consciousness.

Walk the boundaries and say hello to all the features at least three times a week. The rest of the week, use your mind to check in with the

features at night before you go to sleep. This slowly builds up a pattern of consciousness so that when something is coming that is a potential threat, the features will communicate back to you. This can come in the form of a sudden 'feeling' that something is not right, or a voice in your mind saying, 'intruder,' or you will get a sudden flash out of the blue in your mind of a specific feature.

You may suddenly see the tree you talk to at the back of your house: it may appear in your mind suddenly for no apparent reason. What is happening is that the tree is communicating with you to tell that something is coming that is a potential threat. It may be an intruder, but trees also warn about earthquakes, dangerous storms or magical attacks.

If your communication is from an old tree, and the warning is about an impending earthquake, just remember that their measure of time is very different from ours. 'Immediate' to them could mean in the next couple of weeks.

If you get such a warning about an impending natural disaster, just make sure your house is ready for an earthquake and that you have a supply box ready, or make sure you have an emergency water/food/flash-light supply ready and up-to-date.

If you get an intruder warning out of the blue and it is night time, switch all of the lights on immediately and make sure you have a phone to hand: that is often enough to deter someone or something intending to intrude.

The other extension of this boundary-keeping which triggers your inner senses is to have a night-time routine that you do (regardless of what anyone else in the household does) of checking locked doors and windows.

As you check them, have an image in your mind of you sealing that window or door with a line of dark blue light. Again, this builds up an inner boundary and wards off physical or spirit intruders.

Ensure that the natural features you work with have what they need. If it is a tree, hang a bird feeder in it (trees and birds have a wonderful symbiotic relationship). Water a

plant or bush or weed, touch a stone: learn to tend them as well as talk to them. So if they need something in return, they will let you know. Learn to listen and see with your mind as well as your ears and eyes. Write down occurrences, events and feelings that trigger into your journal.

Lesson 6

Sacred Language & Magical Scripts

There is a great deal of misunderstanding in the modern magical world when it comes to magical scripts and sacred languages, and it is crucial that magicians have a basic understanding of the origins, history and early use of these scripts as well as learning what works, what doesn't, what should not be worked with and why.

Basically this topic divides into two categories: magical script and sacred sound (the root of sacred language). Let's have a brief look at the magical scripts first. Before you read any further, go to a search engine on the web and look up the following scripts.

Download examples of the following alphabets (Wikipedia is a good source for public domain images): *Malachim*, *Celestial*, *Passing the River*, and *Enochian*. Once you have downloaded them, look at each script individually so that you get an idea of their styles, forms, similarities, and differences.

Now do a search and look up the alphabet for *Tifinagh*, which is a North African Berber script. Have a good look at it. And then finally, look up and download the *Hebrew* alphabet and also *Paleo Hebrew*. Once more, sit and have a good look at them.

Now you should have a basic idea of what magical scripts look like, and also what Hebrew and Paleo Hebrew looks like, so that when you read about the evolution of these scripts, you can see some of the history of

these scripts seeping through the images.

Most magical scripts in use by magicians today date back to the early to mid- 16th century, with a smattering emerging in the 15th century. The following lesson will highlight to you just how important it is for the magician to have a solid background knowledge of history, which in turn allows for more discernment.

6.1 Magical Scripts and the 16th Century

From the late 15th century to the end of the 16th century in Europe was a peak time for magical texts, scripts and early books. But to understand those scripts and books, it is important to understand the culture of the period that these things emerged from.

It was a time of major change in Europe on lots of fronts, but one of the key ingredients that led to the emergence of these scripts and books was the expulsion of Jews from Spain and Portugal in the 15th century.

Some fled to Turkey, some fled to North Africa, and some moved to various regions in Europe including, most crucially, northern Italy. Many Jews passed through northern Africa before moving into northern Italy, and these migrations resulted in various cross-fertilizations between languages and culture.

It was during this fertile time that early books on Kabbalah and on magic began to emerge. The Kabbalists in northern Italy were rubbing shoulders with astrologers and alchemists, and the rise in interest in mystical magical texts was becoming very fashionable in major centres such as London and Venice. It would have been fascinating for the European Christian-based magicians, who drew heavily upon Greco-Roman texts, to come across Kabbalist magicians who used a mystical written language that would have looked completely alien to them. These Jewish Kabbalists would also have been familiar with Tifinagh from North Africa.

So our first ingredients are European Magicians working from fragments of Greek, Alexandrian and Roman texts within a Christianised cultural format, and Jewish Kabbalists who used a sacred script magically, and who also knew a very alien-looking script they learned in North Africa.

Our second ingredient is a wish for power. Many of the Jewish communities in northern Italy and northern Europe lived under the constant threat of expulsion. In Venice, for example, they lived with heavy trade restrictions and were forced to live in a particular area of the city known as the Venetian Ghetto.

It was also a time of the emergence of the *Sculo*, or confraternities in Venice for the lower and middle classes, based upon their trade skills. These confraternities were highly ritualised and ceremonial, giving the merchant classes a sense of importance, identity and involvement. This was very necessary in order to maintain peace and control in the city: many cities were well aware of the peasant revolts that had happened in England in the previous century.

It is important to really understand these ingredients, as they cast a light on the shadowy world of 'special magicians' from that time. It was a time when being seen to belong to an order or fraternity that used secrecy, ritual, and special signs was a sign of someone who was doing well, a person to be respected and looked up to. In a time when not having status or money meant that you were condemned to

a brutal life of extreme poverty and hardship, there was a massive incentive to be seen to be doing well, to being knowledgeable and in control of one's life.

The ritual element of the confraternities would have triggered an overall interest in ritual, which in turn would have encouraged these middle class merchants to seek out magicians to get an 'edge' on their business success.

As we all know, demand creates a scramble to supply, and these cities soon had a few notable magicians that people would consult.

And do not forget that at this time people (particularly the merchant class and nobility) were travelling quite a lot from place to place, picking up bits, passing bits on, gossiping; doing what humans do. Soon it would have been a struggle to stand out as the best, and magicians would have taken advantage of the cross-pollination that was happening between themselves and the Kabbalists in order to gain magical knowledge and skills that others did not have.

The magicians watched the Kabbalists use a sacred language that the magicians could not penetrate: the Kabbalists used their magic seemingly for protection, money, status and health. And they always seemed to do well. So the magicians needed their own sacred secret magical language.

Just as now, in those days there were honourable people and not so honourable people, there were drama queens, pedestal-standers, snake oil salesmen, the clueless, the clever con artists and the few genuine folks. People were discovering 'secret ancient texts' all over the place, and were being channeled magical scripts from 'angels' (Enochian, Malachim, etc.).

Soon we had a mix emerging that consisted of fragmented Greco-Roman magic, Christian overlays, astrology, Kabbalah, Hebrew, Tifinagh, early mystical texts, and god knows what else thrown into the pot—pots which ended up presented as ancient texts such as *The Keys of Solomon*.

People needed a recipe book that could be shown to be the font of all magical knowledge:

a magician could walk into a royal or noble court, quietly infer that they had the magical secrets of wealth, power and happiness, secrets which those who were totally fascinated by such subject matter would have paid a truly princely sum to get their hands on. Those recipe books also had great street cred for any magician known to have one—and also to be able to read it.

Now this is where we step back a bit, and we have to tread cautiously. These books and scripts are still in use today and they are very fashionable indeed. (History always repeats itself, which is why it is good to learn history... you spot the same patterns.)

Can you make these books work? To a lesser degree yes, and to a greater degree no. As a magical student, you need to be very aware as to why these scripts work a little bit and not a lot; you need to learn the mechanics of how these scripts operate. Now that you know the historical background of why and how they emerged, you can put to one side the glamorous idea that they are indeed scripts from angels, and we can look at how scripts that were created this way can be triggered in magic.

6.2 Creating Patterns

When a script is created and then put to use, if it is done without an inner construction it will not work at first. But if it is repeatedly used over a period of time, and used in exactly the same way, a pattern is created that power can flow through. If the pattern is not magically constructed, the 'gateway' for power and communication builds slowly over time in a natural way and is similar to the idea of engramming that you were introduced to in an early lesson.

Actions repeated in exactly the same way, with intent, over a period of time, create a doorway that power can flow into. Most magical scripts, including Enochian and Celestial, were haphazardly created. But their repeated use over long period of time triggered a doorway to emerge.

This haphazard construction is not without problems: when a doorway is created in this way, the magician has no control over what passes through that doorway. The idea that a name of a being will force that being to pass through or communicate through that script is a fallacy; more often that not what passes through these doorways are opportunistic low-level beings that are parasitical in nature. These beings will cooperate with the magician, but often at high long-term cost: the parasite's only reason for cooperation is a meal of energy, usually the energy of the magician.

If the magician has a good idea of what they are doing, and uses symbols that are already engrammed to actions connected to specific powers or deities, then the script can work, albeit in a haphazard way. Sometimes this can result in brilliant breakthroughs, though they are often unpredictable. Why is this? Often problems and instabilities in scripts occur because the magician is not aware of the difference between a functional sigil or symbol, and a letter that is magically tied into sound (which is sacred language, and we will look at that in a moment).

This lack of knowledge can be clearly observed when a magician uses a functional symbol to represent an alphabetic letter or vice versa. They are two very different things, and operate in very different ways. Let's look first at a magical symbol.

6.3 Magical Symbols

Let's have a look at an ancient symbol that was misused in a badly-created magical script. Look at the page of the Malachim script, and look for the symbol that is an X with a line going down the middle of the X. In the Malachim script this represents the letter S. So here it is used like an alphabet letter.

This symbol is very ancient indeed, and is a root pattern that is deeply connected to the Metatron Cube, a Kabbalistic pattern that is about creation. When used magically, it is an anchor or foundation stone in magical construction. But what it is not is a sound in magical terms. When used in written script

in order to construct a magical sentence, the use of this image acts a block of stone which will stop the flow of power. So it is counterproductive to use it in magical script.

When used properly, this symbol has such a strong magical effect simply because it is like a 'prime' symbol that has been used for thousands of years in a very tuned and knowledgeable way. Using it as an anchor or foundation stone in magical construction would ensure that the base of the construction is very solid and connected into true magical patterns that in turn would filter out parasite infestation.

So you can see how using these symbols properly can be powerful indeed, but using them without knowledge can be very counterproductive. By looking closely at so called 'powerful grimoires' you will be able to recognise which ones are indeed working with true magical knowledge and which ones are not.

As an aside, in true magical grimoires, the incantations and spells are usually not actually a part of the magic; rather they are blind alleys put in to protect the magic. A true magician will know how to operate the grimoire, whereas an interloper will blindly follow the incantations, usually to limited success.

6.4 Sigils

Sigils are essentially signs that a magician makes to connect with a very specific power. To work the most powerfully with sigils, the magician connects with the power using inner vision and visionary ritual, and then forms a sigil that becomes a 'signature' mark that allows the power to flow through it into a text or object.¹

¹When you come to do *Module II Lesson 1*, you will do a directional ritual pattern. When you have finished that lesson, draw out the shape of your movements around the directions. That pattern will show you a sigil: that is the sigil of that specific ritual. I will not mention it in the lesson, so take note now and remember. It is the sigil for that specific power action. Whenever you see that sigil in ancient text (not 16th century), you will know that a similar power dynamic is at play.

Copying sigils created by other magicians only works if you are connecting from an inner magical perspective to the same power with the same level of communication. A properly crafted sigil is like a vessel that power can flow into, and over time it becomes a container for a specific power, activating action and communication.

These days the use of sigils in some areas of magic has devolved down to fashion and glamour. But there are some magicians who work very powerfully with sigils to weave lines of connection and power into the sign.

6.5 Sacred language and utterance

True sacred magical language is rare indeed, simply because it takes so much to fully construct one, often taking generations, and requires a magician of a high skill level and deep mystical knowledge.

An example of a true sacred magical language is Hebrew, and another survivor is Egyptian Hieroglyphs. They work on a surface level in very different ways, but their underlying structural construction and use is the same. Both work with magical sound and vibration, and the use of image as a doorway.

Hebrew

In Hebrew, each letter is a root sound and has a connected utterance. These root sounds and the use of them in utterance is compatible with the frequencies of angelic thresholds (something you will learn about in another module). Angelic beings are triggered by, and operate with specific sounds or frequencies of sound that activate them to a specific action. That action is usually holding a door open for Divinity to flow through in one filtered form (Names) or another. The sounds themselves are learned and acquired through deep visionary work, and the symbols connected to them are then created by the consciousness of man in order to convey the sound.

The actual symbols of the Hebrew letters are magically constructed to be interfaces

for those sounds, so combining the letters in a script will trigger a magical action in the same way that combining the sounds would. However, the use of the script is like a computer program that runs automatically, whereas the actual utterance of the sounds in the right way, in the right combination, and with the right inner resonance will open a doorway far wider and deeper than the simple use of the script would.

The ingredient that creates that depth of action is the living breath of a human being. But someone who does not have deep inner connection will not be able to reproduce the same level of power from the use of the sounds that a properly trained Jewish Kabbalist would. And that again protects the magic, and protects the outsider or dabbler from their own stupidity. The use of magical recitation with Hebrew is very much the domain of a specific mystical element of a religion: it is not a plaything to experiment with.

When these sacred languages, or Divine sounds, are used repeatedly in a consecrated space, it creates and upholds a constant flow of Divine power into a space: the fabric of the building absorbs the vibration which in turn keeps the space sacred and powerful. The Jewish Kabbalist would use Hebrew in complex patterns, the magician would use Divine sounds that are not connected to languages.

Hieroglyphs

Egyptian hieroglyphs work in a very similar way, but also have included within them specific deity images and symbols that help to filter and tune the use of sacred sound. The utterances along with the deity symbols would ensure a constant presence of the deities in a temple or tomb space, and not only would they instruct the priests, but they would also create a powerful inner construct that vast powers can flow through.

Walking around some of these temples still embedded with the sounds and images is a truly remarkable magical experience. Even after thousands of years, these spaces still work

powerfully and will trigger if a magician who has inner connection walks into the space.

6.6 Translations of sacred languages

This is where magicians frequently trip up. You cannot translate and then use a magical sacred language in your own tongue. It would be akin to buying a diesel car and putting petrol in it. It just does not work, and more than that, it triggers a blind loop to trap magicians in a dead end. This is a defence mechanism in magic and is also a part of a magician's development: if magicians do not stay focused, they are often led down blind alleys that lead to dead ends.

Let's have a look at an example. A common one is whereby a Western magician attempts to access the powers that flow through Jewish Kabbalah in order to do 'results magic' or 'psychology magic.' Jewish Kabbalah in its real form is a deep, powerful, and mystical interface with Divinity, designed and used by a specific peoples; it does not find parking spaces for you.

The magician translates the Hebrew words into English and then uses them in ritual and magical scripts. The first thing that happens is that when you take a sacred name in Hebrew and translate it into English, all you get is the outer meaning of the word. It will have no power, no inner connection, and will not create an interface.

So for example, the magician focuses upon the word *Netzach*, which is the name of a Sefirot on the Tree of Life. The use of the word *Netzach* in Jewish Kabbalah roughly equates to victory or endurance (victory through endurance). The use of the Hebrew letters that make up the word *Netzach*, when used magically by a Jewish Kabbalist, will trigger a flow of power into the life of the person that will teach him or her the wisdom that strength comes from endurance. It will literally trigger situations around the person that gives the opportunity to grow strong through constant struggle: not something that most magicians would choose to do.

The letters can also be used magically when life is throwing buckets full of shit at the Kabbalist in a seemingly endless fashion. It does not stop the buckets being thrown, but it helps the Kabbalist engage the power of Netzach to learn how to endure, be victorious, and consequently become strong and knowledgeable by overcoming adversity. But the ability to use the words in such a way comes from the Kabbalist's deep understanding and knowledge of the Torah, of the sacred language, and how to work with it mystically.

If a Western magician converts the word into English and uses Tree of Life patterns with the English translations, then all that happens is that you learn the outer names and qualities of the Sefirot, but any engagement directly with that power is simply a psychological engagement with the self. That is something very different and is not a magical use *per se*. The deeper powers and angelic beings that flow through that Sefirot are not engaged and are not working with intent through and with the magician.

This in turn triggers a pattern of behaviour whereby the Tree and the Sefirot (through the use of translated names) become puzzles that the magician tries to unlock, and the magician can spend years going around in circles trying to intellectualise the use of these powers.

They are not puzzles to be deciphered, nor are they psychological pointers; they are living breathing powers in their own right and must be respected.

This course will have no Kabbalah in it, as it is not necessary nor do I think it is appropriate. It has been very fashionable since the nineteenth century to have aspects of Hebrew and Kabbalah in magic, and I for one also ran with that for the longest time. It took me a while to learn that it is not necessary for a full magical education, as you will eventually find out.

You will learn how to work with the powers and dynamics that underpin these sacred patterns and languages: it is important for magic to move forward in development, not constantly be stepping backwards and co-opting religious structures you are not

connected to.

It is important, however, for the magician to understand these sacred languages, where they come from, how they are used, and how they are misused. You cannot change them, co-opt them, or dabble with them.

To develop as a true mystical magician you must learn about sacred sound in a Divine but non-religious way. It is important to understand the dynamic behind sacred languages and how mystical sounds, directed utterance, etc. works, and learn about them in a way that forges forward into the future.

There are sounds that trigger actions, and the magician creates images vibrate with the sounds. Those sounds are angelic calls and true angelic 'language.' Be very clear about this before you begin to step into magical work using sacred sound: know the difference between sacred language, magical symbols, and language that conveys meanings. They are all completely different things in terms of magical work and use.

6.7 Sound and symbol in magical action

Briefly, the combinations would be used like this. The magician is constructing a ritual patterned image to trigger a magical action or response. The magician uses sacred sound (the root principle of a sacred language) to connect the work to specific angelic beings who will be the triggers and doorways for the power. That sound will have a sigil or letter that the sound is magically connected to. A magical symbol or sigil (such as the one we looked at earlier) is placed strategically to be an anchor or foundation stone for the ritual action.

The magician then includes magical symbols that are doorways for specific beings, be they deities, underworld beings, or guardians. Then the magician adds in words that denote specific actions (the intent of the ritual).

These letters and symbols are then encased in an overarching symbol that is a vessel—the hexagram is the most often used container as

the image is literally a container that allows power to flow in and out in a balanced way.

Once it is completed, the magician then uses the calls for the angelic thresholds using the sacred utterance, and while calling, the magician is also working in inner vision to bridge the connection between the inner beings and the outer pattern. The magician then uses their own everyday language to communicate with the beings triggered by the ritual action: this ensures that everyone involved knows what is happening, what is being asked for, and why. The everyday language by the magician is only used to communicate individual requests, interactions, and intentions.

So you begin to see how these grimoires were originally constructed, and why it is so easy to spot a fake one. The ones that have come down to us from the 16th century are more often than not fake and are people's attempts at that time to mimic what they perceived as being powerful magic. The fakes were also often peddled simply to make money by selling them to rich but clueless nobles.

So now that you are aware of the differences, it is time to learn the beginnings of how to work with them.

6.8 Practical work

Coherence and foundation are important when you first start to learn how to work with sigils, symbols, and sound. As an apprentice in magic, you are not yet at the stage where you can fill these symbols or sigils with power, or use any sacred sound, but learning the foundation actions of using them will give you a platform of experiential learning that will prepare you and give you the necessary skills for later work.

When you are ready, you will learn how to fill these images with power, and how to work with the roots of magical utterance that is the foundation of all sacred language.

Take plenty of notes during your exercises and experiments, as you will need to refer back to this lesson in the future in order to

remember how you worked: you will learn half of the skill set now, and the rest later in the course.

6.9 Working with magical symbols: Pentagram, Hexagram, Cruciform

Draw out a pentagram. Have your notes from your ritual magic lesson that worked with the four directions and the powers that flow through those directions. The ritual exercises that you did in that lesson will now transfer onto paper so that you can see another way of working with the same technique and power.

Mark the head of the pentagram with the word 'South.' Now draw a line from the top of the pentagram to the bottom so that the line passes between the two legs and finishes below them. Mark the bottom of that line 'North.' Now draw a line from one arm of the pentagram to the other. Mark the left arm of the pentagram 'East' and the right arm 'West.'

Draw a small hexagram over the head of the pentagram. Draw a small cruciform in the 'hand' of the left arm of the pentagram, and a cup shape (half circle) in the right 'hand' of the pentagram. Draw an earth symbol at the bottom of the line, opposite the hexagram (circle with an equal-armed cross in it). Finally, draw a small circle in the centre of the pentagram.

Now write the words 'I will be' over the top of the head of the pentagram. Placing the words 'I will be' over the pentagram is the start of learning how to create a seal for the future. If English is not your first language, then use your first language expression for 'I will be.'

Underneath the earth sign at the bottom of the pentagram, write your family name (surname) that you were born with. On the left side of the pentagram, over the cruciform, write 'I give.' On the right side, over the cup, write, 'I receive.' These words should be in your own first language (don't use English if it is your second language).

In the centre, write your own first name, the name that your mother called, you. (so if you

now use a middle name, but your mother used your first name, use your first name). Draw a circle around the whole thing to enclose it.

This is your seal in primary terms. The pentagram, which is badly misunderstood, is about Man, or the individual human that you are. The hexagram is Divinity; the pentagram is humanity. When you work with the seal of a human, it becomes the magical container that various magical acts can be connected to. Put this seal in a frame and place it somewhere where you can see it, but other people, like house visitors, would not. Make sure it is behind glass to protect it: you will be working with it.

In the future you will learn different applications for this seal: you will learn how to use sigils, hieroglyphs, and symbols in its construction, and how to use sound and inner vision to enliven it. But for now you are going to learn how it is you, and how to work with it as an expression of you. It can work as a stabiliser for you, and as a minor shield.

6.10 Working the pentagram

Stand in front of the image of your seal (hang it on the wall or prop it up on something). Look at it and fix the symbols in your mind. Hold your arms out to your sides so that you make a cruciform. Look at the hexagram at the head. This is the sign of Divinity that breathes down into your life. Say the words “I will be.”

Now look at the earth sign, and say your surname (family birth name) and “I came from.” Look at the cruciform in the left hand and say “I give,” and then look at the cup in the right hand and say “I receive.” Look at the centre of the pentacle and say “I am,” and then your first name that is written in the centre.

Now close your eyes. See in your mind’s eye the hexagram above you, and be aware that this is Divinity flowing down into creation, into you. See in your mind’s eye the earth sign, your roots, and be aware that this is where you come from. See a sword in your left hand (holding the blade so it makes a cruciform shape) and a cup in your right hand. Imagine a

small flame or spark in your centre, your vital force.

Hold those images, and imagine the sense of power flowing down into you from the stars above you, and power flowing into you from the earth beneath you. Imagine the sword and the cup, and your spark in the centre, and that your centre spark is the fulcrum between two scales, the sword on one side and the cup on the other: through actions that give and take in equal energy, you retain magical, energetic, and spiritual balance.

Do this exercise every day for a week. Should something happen to you in life that throws you, drains you, or stresses you, repeat this exercise. It is a basic shield and anchor for you. It will not protect you in the face of danger, but it will stabilise you and allow you to draw on your own inner power and the powers around you in a balanced way. This in turn helps you to act magically in a more efficient way when you are under threat.

The more you do this exercise, the more you will begin to make connections and gain awareness of certain symbols and their usage. Write those revelations down as they come to you, and take note of other things that rise into your mind in connection with this seal. Later will learn how to work with it in more advanced ritual ways.

This exercise has taught you the beginning foundation of the combined use of everyday language, magical symbols, and magical patterns. In the second module of the Apprentice series, you will learn how to do some of these patterns in full rituals, most importantly the complete pentagram ritual and the complete hexagram ritual.

6.11 Task: An experiment

Get a large sheet of paper or a canvas, some acrylic paints, and a charcoal pencil. Paint a picture of yourself face on,² full length, with arms outstretched in the stance you used in the pentagram exercise. It does not need to be a major work of art: no one is going to see it.

²It will be a mirror image: the left arm in the image is your left arm as you face the image.

Paint in a sword in your left hand and a bowl in your right hand. Now lightly draw the hexagram over your head and the earth sign between your feet, and a small spark of light in your centre. Trace the pentagram over your image with the charcoal.

Around your head, limbs and centre, and inside the pentagram, think about what colours would emanate around each limb/body part. There is no right or wrong answer, this is purely personal to you. Work instinctively, not intellectually, just put colour where you feel it should be. Paint it in and then sit back and look at it. What colours have been placed around you?

Now think about the health of your body and those limbs/body parts (arms, legs, head, centre). What do the colours tell you about what is going on in your own body? Do they seem to match? Is there any connection or not? Again, no right answers... You are learning to explore your own body's inner energies and their fluctuations.

Think also about whether you are right handed or left handed. What magical tool (sword or cup) is in your dominant hand?

Think of the base energy movement attributes (give or receive) and how you are in your personality. Is there an imbalance? Giving and taking can be positive or negative in many different ways. Having a receiving quality as a dominant feature can mean either taking a lot, or putting up with a lot—like the saying, “I will take a lot of shit before I react and take action.”.

Meditate upon this and see if there is any balance you need to restore in your life. Later you will learn how to use these different hands and qualities in specific magical actions.

Lesson 7

Magical Protection

In this lesson we will look at the beginnings of basic magical protection: how it is used, when it should be used, and when it should not. We will also look at the wider issues pertinent to magical protection, to give you as a student a much deeper understanding of magical protection than is normally taught this early on in your training.

How to protect yourself magically is a major part of any magical training, but for the most part this sort of training tends to consist of ‘recipe’ magic (spells, rituals, talismans, etc.) to address specific situations—for example how to protect against another magician hurting you, how to protect yourself and your home from invasive spirits, etc. This approach to magical protection is commonplace and very few magicians actually stop to think past the recipe and look at the deeper and more long-term consequences.

Throughout your magical life, there will of course be times when you need to protect yourself, your family, and your home by using magic, and throughout this course you will learn a variety of approaches and techniques so that you will have a wide range of skills to draw on for specific situations.

But before you learn how to protect yourself, you need to learn to distinguish between what are true dangers and what are not, and—most importantly—when not to protect yourself and why. The latter is complex, as complex as creation itself, but with some insight you

will hopefully be able to make more informed choices.

For the first part of this lesson we will look at the rarely considered or discussed peripheral issues that have a direct influence on magical protection. Then we will work practically with basic early-level protections that you can easily handle and not do yourself any harm with.

7.1 Threats and Saviours

Because of modern media, film, and TV, a lot of the Western world in general lives in a constant state of fear. We are told that there are threats around every corner, that our children must never go outside without supervision or an all-over body suit, and that if we go out at night the zombies will eat us.

The younger generations in particular, who have had a very poor quality education, have no discernment or reference point beyond what the media tells them, and they drink in the bullshit which consequently puts them in a daily struggle with fear.

The second lump of proverbial concrete around a person’s neck is being raised in a religious country. Most American and English folks would not say they had a religious upbringing or that religion had affected their lives, but the subtle conditioning of a person’s mind from birth within such a culture leaves its mark. It defines how we view the inner

worlds, how we view magic, and it also defines what we fear.

We Westerners live in a heavily dualist society, with the angels, faeries, and good folks on one side, and the demons, spirits, devils, and evil people on the other. However much a person may have risen above that childish view, some of it still sticks. And what sticks affects the magical training of a potential magician. So we need to look at that a bit closely, so that you fully understand exactly what really is a threat and what is not.

The first tripping point for people is our culture's lack of understanding of the difference between Divinity and deity. In Christian societies, 'God' is approached and thought of in a way that is actually deity worship, and not a direct connection with Divinity. So God is appealed to as you would appeal to a father, as though you were communicating with a human being, and when such an appeal is not answered, or something very bad happens, God is blamed or the person feels abandoned.

In a later module we will look in depth at the difference between deity and Divinity, and also at the many different types of beings that surround us. But for now, just keep an awareness that the way you think of religion is heavily coloured by your culture. Jesus is a deity. Divinity is Divinity: it has no religion, but flows through all of them.

And this takes me to my second point, which it is important that I make before we go any further. And that is the validity of religions. Many pagans and non-Christian magicians are very hostile to Christianity, without really understanding what it is they are hostile to.

Religion is a pattern constructed by man in order to talk to Divinity. As a human construction all religions have great failings, but they also have sparks of Divine wonder within them, along with magical patterning. Various religions can become very useful to the magician, not in terms of worship, but in terms of operating systems. The true communion between Divinity and humanity is an individual relationship between a human

and non-human Divinity.

But religions have within them various 'programs' that can be worked with in order to achieve something, usually protection. Think of religions as computer programs within an operating system, whose worshippers are often akin to the viruses, cookies, bugs, and god knows what else that slow that system down and make it inefficient: just think of the way people throughout history have used religion as an excuse, a prop, or a tool of status. But a magician can dodge past most of that and tap into the program itself to get a job done.

So do not discount using certain religious patterns for protection because of your dislike for religions. Through your training you will learn how to navigate such work without falling into traps or using obsolete techniques that leave you defenseless. The threats that most training magicians think about are ghosts, demons, and devils, with the odd evil magician thrown in for good measure. During the early part of your training, some of these (well, the ones that actually exist, not the fantasy versions) will generally not be a threat to you as you will still be very much 'below their radar' in magical terms.

The three most common threats to a budding magician are parasites (low-level beings that feed off people's emotions and energies), land beings that you happen to trigger and/or otherwise piss off by mistake, and predatory humans.

Apart from these threats there is also something that is rarely thought of and addressed, but is very simple, and that is psychic muck. This is decaying energy that is composting, and you can get covered in it if you are not careful. Some cities are full of it, as are some people. Think of psychic muck in terms of excrement. If you don't have good personal hygiene; if you wallow in sewers and wash your hands in a toilet full of feces, you will get sick.

The majority of magical protection, particularly at the early stages of magical training, consists of three things: stay clean, stay balanced, and stay alert. Those three things

alone will keep you out of trouble. A fourth protection technique is an actual shield that you raise when there is real threat.

Later in training, you will learn many different methods of protection, as no one size fits all situations and you need to be ready to deal with anything that can potentially come along. But if you learn powerful shielding too early on in your training, you will not develop any magical muscle-power at all. You do not walk around in a bullet-proof all-over body suit in your everyday life, and you certainly don't need to do that in your magical life.

So let's first have a look at staying clean. You have already started this process in your lesson on inner senses. Now you get the next step.

7.2 Getting clean and staying clean

You must never overuse any form of magical cleaning or protection, as this would begin to make you more vulnerable. Being exposed to some low-level threats helps to slowly build up your inner immune system, which is vital for every magician who wants to stay strong and healthy (just as a child needs to be exposed to certain types of viruses and bacteria).

Ritual cleaning can be used more often than protection, and use your common sense when it comes to how often you use it. If you have been into a city or a place that is particularly psychically grimy, you will feel it. You will feel 'dirty' and tired. Then it is time to have a ritual bath. Once you have felt what it is like to be clean, and you get used to that feeling, you will be able to better recognise when you suddenly become energetically dirty.

This type of magical cleaning should not be used routinely, but only when it is needed. Think of it in terms of real life—if you are ever stuck for a reference point in magic, always convert it to a real life equivalent and go from there. You do not scrub your hands excessively every hour of the day: some bacteria on your skin and in your system is very necessary for your health, which is why antibacterial soaps are so damaging to us. It is the same with magic. A bit of psychic dirt helps us to gain

immunities, too much makes us ill, and too little makes us vulnerable.

But it is vital that a magician knows when they need to get clean, because it can save you from all sorts of problems. If you go a magical gathering which is unbalanced, and you come home feeling odd, dirty, or drained—then get a ritual bath. You need to learn the ritual by heart so that you can do it on the spot without papers should you need to. Take the time to learn and practice it.

The following are two versions of the same ritual. One is to cleanse the body and the other is to cleanse the home. If there are serious energetic problems in your home, then you will obviously need to ritually clean it on a regular basis. If your house suddenly starts to feel 'wrong,' or still feels grimy even after you have physically cleaned it, then it is time to ritually cleanse it.

To get the ritual into your head and get used to it, do it for your home and your body once a week for six weeks. This will also peel off any deep layers of muck on you and your home, which in turn will help you to recognise what 'clean' actually feels like. After that, only use these rituals when needed.

Bear in mind that, as with most magic, ritual cleansing is not a cure-all, but it is a useful tool. It handles low- and medium-level problems very well; but if you are on the receiving end of an attack from a serious magician or a major land or underworld power (very unlikely early on in your magical career), ritual cleansing will be one of a range of tools you will need to use, not the only one. And get out of the mindset that magic has one banishing ritual or one protection ritual that can save you—that is not only incorrect, but potentially very dangerous. If you are under serious attack that threatens your life, you have to use a combination of methods that are specific to the problem: real magic is truly an art form.

These rituals, because they are so important and useful, have been placed on all of my websites and in most of my books. If you have already used them, then make sure you know them by heart and do not need notes/scripts

to perform them. It is very important that you know both versions of this ritual inside out. If you already know the ritual by heart and have used it on yourself and your home, then move on to the next part of this lesson, but first read through this section of the lesson in case there is something here that you have missed.

When it comes to the list of the clearing (where it lists all the things to be removed) if there is a specific thing that is not listed, something that you need to be rid of, then add that thing to the list. If that thing is a nature being (like a faery being), then do not cast it out: simply talk to the space, tell it that it needs to go, open the doors so it can get out, or put a stone down in the room for half an hour and tell it to get into the stone. Once it is in the stone, take it out and put it on the earth and then simply sprinkle the mix around the room.

7.3 The ritual cleansing of a person

Teaching Note: when you exorcise by the 'gods,' you are calling upon the deities, the 'substations' of Divinity to act, and are calling upon the substance you are exorcising to 'stand to attention.' Then a specific name of Divinity is used that bridges between the substations and Divinity. That name focuses a particular quality of Divinity that is relevant to the substance in question. And then finally the element or object is consecrated into the service of Divinity unnamed (not deity) so that it will work regardless of area, religions, styles, etc.

Have a bath full of water and a large bowl of salt. Light a candle in the bathroom. Use the first two fingers of the right hand to point at what you are working on.

Where you see + it means make the sign of an equal-armed cross over whatever you are working on. This is nothing to do with Christianity; it is about the sign of earth, of Malkuth: the action of the equal-armed cross is used whenever you are tuning or consecrating something that is substance: a body, a stone, salt, water; anything of physical substance. It is the reiteration of the four directions.

Recite over a bowl of salt while pointing first two fingers:

"I exorcise thee, creature of the earth, by the living gods + the holy gods + the omnipotent gods + , that thou mayst be purified of all evil influence in the name of Adonai, lord of all angels and men.

Hold the flat of the hand over the salt:

"Creature of the earth, adore thy creator. In the name of God the father + and God the mother + , I bless thee and consecrate thee to the service of Divinity."

Recite over the bath while pointing first two fingers:

"I exorcise thee, creature of the water, by the living gods + , the holy gods + , the omnipotent gods + , that thou mayst be purified of all evil influence in the name of Elohim Savaoth, lord of all angels and men."

Flat of the hand:

"Creature of the water, adore thy creator. In the name of God the father + and God the mother + , I consecrate thee to the service of Divinity."

Recitation of pouring—recite the following as you pour the salt into the bath:

"Lord God, father of the heavens above; great Goddess, mother of the earth, grant that this salt will make for health of the body, and this water for health of the soul."

Pour the salt into the water.

"Grant that they may be banished from whence they are used all powers of adversity; every artifice of evil shall be banished into the outer darkness, in thy holy names, Amen."

Now that the salt and water are consecrated and primed, you need to instruct the mixture in what needs cleaning off whoever is going into the bath.

With the two first fingers of the right hand trace a triangle in the air over the bath while reciting:

“In the Names which are above every other Name, and in the power of the Almighty...”

(point to the top of the triangle)

“...and of the Mother...”

(to the bottom right hand corner of the triangle)

“...and of the holy spirits...”

(bottom left hand of the triangle)

Complete the triangle and then point in the middle of the triangle:

“I exorcise all influences and seeds of evil from the person who will bathe in this bath:

I exorcise all demons, parasites, thought-forms, golems, all ghosts, I exorcise all spiritual dirt and evil influence, I exorcise all magical attacks: all spells, curses and bindings sent by other magicians. I cast upon them all the spell chains and I cast them into the outer darkness where they shall trouble not these Servants of God.

Amen, Amen Selah.”

Now get into the bath and make sure that you go under the water at some point, so that every inch of your body has been submerged. When you get out, put on clean clothing.

7.4 The ritual cleansing of a space, room, or house

Have a bowl of water and a bowl of salt. Light a candle and put the two bowls in front of the candle. Use the first two fingers of the right hand to point at what you are working on. Where you see + it means make the sign of an equal armed cross over whatever you are working on.

Recite over a bowl of salt while pointing first two fingers:

“I exorcise thee, creature of the earth, by the living gods + , the holy gods + , the omnipotent gods + , that thou mayst be purified of all evil influence in the name of Adonai, lord of all angels and men.”

Hold the flat of the hand over the salt:

“Creature of the earth, adore thy creator. In the name of God the father + and God the mother + , I bless thee and consecrate thee to the service of Divinity.”

Recite over a bowl of water while pointing first two fingers:

“I exorcise thee, creature of the water, by the living gods + , the holy gods + , the omnipotent gods + , that thou mayst be purified of all evil influence in the name of Elohim Savaoth, lord of all angels and men.”

Flat of the hand:

“Creature of the water, adore thy creator. In the name of God the father + and God the mother + , I consecrate thee to the service of Divinity.”

Recitation of pouring—recite the following as you pour the salt into the water:

“Lord God, father of the heavens above; great Goddess, mother of the earth, grant that this salt will make for health of the body, and this water for health of the soul.”

Pour the salt into the water.

“Grant that they may be banished from whence they are used all powers of adversity; every artifice of evil shall be banished into the outer darkness, in thy holy names, Amen.”

Once the salt and water are poured together, the mix is ready to cleanse and purify anything it touches.

Cleansing a space

Once you have consecrated the salt and water and poured them together, then it is time to use that mix to cleanse a space. If you are doing a house, make sure you do each room individually. If a room has been changed from two rooms to one room, do the original two rooms.

Stand in the centre of each room, and with the two first fingers of the right hand trace a triangle in the air and then point through the centre of the triangle while reciting the recitation of clearing:

“In the Names which are above every other Name, and in the power of the Almighty...”

(point to the top of the triangle)

“...and of the Mother...”

(to the bottom right hand corner of the triangle)

“...and of the holy spirits...”

(bottom left hand of the triangle)

Complete the triangle and then point in the middle of the triangle:

“I exorcise all influences and seeds of evil from this room.”

Now begin to sprinkle the mix around the room as you recite. Sprinkle above, below and around the directions.

“I exorcise all demons, parasites, thought-forms, golems, ghosts and I exorcise all spiritual dirt and evil influence, I exorcise all magical spells, curses and bindings from this space.

I cast upon them the spell chains and I cast them into the outer darkness where they shall trouble not these Servants of God.

Amen, Amen Selah.”

7.5 Other cleaning methods

There are other things you can do to keep your living/working space clean, and also to keep yourself clean. These techniques use sound and smell, which both affect inner beings quite strongly.

Different beings react in different ways to smells and sounds, and this can be useful when it comes to staying clear. Versions of the use of sound and smell can be found in most older religions and magical systems, and they can range from super-efficient to sort of okay depending on what you use and what you use it for.

Smells come in handy for discouraging certain types of beings from wandering into your home, or to stop them from invading your body-space. The same goes for sounds. These are methods of ‘passive cleansing,’ which means they will not work alone when a banishing is needed, but they are a tool that can be used along with banishing methods.

The use of sounds and smells really comes into its own when you have ritually cleared a space and want to keep it clear.

The right sounds and smells discourage parasites, land beings, faeries etc. from trying to invade your space or from taking up residence with you. But if you go into a space that is already heavily infested, you need to clear first, and then use sounds and smells.

You can also use them before an exorcism (which you will learn in the adept phase of training) to loosen the grip of powerful beings in a space before you remove them.

So let's have a look at smells.

7.6 Smells that clear

Each country around the world has aromatic plants or tree resins that affect intrusive or aggressive beings by discouraging them from entering a space.

There is great wisdom in nature, and when nature has a poison, the cure is usually found very close by: the two are always presented together. This is a dynamic that is crucial for a magician to understand, as it helps them to navigate through some of the more difficult sides of dealing with energies and spirits. And just as a poisonous plant often grows near its curing counterpart, so a difficult or badly-haunted patch of land often has its cure nearby.

If you have a garden or a patch of land, it is very helpful (and it also earns massive magical brownie points) if you take the time to research what should be growing there naturally (bear in mind it can be different just a few miles down the road). If you can find out, then get those plants growing in your garden: they will come in very useful at some point.

Back to smells. An example of a natural solution in nature is one that we will easily recognise, and that is wild garlic. Wild garlic grows in abundance where there is natural death energy in the land. These areas are like portholes into the underworld and they are often heavily haunted, energetically disruptive, and generally difficult to learn to live with. If you live in such an area, grow lots of wild garlic around your boundaries, and always have some hanging and drying in your house—this is where Bram Stoker got his vampire/garlic shtick from: it is a local folk cure.

When it comes to oils and incense, it depends upon the strength of the problem and also what area you are in. For example, in Montana, white sage and sweet grass (used

seasonally) is a good cleanser for the home, but it doesn't work in Britain. So don't follow the plethora of recreated spiritual paths that are now so abundant: think about where you are and what you need.

Frankincense is a good all-over cleanser for a space, and it seems to work everywhere. Smudging a home with frankincense resin on charcoal (not incense sticks), or making your own mix of frankincense, oppopanax, cloves and benzoin will clear most spaces anywhere from low-level issues. Similarly, pure frankincense oil either worn or on a diffuser in the home will deter low-level beings from coming into the house. This is why it is used so extensively in Orthodox and Catholic churches, and why it was so precious to the Egyptians.

Experiment with smells. But use pure resins and essential oils, not other people's mixes, or incense sticks etc. as they often have a lot of chemicals in them which don't work in clearing and can sometimes make the problem worse by attracting parasites.

Parasites gather where there is a place or a person they can feed from. When a person uses a lot of chemical perfume on their body or in their home, it slowly affects their outer and inner immune systems, making them more vulnerable to being fed off. This is why it is rare to find a proper magical adept who wears chemical perfumes or uses them a lot around the house.

If you build up a range of essential oils and resins, you can begin to experiment with smells. Use one at a time for a week or so and just observe any subtle shifts in how they make you feel or how the house feels. Write your results down in your journal.

The smells that work well are the ones for you to focus on using in your magical practice. This can be very individual to the human and the space: there are only a few 'one size fits all' smells. If you have a very aromatic plant growing naturally around your home or in the area where you live, harvest some and bring it into your home.

Again, see if there is any subtle shift in the space. If you have sleep issues, try putting

some of the local aromatic plants in your bedroom in small bunches and see if your sleep changes. If it does, then your sleep disturbance is not physical; it is psychic. If it is a plant that an essential oil is made from, then you have found an oil that can be an ingredient for your own personal magical oil mix.

If there does not seem to be an oil made from a local aromatic plant that works for you, get some frankincense oil and use it as a base. Put a few chopped and bruised leaves from the aromatic plant into the frankincense oil, and that becomes the 'starter' of your own magical oil mix.

It can take a while for you to hit upon the series of smells that works very well for you, but once you have found the right combination, use it regularly on yourself and in your home. If you are going out to a difficult or crowded place, put your oil on and observe the reactions of the people around you. Some will gravitate into your space and will subconsciously feel safe around you; others, usually people who are heavily parasited, will react strongly to the scent of your oil and will back away from you.

Here is a short list of what I call 'priestly oils,' which are smells that seem to be universal in their actions; and then a list of nature oils that tend to be more localised in their action to where these plants live. It will give you some ideas that you can then build upon and experiment with. This is the beginning of the alchemical side of your magical training.

Priestly oils

Frankincense, Myrrh, Oppoponax, Vetiver, Benzoin.

Nature oils

Cloves, Garlic, Pine, Mint, Cedar, Sage, Sandalwood, Wormwood, Osha root, Rose, Jasmine.

7.7 Sounds

Sounds are also very important for affecting change in your space and in your own body. The deeper you go into magic, the more you will learn about how different sounds, voices, and music can subtly affect you at a deep level. Some types of sound and music 'call in' parasites, underworld beings, and loads of psychic dirt, whereas other types of music can dispel such forces. There are also types of sound and music that cannot clear dirt and problems, but once the space is clear, they will keep it clear.

The same is true for your body and spirit: once you are clean, certain types of music can keep you clean and help to keep you balanced. So let's have a look at some different types of sounds that can cause a change around and within you. And bear in mind this is not about finding music that is to your personal taste for entertainment; this is about music that will work as a specific magical tool. If your personal taste in music includes music that can attract parasites, just bear that in mind—and put clearing music on afterwards.

As you become very clean, you will find that some of the music you used to enjoy listening to starts to make you feel drained: that is caused by the parasites that come with the music, and your clean state is allowing you to feel the difference.

Chant

Chant, particularly very old chants without modern mixing or instruments, can be very powerful in rebalancing a space and quietening it down. A fashion evolved in the 1980s for mixing chants with drums, electronic music, or flutes, etc., and while these versions are all very nice and relaxing to listen to, they do not work in the same way or with the same level of power.

The sounds and vibrations of the human voice can have quite a strong effect upon a space, and when this is coupled with particular uses of language, the result can become quite powerful, magically speaking. Bear in mind though that just as there are powerful peaceful

chants, there are also types of chant that are designed to destroy, or to wake up the more dangerous side of humanity. These types of chant were used to prepare for battle, so choose your sounds wisely!

The most common forms of chant that are available to us on modern media (CDs etc.) and that are effective to work with magically are plainchant, Sufi chants, and Tibetan chants.

Before you rush off to search for things to download, bear in mind that an MP3 file of a chant may be nice to listen to but it will not work magically. When a music file is converted to an MP3 the sounds that the human ear cannot hear are taken out and the overall sound is shortened: the result is that the magical power within the sound is disabled and becomes useless. What is left may still relax you, but the sound will not work at a deep level, which is where magicians really need it to work.

It is best to work with CDs which were made before recordings began to be shortened and messed with, or with modern recordings that have not been squashed.

Each type of chant works in a slightly different way. Plainchant for the most part stills a room, and tunes it to a specific 'priestly' connection. This is why chants were used in the churches: to keep that inner priestly connection going. Eventually the music devolved down into hymns and chants that were 'showy' and were more about showing off, gaining funds, and being 'pious.' But we are lucky in this day and age that we can buy CDs of very early Christian chant, where the early notations have been revived and adhered to.

Look for chants from the Syriac church, and also the Armenian Church. (Though many of these have been affected by the Soviet era style of music, there are still some Armenian chants available that are the very old traditional ones, and these are one of the oldest forms of chants still being used today.) Look also for Orthodox chant and early chants of the Catholic Church.

True Sufic chant is harder to find, but there are some out there. Sadly Sufism has been hijacked by Western New Age fashions in

Europe, so if you wish to work with Sufic chant, look for ones produced in the Near East, like ones from Turkey and Egypt. The Egyptian Sufic chants are a lot stronger than the Turkish ones, and are less likely to be the product of pseudo-Sufism.

The same is true of Tibetan chants. Most modern recordings are whimsical and specifically designed for a New Age Western market. But there were solid, powerful chants recorded in the seventies and early eighties, and these tend to be a lot more effective and work magically.

Tibetan chant works in a different way to plainchant: they tend to push out parasites and low-level beings, and pull in powers that are protective and cleansing. They are best used after doing a ritual clean of the house. They can also be put on to still the house during volatile times: just set them going and leave them going while you are out of the house.

Drums

Certain drum sounds can also quieten a house down, depending upon what they are. Most African drums wake things up, get things ready for war or for sex, or raise spirits. Traditional African drum sounds should be used with caution, as they can be powerful and they tend to be specific calls to land beings in the region that the music comes from.

When African drumming is played on foreign soil, it can trigger an aggressive reaction from land spirits, so do not use them unless you know what you are doing.

In fact, most indigenous drum sounds are designed to stir things up, to wake things up, and to pull in energy—sometimes energy that is a bit too adrenal for cleansing a home. But when you come across a single drum with a slow beat, it can act like a heartbeat for the land and calm the room down.

Nocturnes

Classical music by visionary composers, particularly nocturnes, can really still a house in a very natural way. The power that can come through them is not ritualised or sacred;

however it is often the voice of nature that flows through the composer.

Playing gentle, meditative compositions with the windows open so that the trees, plants, and birds can hear them can bring a settled energy to a house and a person.

Not all classical music works this way: it seems to depend on the visionary quality of the composer. If you are not familiar with classical music, learn to experiment. Nocturnes and adagios have layer upon layer of emotive frequencies within them, and those intricate frequencies weave a solid 'airspace' in the house.

Modern music

The beat of Africa has woven its way throughout all modern music. At worst it can trigger violent energies, and at best it is a great mind entertainment or a raiser of energy. But modern music has no inner quality by nature of its composition and use of electronic instrumentation and mixing. The sounds that a real, physical instrument makes have a very different effect on a space compared to the sounds that a computer or electronic instrument makes. Use modern music for your own pleasure and entertainment, and more ancient music for your magical work, and learn to feel the difference.

If you are not used to listening to classical, sacred or indigenous music, your ear will not be tuned to their sounds and it may take a little while for your ear and mind to get used to them. Modern music wires the brain one way, and ancient music wires it a different way. As a magician, you need the capacity to understand both.

Experiment, and you will find your own repertoire of music that fits with you and that you can work with. To get your ear and brain used to music that is strange to you, put it on while you are doing mundane jobs like cleaning, tidying, etc.

Let your brain listen to it while it is doing something else. Like all strange music, you probably will not really like it at first, as we are beings that like familiarity with sounds and

smells: it is part of our makeup. But once you have heard some new styles of music enough times, you will learn to differentiate between which work for you and which don't.

Here is a short list of music and sounds which can be bought on CD.

The sacred music is particularly effective at stilling a space. But you will notice that on all of these CDs, some of the tracks work while others do not: this will make for a good lesson in learning how to feel what different pieces of music do magically. When you feel the difference, note that difference down in your journal. The list of sacred music will get you started, give you some ideas, and lead you to finding your own sacred music.

The short list of classical music will give you somewhere to start in that genre, too, and when you start hunting for your own taste in classical music, look for adagios, nocturnes, and meditative pieces. Some of these will make you feel still, but would not necessarily still a room. A lot depends on the composer in question, and whether they were tuned into inner powers or not.

Once you have listened to some of the sacred music, you will learn what 'still' feels like, and then you will have a reference point when it comes to discovering other types of music. Essentially, any music that is the voice chanting and nothing else will have an effect on a space: it is up to you to discover exactly what effect each piece has and whether or not it was the effect you were looking for.

Sacred music

- Any chants by Hildegard von Bingen
- Shvedov: *Liturgy of St John of the Cross*
- *Ancient Voices/Vox Sacra* by the Anonymous 4 and Soeur Marie Keyrouz
- *Armenie 1: Chants Liturgiques Du Moyen-age et Musique Instrumentale*¹
- Any Gregorian chant without instrumentation

¹The folk instrumentations on this album are a particularly good 'nature' tuner.

- *Chants de L'Eglise Milanaise*
- *Tibetan Sacred Temple Music* by Eight Lamas from Drepung
- *Tibetan Buddhism: Tantras of Gyuto–Sangwa Dupa/Mahakala*

Classical music

Chopin's Complete Nocturnes, JS Bach's Cello Suites, Debussy—and if you want to feel what it is like to draw faery beings into your house, play Stravinsky with the windows open. A lot of his work was influenced by faery contact.

7.8 Getting and staying balanced

In the previous lesson, you learned about using the Pentagram as a tuning mechanism for your life force. That was the first step of learning how to actively and consciously engage your humanity rather than just riding through life unawares. The action of mentally tuning yourself to the Pentagram, with the other magical symbols, the sacred language, and the shape pattern brings you into a 'wholeness' and tunes you properly to a consciously magical state: this is the magical equivalent of learning a martial arts fighting stance. The martial artist learns how to form a stance that is ready for action and that puts their body in an easily defended position. It is very hard to knock a martial artist off-balance once they adopt their fighting stance.

In the early stages of magical training, the first line of protection is learning how to adopt a 'prepare for action' stance, whereby you can easily defend yourself and cannot be easily knocked off balance. The most an apprentice magician can expect to have to cope with are parasites, curious ghosts, curious land beings, infantile magicians trying to harass you magically, and unhealthy objects inadvertently brought into your space.

Serious all-out magical attacks or super-aggressive beings are in general a rarity in the Western world, but when they do make an appearance, it tends to be more of an issue for

adepts or the occasional initiate who has either crossed a line somewhere in their behaviour, or become very visible to hostile humans or beings.

Before you can learn anything about defensive magic, you have to learn how to balance, be still, be solid, and be strong. Then the more intricate defensive techniques can sit on that solid base, which in turn makes them very efficient.

Most low-level issues, attacks, etc. can be dealt with in two steps: anchor and then shield. To anchor means to create a state whereby you are hard to knock over, hard to grab, and not easily manipulated emotionally (many beings try to scare humans).

One of the best anchors is the pentagram pattern. The pentagram was used by the original nineteenth century Golden Dawn magical group as a method for teaching beginners ritual patterning using sound, shape, and movement. However, it somehow morphed into a mishmash of fragmented understanding, immature use of deity patterns and Divine names, and a good sprinkling of drama. That became known as the Lesser Banishing Ritual of the Pentagram: the only thing it really banishes is the magician's common sense.

However, the pentagram pattern itself can be a very powerful anchor, as the pentagram is about being a human. It is a magical pattern that consciously declares, tunes, and roots a human life: it takes you to conscious awareness of the powers that flow through your space, the powers that open your future, and the powers that support you through your blood, and it is a pattern that reiterates the directions around you.

It also establishes in your sphere the patterns of the two foundational magical tools: the sword and the cup. Eventually you will learn how this pattern operates through Kabbalah, but for now it is your solid anchor: it is your fighting stance.

If you have practiced your pentagram seal exercise from your previous lesson, you should by now be able to stand, close your eyes, and 'see' with your mind's eye the pattern of the

pentagram all around you, with the magical signs, root declarations in your own language and the root magical tools. The pentagram is never projected outside of yourself (the big mistake of the LBRP), rather you are 'in' it: it is the pattern of your humanity that you stand within.

If you feel yourself to be at magical risk in a situation, you can make mental use of the pentagram. If you have practised, you will be able to stand with your eyes open and visualise the pentagram as your body, the hexagram over your head, your ancestors/the earth/family name (Mother) below you, the magical implements in your hands, and your spark of life in your centre with your first name. Once you are able to do that, then you can declare what is known as the breastplate. (I will talk about its origins and actions in a moment.)

The breastplate as used with the pentagram is a ritual declaration which can be spoken out loud or said in the mind when you need to be verbally silent. The skeleton action of the breastplate has many different styles and usages, but to use the breastplate with the pentagram, you would declare this recitation once you have the image of the pentagram around you:

"The Father is above me, The Mother is below me, the sword to my left, the cup to my right, the guardian angel behind me, the Sandalphon, the noble Companions before me, within me is life, within me is the breath of God: I Will Be."

Before we move on, let's just take a little time to see how that recitation works, why it is constructed that way, and when you would use it. As I said earlier, this is a 'passive' form of protection: it is an anchor or fighting stance. The shape of the pentagram is the shape of humanity. That is the first layer of its anchoring strength: in our modern day of trying to be everything that we are not, we also subtly loosen our understanding of what and who we are.

Impressing the shape of the pentagram upon ourselves reiterates the magical pattern of creation in terms of the human body: the human body is the body of clay that is ready to be filled with the breath of Divinity.

The second layer is the conscious awareness of Divinity 'above' us in the form of the hexagram, which in turn is a shape of Divine completion. In magic, 'up' is the future, the forming of creation, and the breath of Divinity. This breath flows down into creation. In the pentagram, you and the pentagram are 'creation,' with Divine consciousness above you. You will learn more about this later on in the course. This pattern is where the 'god is up' concept in religion comes from, though it is badly misunderstood and has become a degenerate concept.

In balance to Divine consciousness (which has no material form) above, you have earth/your ancestors below. This is also 'creation' which is the whole world, and is the receiving feminine aspect of Divinity: you are reiterating where you come from. By doing this, you anchor yourself deeply in the earth which is the female Divinity, and acknowledge that you are the sum total of your ancestors. This roots you in the strength of consciousness that flows through your blood: literally, your family upholds you.

In the left hand you hold the sword. You have not yet learned how a magical sword works, but by 'seeing' it in your mind's eye, in its correct position, you begin to establish the timeless line of magic that flows through your life. You hold it now in innocence, but eventually, as an adept, you will hold it in gnosis. By holding the sword in innocence now, you connect to your magic in the future.

It is difficult to explain to a beginner, but there is no 'time' in magic. By holding the magical tools, not only do you step into the pattern of the magician, but you connect yourself to the work you will do in the future: this creates a loop of power that flows out of time.

The sword in the magician's left hand is not a defence; rather it is an establishing of the power of utterance: it is the

magician consciously engaging with that power that flows from Divinity. In a three-dimensional pattern, the sword in the east and the hexagram above are two sides of the same power—The Divine power flows down from above and when it reaches the threshold of Creation, our world, it ceases to be a simple downward flow and instead is perceived by us as flowing into creation via the directions. The breath of Divinity flows to us from the east, and when we initiate a magical act, we also start in the east and we ‘give.’ Thus the sword/east is ‘I give.’

The cup in the right hand is the receiver of power: it is a vessel waiting to be filled. It connects deeply to Creation, which is the vessel that receives Divine breath in order to exist.

So you begin to see that the pentagram is a magical pattern of the creation of Man, and also the creation of magic by the magician. By including the two foundational magical tools, and working consciously with the pattern, you step from being a human who is buffeted helplessly by fate to being a human who consciously engages all the powers of creation around them.

This is one of the layers of meaning in the mystical maxim:

“Man, know thyself.”

Then the ritual pattern establishes and acknowledges the angelic powers that work with humanity, and specifically with that portion of humanity that has consciously engaged at a deep inner level with the Mysteries.

A person’s individual angelic being, who acts as their guardian, their threshold for life, is behind a person. They do not protect you from your own ignorance and stupidity; rather they quietly nudge you in the right direction.

Before you is the Sandalphon, the angelic power that guides humans into the Mysteries and shows them the way if they are willing to listen carefully. The Sandalphon is an angelic ‘companion’ to the magician, a passive teacher that points the way; hence they are ‘before’ you: “the guardian angel behind me, the

Sandalphon before me.” You are sandwiched between the two.

Finally comes the declaration of creation, “within me is life, within me is the breath of God: I Will Be.” You declare that you are finally aware of the flow of creation: the breath of Divinity flowing into the vessel (in this case a human body), and you declare I will be. This is both a declaration of your constant evolution as a magical being, and an acknowledgement that you exist and will continue to exist only through the action of Divinity.

Now, hopefully, you understand how the pentagram can act as quite a powerful shield for your early days in magic, and why it functions as a fighting stance that someone would have a great deal of trouble knocking you over from: you become so rooted in what you are, and so aware of the Divine Breath flowing within you, that most low level beings, attacks, etc. would not be able to stick. It would take a focussed and specific attack to knock you out of this ‘stance.’

Also, now that you know a bit more of the secrets behind the pentagram, if you do some historical research, particularly in terms of ancient cultures, wall paintings, religious patterns, and wherever else the pentagram turns up in history, you will now have a deeper understanding at what the artist, religion or priest was hinting at.

The pentagram is badly misunderstood in modern magic, and many of the rituals of modern magical schools project the pentagram outside of themselves (they form it in the air), and add Hebrew letters (usually badly pronounced), different deities, etc., all of which create antagonistic patterns that fight the human form in its balance.

7.9 *Task: Pentagram research*

Now that you know how the pentagram works, do some research and look at the use of the shape through history (not modern usage) and in what context it was used. From there, list the various cultures that used the pentagram, in what situation/context they used it, and then, rather than reading the modern interpretation

of what archaeologists or historians thought, look at the symbol for yourself and see what understanding slowly rises to the surface of your mind.

This is the beginning of the process of learning how to extract ancient information through simply looking and meditating on an image. Don't worry about whether it is your interpretation that is coming to mind, or whether you have managed to tap into the mystery behind an image; just let the ideas flow and write them down.

Copy and draw or paste the images along with their surrounding images: for example where it appears in Egyptian texts, copy all the hieroglyphs, deities, and images that the pentagram appears alongside.

Write an essay from your notes and the images. Use the statement: "In the history of this culture, the historians say the use of the pentagram in this context meant X, but after studying it, from what I now know of the pentagram, I feel it was used for Y." If you agree with the history books, that is fine: say so, and why. If you do not agree with the history books, say so and why.

In the future you will revisit this essay, once you have worked deeply with magical patterns, and it will give you insight into how far you have progressed, and how your understanding has deepened and matured.

7.10 Breastplates

Various incantations known as 'breastplates' can be in modern magical texts, and often they are touted as being the 'Breastplate of Solomon.' It is assumed to be an ancient incantation and there are many variants around these days. A breastplate incantation is very similar to the pentagram ritual above, in that it defines a power above and below you, to your right and to your left, before you, behind you, and within you.

The first written description in the West of a breastplate incantation is a part of the Faeth Fiada. It is called the breastplate of St Patrick, and it is an old Irish prayer which was first written down in the 8th century. It

is most likely a remnant of a pre-Christian incantation, which is apparent through the use of the elements and weather as a part of the breastplate.

There are also similar incantations found in the Pyramid texts that suggest the use of a breastplate incantation for the Pharaoh as he traversed through death.

"I arise today
Through the strength of heaven;
Light of the sun,
Splendour of fire,
Speed of lightning,
Swiftness of the wind,
Depth of the sea,
Stability of the earth,
Firmness of the rock."

This is the calling of the elements and earth powers, and it establishes the speaker as a part of the natural elements. A later part of the prayer adds:

"Christ with me,
Christ before me,
Christ behind me,

Christ in me,
Christ beneath me,
Christ above me,

Christ on my right,
Christ on my left,

Christ when I lie down,
Christ when I sit down,

Christ in the heart of every man
who thinks of me,

Christ in the mouth of every man
who speaks of me,

Christ in the eye that sees me,
Christ in the ear that hears me."

Now we begin to see the co-opting of Christ as overall protector as opposed to the male/female Divinity, the angelic presence, and the Divinity within humanity. But the underlying structure is still there: there is

power and presence all around and within you: you are truly not alone.

Reciting a breastplate when you are stressed or going into a dangerous situation brings the lens of existence into sharp focus, and alerts the spirit beings around you that you are in need of protection.

To work a breastplate magically and successfully, it must have male and female Divinity, angelic presence, ancestral presence, and magical tools. That is topped by the utterance of conscious existence.

To use the pentagram breastplate as an immediate call for protection, you would use the incantation once you have quickly visualised the powers, symbols, tools, and beings around you:

“The Father is above me, The Mother is below me, the sword to my left, the cup to my right, the guardian angel behind me, the Sandalphon before me, within me is life, within me is the breath of God: I Will Be.”

Learn this incantation off by heart, and learn how to visualise the images and shapes quickly.

I have reiterated and talked quite a lot about the Pentagram for good reason (I am sure you are now sick to death of it): each section of the lessons that talk about the pentagram go deeper and deeper, inch by inch, into its mysteries. In the next module you will learn the full Pentagram ritual, how it works, and why. There will come a day when you will be glad that you know it inside out.

7.11 Talismans

For a beginner there are two basic ways to create and use a talisman. From these two foundations, you will eventually learn all sorts of different methods and techniques, but for now you will learn two distinct, old-fashioned and very useful ways to protect yourself.

One basic talisman method is passive, and the other is active. As a magician, you will come to realise that all magical protection falls into one or the other of those two categories.

Whereas passive protection ticks quietly away in the background, active protection targets a specific threat such as a magical attack, or looks after you when you have to go into a very dangerous situation. You should only use active protection when it is truly needed. If you use active protection all the time, particularly as a developing magician, it will become seriously counterproductive. This is something we will look into in more depth in a future lesson.

Passive protection can take the form of an image (usually an underworld deity) or a sacred text. Remember your lesson on sacred language: there is a major difference between language with magical meaning, and sacred language where the letters themselves have their own power.

The two most active and powerful sacred languages are Hebrew, and Egyptian (Old and Middle Kingdom) hieroglyphs.

Using Hebrew letters in text combinations from the Torah, for example, puts the sacred language into a context: one of the unique things about the sacred use of Hebrew is that a section of text has many layers to it.

The first layer tells you a story. The second layer has names hidden within the letters of the text. The third layer has numerical harmonics woven within the text that create a specific magical pattern.

The fourth layer is the vibration of the combined sounds that affect a space and change the power operating within it. Because the pattern of letters is intoned around the world on a daily basis, simply having that text on the wall is enough to trigger passive protection.

For active protection, talismans with specific actions are needed. So to bring this lesson to a close, let's look at one of the very basic ways to create and use an active talisman for protection.

This method draws upon the visionary learning you did in the earlier lessons. Most people would think that a method that uses vision is quite advanced, but in fact it is much harder to make a talisman without using vision if you want it to actually work well. It is

also important that you learn all the different layers of vision use in the earliest part of your training.

7.12 *Task: Making a Talisman*

You will need a plain metal or stone pendant. Choose something you can keep on your body for a week and that you are willing to throw away afterwards. You will also need a bowl of salt and five candles.

This is a silent, simple ritual that also uses visionary technique to pull power from the inner worlds into substance in order to get a job done. You act as a focal point, director, and bridge as you ask for a specific quality from each direction to be placed in the talisman.

Later in your training, when you become more skilled at magic, you will learn how to combine these simple skills with outer ritual skills to create a full talisman using vision, ritual, sigils, magical symbols, and sacred sound. It is pointless being able to do all of the flashy stuff if you cannot make the inner connection—so that is what you learn first.

You can use the following method to make a talisman when you (or your children) need protecting from danger. When you work this simple ritual for real (not for an experiment) you have to be very careful how you phrase what you are asking for. We will go into that after we have gone over the experiment.

For this experiment, the exercise is point-specific: you are going to ask for a specific thing to be put into the talisman. That is so that you can feel it working, feel it doing a specific thing. Once you have felt it and understood the feeling, then you can take it off.

An added bonus of this experiment is that it will teach you how it feels to have your energies shifted by magic, so that if someone later tries to bind you magically you will recognize the effects immediately.

Setting up

Get a cheap, plain pendant necklace, ring, or bracelet (a neck pendant is best) made from metal, with no magical quality, i.e. a

silver chain with a small stone on it or a metal shape. Don't use a pendant with any magical, religious or New Age images: the plainer the better (a clean slate to work on). Put it in a bowl of dry salt and leave it there for at least 24 hours.

You will need five plain white candles and one long ordinary candle to use as a taper. You will also need five altars or small work surfaces located in the four directions and one in the centre. (Note how you are continuing to work with a directional pattern, which in turn will help to deepen your understanding of how many different ways you can use the directional powers.)

Place the candles in the four directions and one in the centre. Use altars if you can, but have nothing on the altars except the candles. If this is not possible, use small plain surfaces in the four directions (I have used large hardback books with white cloths over them) or place the candles in the directions directly on a clear floor. This is called creating a neutral space. Do not have images, ritual objects etc. on the altars, as these will influence or block the powers that you will need to work with. Ensure doors are locked, phones are switched off, and that nothing can disturb you as you work.

Creating the talisman

Take the pendant out of the salt and place it on the central altar. Light the candle that sits upon the central altar. Close your eyes and still your mind: spend a few minutes in stillness/void meditation before focusing upon the central flame using your inner vision.

Perform the directional ritual you learned in lesson four—ritual magic lesson. Go around the directions starting in the east. Do the spoken acknowledgements of the directions, and the declaration of the sword and the cup.

When you have finished, stand in front of the central flame, facing the south altar on the opposite side of the central altar, and remember the pentagram shield. Place your arms out and be aware of the magical symbols around you, seeing them in your mind's eye.

Make the spoken declaration of the pentagram finishing with the words “I Will Be.”

Those two ritual actions open the directions, establish your power and presence within humanity, and get you ready to work.

Walk a full circle around the central flame and go to the east altar. Imagine with your mind’s eye that beyond the flame you can see gates. See the gates opening and a shadowy figure standing in the gateway, waiting. Hold the pendant over the flame (without setting fire to yourself) and say:

“Powers of the east, I ask that you place into this pendant the power of invisibility, so that no being, spirit, thought form, or parasite can see me. I wish to learn the skills of the Quarry. I am a student of the Quarry, and I wish to learn the feeling of silence and invisibility. I will honour the power of the lesson, and remove the pendant once the lesson is learned.”

See in your mind’s eye the figure reaching out to touch the pendant. Hold the pendant there for however long the figure touches it. Once the figure withdraws their hand, take the pendant from the flame and hold it to yourself. Take a step back, bow to acknowledge the contact, turn and go to the south altar.

Repeat the whole process again in the south, west, north, and finally also the central flame (you should be facing south with the flame before you).

Once you have finished, put the pendant back on the central altar. Walk a full circle around the flame and go to the east. Bow and say thank you. In your mind’s eye, see the gates close. Once they are closed, blow out the candle, take a step back, turn and repeat in the south, west and north.

Once the directional candles are out, take the pendant and hold it in your hands. Sit down on the floor facing south with the central flame before you.

Cup the pendant in your hands and close your eyes. Your intention with putting on this

pendant is to be fully cloaked so that beings cannot see you and you cannot see them. With your eyes closed, put the pendant on and imagine a black heavy shroud descending upon you, a shroud that totally envelops you, shuts out all light, all sounds, all images. Sit for a moment in that darkness and when you are ready, open your eyes and blow out the central flame.

7.13 *Task: The experiment’s results*

This experiment has two lessons: one is what it feels like to be shrouded, and the other is the experience when you take it off. If you are very sensitive or psychic, this can be a tough lesson, as the silence can be shocking: you do not realise quite how much you hear on a day-to-day basis—your mind tends to tune it out and you do not realise how much spirit chatter there is until it goes.

If you are not psychic or sensitive, the lesson will not be so shocking and you will have to learn to pay attention to subtle shifts in your energy. You will most likely feel the difference more when you take it off.

Keep the pendant on for a week. The sensitive people may want to throw it after twenty-four hours: do not do that. You must learn this lesson for a variety of reasons: first, you need to know how these talismans work. You also need to know what everyday life is like for those who are not sensitive. You cannot serve or help as an adept in the future if you have no understanding of the silence that many people are trapped in, and the subsequent dangers that this silence can put them in.

If you discover through this experiment that you are a non-sensitive person, then you must learn to optimise what senses you do have.

All of your senses work on an inner level as well as an outer level. Once the talisman is on, pay close attention to whether you find yourself doing things slightly differently. Are you driving differently? Are you talking with people differently? Are you finding it harder to weigh people up? Are you sleeping better

or worse? Are you hungrier or not hungry at all?

All of these shifts, however subtle, will tell you where you had an inner sense or connection that has suddenly been shut down. Once you know what has changed (sense of smell, hearing, sight, mood, dreams, sleep, taste, energy) then you know how your body was actually operating at a psychic level, just very quietly. From there, you know what senses you can work on to strengthen them.

Keep a daily journal or notes that outline any shifts, and any incidental occurrences, (people not seeing you on the street and walking straight into you etc.). Note down your sleep and appetites, whether you get more or less tired, etc.

At the end of the week, take off the talisman and throw it in a river or lake, or bury it if you are not around water.

When you take it off, pause for a moment, be aware of the directions around you (see the altars in your mind and recover the feel of the working space), say thank you for the lesson, and then dispose of the pendant safely. Now go take a ritual cleansing bath.

For the first twenty-four hours, note down any shift again: is everything louder and brighter? How long did it take for the chatter to come back? Is there no difference? There are no right or wrong answers with these experiments: it is all about learning your own individual level of sensitivity.

Note: do not try to do any magical work or exercises during your talisman lesson week—while you have it on you will not be able to do any magic, it just won't work.

7.14 Working these talismans for protection: points to remember

Don't try and 'fix' intent into these talismans when you are looking for protection. Simply ask the contact in each direction to put in whatever is needed for you to stay safe at that time (and give a time span, like 2 months

or a week). That will ensure you are truly covered in terms of safety without blocking any learning experiences you need to go through.

So for example if you said, "protect me from my violent neighbour," and you then get hit by a bus, you were not well protected from danger. Let the contacts see from their perspective what you need to stay safe during a dangerous time. And don't get into wearing these sorts of talismans all the time: you will regret it.

Use protection when it is needed, and only when it is needed. There may come a time in your later years, or during a long-term illness where you will need to wear a talisman for a prolonged period of time, but that is an unusual situation. In general, constant use will only weaken you.

7.15 Maintenance

Don't take the talisman off, even for a shower. A talisman has a limited lifespan and you will know when it has finished its job as you will either feel the shift or it will break and fall off. Talismans are meant to be for short-term protection, so don't overuse them or you will not gain your own inner protection.

If the talisman takes a hit (breaks, explodes, refuses to stay on) then it is time to take it off and bury it or drop it in a river. Do not be tempted to keep it and reuse it.

Lesson 8

Astrology

Astrology is one of the many tools a magician can employ in order to look at a situation, a tide of power, or themselves. Astrology—real astrology, not the newspaper entertainment variety—is like a weather report for magicians: you can look at your transits and see what powers are currently in action in your life and work.

To learn astrology in its depths requires a long-term commitment to an art form, and some magicians take on that herculean task, whereas others do not: it all depends where your focus of work lies. But for most magicians, a simple, rudimentary understanding of astrology can be very helpful when they need to peer into the depths to get an overview of what forces are currently in action around them.

A magician can use their natal chart to tell where certain qualities lie, and it can help the magician focus on their strengths, while understanding and working on their weaknesses. The chart of a place or event can also shed a beam of light in understanding what underlying forces are at work at a given time.

I am no adept at astrology by any means, and my understanding of the art form is basic, but it is enough for me to be able to draw out information offered in a chart which in turn helps me understand certain events, tides, and powers that run through my life, my work,

and the events that happen around me. Such snippets of information can be of great use when it is imperative for a magician to have as much information as possible on a given issue.

At the end of this lesson there is another astrology lesson attached which is not written by me, but by an adept who is also an astrologer. Her lesson goes into more depth about how to read a chart, how to spot aspects, and how to overview a chart.

Whereas my lesson approaches this topic from a purely magical perspective (and from a stance of rudimentary knowledge), Toni's lesson opens out the information to an overall astrological viewpoint. This will give you a deeper understanding of charts and how they work.

It helps greatly to have an understanding of the powers that flow from the planets and affect everything of substance, particularly when it comes to planetary magic, fate, and ritual that works with planetary influence—all of which you will look into later in the course.

This lesson will give you a basic background of the astrological chart and enable you to look at your own chart, or the chart of an event, from a magician's perspective. It also lays the foundations for later learning in the course when you will come to work with planetary magic in depth.

If you already have a background in astrology, still have a look through the lesson,

as the angle of this lesson looks at the planets and forces specifically from a magician's perspective. If you already understand that, simply look at the section of the lesson that deals with the astrological natal chart and the pentagram: it shows how the individual natal chart and the pattern of the personal pentagram can be brought together to gain insight into your own magical potential.

8.1 The Basics

A natal chart looks at the position of the planets at the moment you were born in relation to where you were born. The *ascendant*, or first house, shows you the horizon when you were born, and what was 'to the east' of you at the moment of your birth. In a natal chart, you are in the centre, and everything revolves around you.

Your natal chart shows you what tools and potentials you were born with. What you do with those tools and potentials is purely up to you: you can make the most of them and work with them, or you can ignore them and be enslaved, buffeted, and driven by them. The magician slowly learns to recognise what tools and gifts were given to them at the moment of their birth, and then learns how to optimize those gifts in their training and practice.

It also shows you where your weaknesses and vulnerabilities are: by knowing your weaknesses, you learn how to strengthen them, and also how to protect that vulnerable part of you. Your natal chart shows you the raw materials; it is up to you as a magician to take those raw materials and turn them into something beautiful, productive, and useful.

You can also draw up a natal chart for a specific event. This will show you where all the powers are, how they are presenting, and what the tides of power are doing at a particular moment in time.

It is unwise to plan magical actions or events to coincide with specific astrological events; rather it is better to let the natural flow of fate do its job. You can look at the chart of an event once its details have been set, and it will give you an idea of the deeper actions that were

flowing into our world at that particular point in time.

8.2 Transits

Transits are the current (or future if you look forward in time with a chart) positions of the planets in relation to the natal chart. Usually the positions of the planets in your natal chart are drawn inside the chart, and the transits are shown moving around the outside of the chart. The natal positions and transit positions are viewed in relation to each other, and in respect of which house the transit falls in.

When a transiting planet works its way back to the position it was in when you were born, it deeply triggers that planet's action in your life (this is called a *return*).

When the planets fall at specific angles to each other, they produce a tension of power that strengthens, weakens, or otherwise alters the influence of both planets upon you. The meetings of planets can be volatile or productive and helpful, depending on the angles at which they connect with each other. They can be face to face, or at certain degree angles to each other, or they can wave at each other from across the chart.

The complexities of these meetings can be enormous, hence to really understand a chart in depth takes years of study and practice.

If you do not have the time or resources to do that, then there are many online programs and books that can work for you as a reference point. So long as you understand the basics, you will be able to make sense of the information in front of you.

8.3 Astrological signs

We all know about the astrological signs (Cancer, Aries, Scorpio etc.), or we should. You can simply look them up on the internet if you are not sure about them. Look at their element (water, earth, etc.), look up how they work (mutable, fixed, etc.), and look up their qualities and personalities.

When you look at a chart, and you look at the houses, you will see that each house has a

dominant astrological sign. That sign is like a background weather report for that house.

8.4 Houses

The 1st house: the Ascendant

This is the core of who you are, how you appear to others, how your personality functions, and any physical traits. It is located on the left hand side of the natal chart and is the threshold of the horizon when you were born.

The 2nd house: Finance and belongings

This shows how you earn money, how you process money, and your material belongings.

The 3rd house: Communication, family

How you communicate with your immediate family and community, how you operate with communications. It is also a house that shows learning in terms of apprenticeships and studies.

The 4th house: the Imum Coeli

Home life, family, roots. This is where you come from in blood terms, and also shows your home/family through your life. This is your foundation. It can also indicate influences from the mother.

The 5th house: Creation and true love

This is the house of children, of true and deep love, and also the house of your art form: whatever you create, be it a child, a book, a painting, an invention, this is the house of what you bring into this world, creations that you love unconditionally.

The 6th house: The house of Service, and also the house of health/illness

This house shows you if you are going into a life of serving through whatever it is that you do, and it also shows long-term illnesses that must be endured.

The 7th house: the Descendant

Unions, marriage. How you deal with relationship or contract partners, open enemies. This house is about how you relate to other individuals that you are in a direct energy connection with. It is opposite the ascendant and is positioned on the right hand side of the natal chart: it is where the sun sets.

The 8th house: transformation, death, sex, magic, and other people's money

This house tells you about how deep hidden powers work through your life and how you connect with them. It is about power from outside of you coming to you and interacting with you: the power of magic, the power of transformation, the power of resources that come to you from outside of your own action (other people's money). This is an important house for magicians to understand: through the power of transformation and your ability to operate in a balanced way with energy (good or bad) coming to you, you will learn how to wield power maturely and successfully.

The 9th house

This house works in reflection to the third house and tells you about higher learning, religious or mystical patterns, other cultures, travel to other cultures, and is another house that is very important for magicians to understand. It will show what astrological tools are at your disposal or present difficulties for you plugging into ancient mystical patterns, religions, and cultures. Whereas the third house shows apprenticeships, this house shows advanced learning.

The 10th house: the Midheaven (top of the chart)

This is the house of government, of professional standing and achievement, and of social structure. It also has connotations towards what influence your father had upon you (it sits opposite the 4th house/mother).

The 11th house

This house tells us about our friends, our community, and how we are perceived by our chosen community. It represents group activities, your place within your community, and how your friends and community interact with you. It is a very humanitarian house.

The 12th house

This house shows hidden ordeals, hidden enemies, secrets, struggles, and solitude. It is a house of isolation, be it a hospital, prison, or the isolation of an inner crisis. This house shows us how we deal with our hidden enemies, what fate patterns of hidden ordeals are in our life, and how we deal with meltdown, isolation, and crisis.

8.5 The Planets

Starting with the slow-moving planets that have a deep effect upon a chart, and often show generational tendencies, we will look at the individual planets briefly, and view them from the point of view of a magician.

Pluto

Pluto is necessary destruction before regeneration. Pluto strips away all unnecessary baggage: he confronts your weaknesses and brings transformation.

It is an underworld planet in that it also governs the powers of sex, magic and the mediation of power.

Pluto is the cleaner: Pluto shows you what is no longer viable in your life and teaches you to let go of things. If you work with Pluto, you learn how to become efficient, you learn to know yourself, your limitations, and your strengths.

Through Pluto you also learn the true meaning of magical power. If you resist Pluto, he will destroy you mercilessly.

Saturn

Saturn is the universal taskmaster. Saturn slows you down, makes you focus on the

boring details, the discipline, and accuracy of your true work.

Saturn gives you burdens to carry in order to strengthen you, he teaches you about boundaries and discipline, and most of all, particularly for magicians, shows you how to be of use, of service, and how to gain fortitude in the face of difficulty.

Uranus

Uranus is a dynamic and sometimes vicious energy. Uranus brings unforeseen elements to a situation: a sudden change of power, a revolution, independence and inventiveness.

Uranus is eccentric, he thinks sideways, he does not run with the pack but forges a unique path that is unpredictable and flexible. For a magician, the impact on Uranus can be good or bad depending on the magician's ability to think and operate outside the box.

If you are a 'glass half empty' type of person, Uranus can bring untold suffering as he pushes you to think independently and forces you to come up with your own unique solutions. Uranus hits like a lightning bolt out of the blue, shaking you out of complacency and confronting you with situations that are unexpected and unknown.

If you are a 'glass half full' kind of person and are adaptable, Uranus sprinkles your life with unexpected opportunities that often come out of disaster. For every destructive experience that Pluto can bring, Uranus can turn up the unexpected jewel twinkling in the ruins.

For magicians, Uranus is the unexpected solution, the sudden inspiration, the unforeseen lightning strike. Uranus is the power that keeps you alert, on your toes, lean, and ready for action.

Neptune

Neptune is the planet of hidden qualities, of the inner sight. He is inspiration, he is mystery, and he is water. He is the power that can flow at great depths, the power that cleans, the element that cannot be easily grasped. In the chart of the magician, depending on which

house this planet falls in the birth chart (natal chart) he hints at inner abilities, hidden depths, and parts of yourself that are a mystery to you and everyone around you.

When he is transiting your chart, he can show where something is being hidden, or where the power of water is flowing, or where your deep inner qualities are in action. In a natal chart, if he is very close to the IC, he can point to a person who has inner visionary sight.

He can also indicate where you can have 'blind spots,' fake paradise, or psychological difficulties.

He can also indicate a deep inner awakening.

Jupiter

This is the power of expansion, of good fortune, of teaching, benevolence, and good luck. If his power flows in a chart that is self-centred, he can indicate a tendency towards pretentiousness and exaggeration. But overall, his influence is about success, honours, stability and joy.

He is a power that governs teachers and lawyers: Jupiter is full of charisma, he wishes to share and educate, and most importantly, he is the power of Justice and fair play.

Mars

The power that flows from Mars is action, power, courage, virility, and combat. Mars puts power and energy behind things: he plugs you into your ability to forge forward, to fight, to produce, and to win.

He is also sexual power, the testosterone that flows through both men and women, and when his power is balanced in your life, you can achieve great things. If you are not careful, Mars can turn you into a bully.

Mars is also the power of the magical sword, the power of 'I give' in terms of action.

Venus

Venus is sensuality and beauty, and acts as a buffer for the raw power of Mars. Venus is the brightness, the estrogen in both men and

women, the ability to seduce, to charm, to light up a room, and is the magical power of receiving/the cup.

Venus can also indicate a love or talent in art, music, poetry, and dance. For magicians, Venus is the bright light of artistic expression within magic, the ability to hold power (the cup) and transform it into something beautiful and creative.

Mercury

Mercury is the messenger of the gods. He is the power of communication, of sacred language, of communion with inner beings, and governs all exchanges between minds.

He points to the intellectual capacity, the ability to work magically with the utterance, and to study in depth the mysteries hidden within texts.

Mercury governs the tongue: he enables the magician to utter the sacred sounds, to express the communications of the inner worlds, and to work with knowledge in the form of text.

Sun

The Sun shines a light on the individual personality, and is the truth of a person, as opposed to the Ascendant which is the public persona of a person.

The Sun is noble, gives life and strength, and is the male quality within a person regardless of gender. The Sun can also shine too brightly if it is not worked with and balanced, bringing pride and self-aggrandizing qualities.

The Sun shows where you shine, and warns you not to bask too much in the sunlight of your own personality.

Moon

The moon is a fast-moving body and casts a shadowed light at best.

The moon is creative in visionary depth and reflects in the natal chart, for magicians, where their creative visionary ability will have its most profound impact on those around you and within yourself.

It can also show you where you are veiled, hidden, where you can fly under the radar and work magically to bring subtle influence.

The Moon also governs dreams, and where it falls in transit around your chart can indicate where your dream-self is working magically as you sleep.

The moon is an indicator of the female quality within you regardless of gender.

Chiron

Chiron is a comet that operates between Saturn and the outermost planets. It is also influenced by Uranus and brings a healing quality to the life challenges that Saturn and Uranus can present.

Chiron is the governor of deep inner wounds, and the situations that Saturn presents in life in the form of restrictions can indicate where deep healing, courtesy of Chiron, can bubble up to the surface in the midst of that restriction.

When Chiron is placed close to another slow-moving planet in the natal chart, it can indicate the possibility of deep healing through the influence of the other planet. So for example if it is placed close to Jupiter in the natal chart, it can indicate that a positive attitude and humour in the depths of crisis can facilitate healing within yourself and those around you.

When Chiron in transit activates a part of your natal chart, it can indicate the chance for deep healing within that section of your life.

Chiron is a mediator, one who filters the power of a large planet as it flows into your life, and offers the chance for you to heal deep and lasting wounds through the action of the large planet it is activating.

8.6 Task: Investigating your own chart

Note: Read the extra lesson that is attached to this lesson and then come back to this section. If you can print out the lesson, it will make it easier for you to refer to it as you look at your chart.

On the internet, go to astro.com and sign up as a member (it is free). Then go to: *horoscope drawings...chart ascendant*. Fill in your details and it will draw up a chart for you. You can run many charts for free on this site, and once you get to know your way around, you will find all sorts of resources that you can use.

Look at your natal chart. Notice the pattern the chart makes, look at where most of the planets are, look at the houses and what planets are in them. Take notes, and don't worry if it doesn't make sense to you at first: interpreting a chart takes time, as it is like learning a new language. Whatever jumps out at you, simply write it down.

When you have looked as much as you can at your natal chart, now go on the astro.com website and click on *personal daily horoscope*. Scroll down to the bottom and click on the link to natal chart with transits. Now look at your chart with the transits.

Look and take note of which transiting planets are triggering planets in your natal chart. You will be able to tell which ones are activating natal planets by their angle, or by the relationship between the transiting planet and a natal planet. Note what house that is happening in.

astro.com also has short reports on your transits, so you can look up what some of your current transits are, read how they may affect you, and then look back at the chart again to see if you can spot the transit and understand its action.

Sit and think about what is going on in your life at this present time. Does the description of the transit bear any resemblance to your current situation? If so, look more deeply into the descriptions of the transit to see if there is advice in there for you about how to engage the transit consciously.

Like any form of divination, astrology takes time to learn, so don't expect to 'have it' straight away. Once you are comfortable with navigating the astro.com website, explore different charts by putting in different people's dates or the dates and times of events. Curiosity and playfulness is the best way to learn these skills in a basic form.

It took a while for me to be able to look at a chart and get a rough idea of what it was saying. These days I find it very useful to look at charts for energetic 'weather' reports, and to look at my transits to see how I can best engage positively with current tides in my life.

Write down all of your findings in your journal, write down your current transits (the website will have a list of them), and print out your natal chart with transits so that you can work with it. Keep it in your journal so that you can look back at it.

8.7 *Task: Ritual exercise—the pentagram and the natal chart*

Draw a pentagram on a sheet of paper: this represents you standing in the centre of your chart. The arms of the pentagram are the horizon on the natal chart with the Ascendant (first house) on the left/east: the left arm of the pentagram is your left arm if you were stood facing south.

Now look at your natal planets on your chart. Remember that the horizon is your arms in this exercise. Put the pentagram and the chart side by side. Now look for where Pluto is in your natal chart. If you put the pentagram over the chart, where on the page of the pentagram would Pluto sit? Is he by your right hand? Or your left leg? Or near your head? Look at the astrological sigil for Pluto (the sigils are on your chart) and place it in the relevant position around your pentagram.

Now do the same for all of the other planets. When you have finished, you should have a pentagram that represents you, with the sigils of your planets marked around it in a two-dimensional pattern. Look at their positions in relation to your body, and in relation to the two-dimensional aspect of the pentagram ritual. (Hexagram above you, earth below you, sword to your left/east, cup to your right/west.)

Look carefully at the position of each sigil. See which planets jump out at you the most,

and choose one, two, or three planets to focus on. Alternatively you can start practicing this technique with only one planet, and add in more as your confidence increases. So for example you may have Mercury in the upper right quadrant near your head, Saturn by your left foot in the lower left quadrant, and Jupiter on your eastern horizon (left arm).

Look up the qualities of those planets, then remember the qualities of the pentagram directions. If you use the planets I have just mentioned, you would read it something like this:

Mercury upper right quadrant, positioned between the hexagram and the cup—Divinity and the quality of receiving—Mercury is the messenger of the gods: this planet in this position in your pentagram indicates deep inner communication potential.

For a magician, this could be used for learning, teaching, or communicating with inner contacts. So when the magician does the ritual of the pentagram and uses her mind to see the sword/cup/hexagram etc., she would also add in the sigil of Mercury which she would see hanging in the air to her right, maybe slightly forward of her face to give it more of a three-dimensional aspect.

So you start to see how you can engage with the gifts that the natal planets give you by locating them on your own personal pentagram and working with them, first through visualising them in your pattern, and later through the use of seals, rituals and visions. This is one more baby step towards planetary magic.

If you wish to experiment further with this technique, work with a specific planet of your natal chart and find its location on your own pentagram. Now find out where it is currently transiting in regards to your personal pentagram, and be aware of the two positions as you work the pentagram ritual. If you choose a slow-moving planet like Saturn and work with it in its natal and transit positions in your pentagram (see the Saturn sigil in each of the two positions), you can build up the work over weeks or months as the transit position will hardly change.

This in turn will really strengthen your relationship with that planet's powers and influence upon you, which in turn will help you to engage actively with its energy. This will help you to activate the positive aspect of the planet fully, which will also help you to learn, grow and strengthen.

If you are ambitious, once you are able to visualise a natal and transiting planet's sigils in your pentagram, start to build an awareness of where the various houses would be placed in your pentagram. If you can do that, it will give you a great deal of insight into your body, your energy sphere, and why certain things are happening around you.

The permutations of this pattern are endless, and with a bit of imagination, curiosity and a sense of experimentation, you can take this pentagram/chart exercise in many different directions.

Journal

Write down all the experimental work you do with your chart and the pentagram. Write down any inspirations that bubble up to the surface, any 'ah-ha!'s and write down any correlations about transits and body health that may emerge from this work.

8.8 Task: Your personal pentagram

Draw out your personal pentagram and put all of your natal planets around it. Choose two of the natal planets and look at their relation to the pentagram/your body. Now go back in your notes/journal to lesson six, and your experiment with drawing out the pentagram and adding in colours.

Look at your pentagram and the colours, and now look at your pentagram with the planets. What does the combination of the colours and the planets tell you about your body? Locate its strong points, weak points, sick points, etc.

Here is an example of how to read the two pentagrams side by side. A pentagram of a person that has Saturn in the sixth house in

their chart. (Service, also long-term illness.) Saturn is currently transiting in the pentagram in the right hand arm of the pentagram (arm/hand). The colour on the pentagram for that arm is red. Does the person have joint pains in the right arm or hand? Or do they work hard with their right hand but it is currently restricted? (Saturn can indicate restriction.)

This is a very loose way of working and sometimes just brings up nonsense, but other times it can give quite startling insights. Play around with the chart/pentagram, and take notes of anything that seems to be important.

By this point in your first module, you should be sick to death of doing pentagram work. But this repeated looking at the pentagram from all different angles ensures that you gain a deep and very useful magical understanding of this shape that will embed itself in your consciousness.

That embedding and deep understanding is how the pentagram can become a powerful tool and shield in your magical work. By now you should have a good understanding of what it is and how it works, and you should be able to do the simple pentagram shield with ease and fluency. This will put you in good stead when it comes to doing deep ritual work with the planetary powers and angelic interfaces (for example the Arbatel).

8.9 Module One Summary

At this point of your early training, you should have a solid basic grounding in a few key magical techniques: meditation, vision, ritual, and pattern-making. You should also have by now settled into a good personal method of record-keeping, observation, and experimentation.

Establish for yourself a rhythm of meditation, practicing skills already learned, and learning new skills. Develop a schedule of work that functions best for you and your everyday life, so that you do not become overwhelmed in your studies or shut out partners, family, or everyday life activities:

magic should dovetail into your life, not take it over and isolate you from others.

Each time you start a new module, start a new journal so that each module has its own journal, notes, experiments, and essays. Use a mix of computer files and paper journals, and make sure that your online notes, essays etc. are backed up on a USB stick that is kept only for your magical study and work.

Well done for getting this far. You have made your first major step in magical education!

8.10 Basic Astrology—Extension Lesson by Toni Paris

The natal chart is like a photograph of the position of the stars and planets in the skies at the moment of a soul's birth taken from the position of their birth. To construct a natal chart you need the person's exact date, time, and location of their birth.

There are a multitude of computer programs that you can buy to do the calculations for you—or you can simply log on to www.astrodienst.com—open a free account and you can erect and save charts. They also have an impressive selection of asteroids and fixed stars to add to the chart—but that is at the end of a long road of learning for the novice astrologer.

All the elements that go into chart interpretation, planets, signs, houses, are interconnected and as you learn about one element, you are learning something about the others. However, without any real understanding of the planets, houses, signs, and aspects anyone can begin a basic interpretation of the natal chart simply by looking at it. The pattern of the chart can tell you quite a bit about the person it represents.

If you see many planets in a particular house or quadrant of the chart you will know that that area is of particular importance and focus for the person. Conversely, if a house or quadrant is empty it is not very important.

8.11 Basic Orientation

The first quadrant

Relates to the individual and identity and so a multitude of planets in this quadrant would indicate that the person is focusing on themselves, is very independent, a leader, an initiator—and this is very Aries-like.

The second quadrant

Relates to a person who is very good at putting a plan in action. This person is a follower (not necessarily like a lemming) and can admin-

ister, anticipate, and solve problems and work well with others. This person is often the 'behind the scenes' leader—very Cancerian.

The third quadrant

Points to a person who always puts the other first. This is the therapist who is only interested in your troubles and never discloses anything about themselves, the martyr, the Human Resources manager, the doting Mother or partner who is always concerned with the other's own good—and this person can be tremendously passive-aggressive and manipulative. This is very Libran.

The fourth quadrant

Is indicative of the person who 'gets it done.' This person—also very much a leader—takes projects and ideas to their conclusions and finishes what they start. They are solid, reliable, a bit relentless—and this is a very Capricorn-like person.

So, knowing a bit about the 4 quadrants of the natal chart you also now know a bit about the 4 cardinal signs—Aries, Cancer, Libra and Capricorn. Cardinal signs are initiators—and the sun's entrance into their signs signals the beginning of a new season.

The chart is also divided into halves—really 4 halves.

The lines of demarcation are from Asc (ascendant) to Dsc (descendant)—first house to seventh house; and from Mc (Medium Coeli) or Midheaven to Ic (Imum Coeli) or Nadir.

Many planets in the half of the chart, the East, from Mc to Ic involving the first house point to someone who sees things through the lens of their own experience and tends to put self first.

If the other half, West, is where the majority of planets lie (seventh house) this person puts others' needs and wants before their own.

There is a clue here to the meanings of the first and seventh houses and the signs that rule them, or have their natural homes there. First

is self, ego, and the home of Aries. The seventh is other and is the home of Libra.

If you see many planets above the chart's horizon, the South (the line stretching from the ASC to DSC involving the tenth house) points to a person who is outgoing, socializes well, likes to be out in the world, and can be a bit of an extrovert.

If you find many planets below the horizon (the North, involving the fourth house) you are seeing a more introverted person, someone who is more of a homebody and would shy away from large gatherings.

This also gives you further understanding of the fourth and tenth houses and their ruling signs. The fourth house is about the home, family, the weaker parent, and is home to Cancer. The tenth is about ego, career, the stronger parent, and is the natural home of Capricorn.

8.12 Chart shapes

There are many different shapes the chart can take. Basic shapes are presented below, but the place of the shapes should be taken into consideration as well. This would mean you need to blend the shape meaning with the hemisphere or quadrant being affected.

Scattered

If you see planets scattered all throughout the chart you can guess that this person is a bit scatterbrained and/or multi-talented. This is referred to as the *splash pattern* and could be construed as very Gemini-like.

See-saw/hourglass

A see-saw or hourglass shape would point to a person who is very black and white and may have strong success and failures in their lives. This person is relentless and has tremendous staying power. This has a Capricorn-like flavor due to the extreme successes and failures and an excellent example of the see-saw hourglass and Capricorn is the life and times of US President Richard Nixon.

Bowl

A bowl pattern has all of the planets in only one part/half of the chart. This particular pattern indicates the person is very self-contained and may have difficulty with self-expression.

Bucket

The bucket pattern is a bowl with a planet outside the bowl forming a 'handle.' This is also referred to as the *locomotive pattern*. This planet is the person's way out of the bowl. The planet, sign, and house will describe how and where the person can express themselves the best.

There are more patterns, but these are the most obvious to the casual observer.

8.13 Signs, planets, and houses

In the basic natal chart there are three basic elements: the signs, the planets, and the houses. The planets represent our basic drives; the signs describe how these drives are expressed; and the houses are the areas of our lives where these drives will be played out.

As stated before, these three essentials relate to one another, and as you understand one you understand all three.

The signs are ruled and described by individual planets, and these signs and planets have their own houses in the basic chart.

Astrologers use a bit of shorthand when writing the signs and planets. These shortcuts are referred to as *glyphs*. Most people are familiar with many of them.

Many of the signs and planets are also named after ancient Gods and Goddesses. They share their namesakes' attributes, for good and for ill, and a passing knowledge of mythology is helpful in understanding them. Each sign also has an animal, human, or inanimate symbol attached to it, and this will further illustrate the meaning of the sign.

8.14 Elements

In addition to houses and planets, the signs represent one of the four elements (fire, earth, air, or water) and fall under one of the three qualities: *cardinal*, *fixed*, or *mutable*.

The element of fire is all about energy, drive, and creativity. Earth signs are practical, sensual, and take time to ponder. Air signs are communicators and put an emphasis on knowledge and learning. Water signs are empathetic, intuitive, creative, and deal with emotions.

The cardinal signs are initiators, independent, and lead the way. The fixed signs dig in and get things done. The mutable signs are flexible, change, and disseminate information.

8.15 The signs in the natural horoscope

Aries—I am

The first sign of the astrological year, ruler of the natural first house, and the harbinger of spring.

Aries is a fire sign and named after the god of war. This sign is considered the adolescent of the zodiac and is all about the self. Aries are the initiators, but tend to lose interest in the long haul. They are a bit self-absorbed but have a tremendous amount of energy...and a bit of a temper.

The animal associated with Aries is the Ram, in the sense that it will beat its head against a wall. The Aries native is headstrong and will hurl head first into any situation, consequences and forethought be damned.

Aries is ruled by the planet Mars—more about him later, but the relationship is pretty apparent. Aries is a cardinal sign, initiating spring.

Taurus—I have

Is the second sign of the zodiac and rules the second house.

Taurus natives take time to ponder, and value security and ‘nice’ things. Taurus has a very strong sense of aesthetics. Money may be important, but it is not important for its own sake but more for what it can be used for.

Taurus is a very practical sign, very earthy (it’s an earth sign), and has tremendous endurance.

The bull is the animal symbol for the sign of Taurus. The planet that rules Taurus is Venus, in her artistic and pleasure aspect. Taurus is a fixed sign, underlying its bullheadedness.

Gemini—I think

Rules the third house of the natural zodiac and is the 3rd sign.

This Air sign has high energy, quick intelligence, is tremendously creative, communicative, and can get bored easily. Gemini natives tend to be interested in everything, at least for a while.

Twins are the symbol for this sign, as it is very dualistic, picking up and dropping things quickly.

The planet associated with Gemini is Mercury, in his purely messenger aspect. It is not about the information disseminated as much as the act of carrying information.

Gemini is a mutable sign, which emphasizes its quicksilver, changeable nature.

Cancer—I feel

Is the fourth sign of the natural zodiac and rules the fourth house. When the sun enters the sign of Cancer we welcome summer.

Cancers are sensitive, devoted to the home, and tend to be nurturers. Cancers protect their loved ones and themselves from hurt—real or imagined.

Cancers tend to worry and can let these worries get in the way of things. The symbol for Cancer is the crab, and like the crab Cancers tend to sidestep confrontations.

The planet that rules Cancer is the Moon, and Cancer is a water sign very influenced by her planetary ruler. Cancer’s emotions tend to ebb and flow like the tides. Cancers need

emotional security, and home and family (as a symbol of this) are very important to them.

Leo—I will

Is the fifth sign of the zodiac and rules the fifth house.

This sign is ruled by the sun, a fire sign, and the Leo native wants to shine and be appreciated.

Leos are very generous, full of energy, and great charismatic leaders.

Leo is confidence, and the symbol for this sign is the lion: leader of the pride, and the leader who presents himself to his adoring minions.

Leos love to have fun and their natural confidence makes them gamblers. Leo is a fixed sign, so it’s a bit hard to change this sign’s mind.

Virgo—I analyze

Is the sixth sign of the natural zodiac and therefore rules the sixth house.

As a mutable earth sign, Virgo is interested in analyzing data. Virgos are detail-oriented, meticulous, and practical. This meticulous approach can cause the Virgo native to be a bit of a perfectionist and a bit of a worrywart, as things are never really perfect.

Virgo is also ruled by Mercury in his aspect as disseminator and analyzer of information.

Libra—I balance

Is a cardinal air sign. As the seventh sign of the zodiac, Libra rules the natural seventh house. When the sun enters this sign we welcome autumn.

The element of air in Libra points to skill in diplomatic communication. Libras want to keep the peace and create harmony in their relationships and environment. Because of their aversion to disharmony, Libras can appear to be indecisive.

They are artistic, creative, and romantic. The symbol for Libra is scales—as Libras are always seeking balance in all things.

The planetary ruler of Libra is Venus, in her harmonious, romantic aspect.

Scorpio—I desire

Is a fixed water sign. As the ruler of the eighth house of the natural zodiac, Scorpio is the eighth sign.

Scorpios are fiercely private, loyal, and devoted. The sign is about transformation and is the only sign that has two planetary rulers. The original ruler of Scorpio was Mars, and more recently Pluto.

The Pluto rulership relates to Pluto as God of the Underworld. Scorpios look deeply into things and are not afraid to turn over the rock to see what lies underneath.

Like their unusual dual planetary rulers, Scorpios also have three symbols: the scorpion (relating to the Scorpio's propensity to sting themselves because of their intensity and somewhat obsessive nature), the eagle (relating to the Scorpio's ability to see things from a higher perspective), and finally the phoenix (pointing to the Scorpio's transformative drive).

Sagittarius—I aspire

Finds its home in the ninth house of the natural zodiac and is the ninth sign. It is a mutable fire sign and so it has tremendous drive, creative energy and wide ranging interests and ideas.

The Sagittarian ideal is to wander, to learn, and to expand. The planetary ruler is Jupiter in his aspect of law-giver, and Sagittarius is very concerned with fairness and equality.

The symbol for this sign is the centaur about to release his arrow to the heavens.

Sagittarius is a true creature of the earth, but also concerned with spirituality and philosophy—big ideas. All things about Sagittarius are big, and Jupiter, the largest planet in our solar system, is all about expansion.

Capricorn—I use

Is a cardinal earth sign. This sign's home is the tenth house, which is the Midheaven of the chart.

Capricorns are very practical, concerned with appearances, and tend to take great pride in their careers and social status. Capricorns

are concerned with accumulation of material things, and can be collectors.

The symbol for this sign is the goat, as a cautious climber. The planetary ruler is Saturn in his guise as Father Time. As the sun enters Capricorn, we welcome the season of winter.

Capricorns tend to caution, take their time, and play things close to the vest.

Aquarius—I know

The eleventh sign of the zodiac is a fixed air sign, which finds its home in the eleventh house.

This is the pioneering sign: future thinkers, rebels, and seers, humanitarians.

Aquarians can be seen as a bit eccentric because they are strongly individualistic. Aquarians have strong and often unconventional ideas and like to share their ideas with groups.

The planetary ruler is Uranus, and the symbol for Aquarius is the water bearer—if you think of water as nourishment, Aquarians nourish humanity with the water of their ideas.

Pisces—I believe

Is the twelfth and final sign of the natural zodiac. It is a mutable water sign, finding its home in the twelfth and final house of the natural chart.

The Pisces native is intuitive and feels a complete and inexplicable spiritual connection to the source. Pisces tend to be dreamy, creative, and have trouble relating to the mundane aspects of reality. It is difficult for Pisces to communicate their feelings and they tend to be buffeted by the emotions of those around them.

The symbol for Pisces is two fish joined together, but swimming in opposite directions. The planetary ruler is Neptune, the God of the depths of the oceans, and in that sense it represents illusion and delusion. Water is clear but can cause distortion when looking through it, and one can become intoxicated by water.

8.16 The twelve houses

The houses are the playground—or the place of work—where the aspects will occur. When you look at a specific house, its opposite should be considered as well. If an aspect is occurring in the first house (the self) one should look at the seventh house (the other).

First house—I

The sign on the first house cusp is referred to as the rising sign and describes how a person appears and their public face. Often when you get to know someone and they are much different than first impressions it is because the sign here is different from the sun (personality) sign.

Second house—Mine

This house describes material assets and attitudes towards money, earning capacity, and is the house of usable assets. It can also be moral values.

Third house—Neighbourhood

This is the house of early childhood, early education, close relatives, short trips, and communication of all sorts. This can be described as our neighborhood.

Fourth house—Personal/inner

This house describes the person's security, shelter, family life, the last quarter of life, and the inner self. This house was traditionally ascribed to the Mother, but can really be representative of the less influential parent.

Fifth house—Love

This house represents lovers, children, speculation, the creative self, gambling, and courtship.

Sixth house—Work/service/physical health

This is the placement of necessity and service—what must be done. The capacity for

work is described here, as well as the nature of potential illnesses or where the person could develop trouble.

An example is that if the native had Pisces on the cusp and/or Neptune in the house badly aspected, the person could suffer foot problems, as Pisces rules the feet.

Seventh house—Others

This is the house of partnerships, consultants, spouses, and open enemies. This can be regarded as the house of cooperation and relationships.

Eighth house—Yours/ours

This would be the position of other people's finances (your partner, family, etc.). It is the house of sex, death, and the occult.

Ninth house—Out there

This represents our relationship to what is remote, long journeys, distant places and people, relatives, in-laws, higher education, philosophy, and our conscience.

Tenth house—Public/outer

This is the position of authority, profession, honor, ambition, superiors, and that which has power over us. It also represents the more influential parent.

Eleventh house—Friends

The eleventh house is the place of higher aspirations, group memberships and participation, friends, hopes, and shared goals.

Twelfth house—Fear/institutions/mental health

This house describes one's relationship to one's self, the unconscious, and all forms of institutionalization and seclusion—including imprisonment. This is the position of hidden enemies and all that is considered confidential.

8.17 The planets

Mars Energy, drive, life force

Venus Beauty, harmony, affection, arts, attraction

Mercury Communication, mental acuity, sense of humor

Moon Emotions, sensitivity, empathy, tides, cycles, the Mother

Sun The personality, ego, self, Father

Pluto Power, obsession, addiction, destruction, transformation

Jupiter Luck, expansion, inspiration, optimism

Saturn Restriction, focus, structure, limitation

Uranus Genius, revolution, insight, restlessness, freedom

Neptune Mysticism, illusion, delusion, imagination

8.18 Putting it all together

Here are a few examples of how to put this all together.

A sun in Scorpio would be very quiet and feel more comfortable in the background manipulating things: the behind-the-scenes power broker. However, if that sun were placed in the first house, it would take on an Aries flare and would be more apt to be a leader and far more up front.

A person with Neptune in the seventh house (or Pisces on the cusp) would tend to idealize their partners, put them on pedestals, and be devastated when reality intrudes.

A person with the Moon in the second house would see their finances go up and down like the cycle of the moon.

8.19 The aspects

Aspects in astrology describe how the planets behave together. The major aspects are:

Conjunction: 0–5 degrees

These planets are within a few degrees of each other and put forward a united front. The closer the aspect (1–3 degrees separating) the more intense the blending will be. A sun conjunct the Ascendant would be a person who is exactly what they seem, and that person will take things very personally.

Opposition: 180 degrees

This aspect points to a pair of planets that are opposite each other (in the first and seventh houses, for example). This is a mirror aspect and the other is reflecting what is going on.

Square: 90 degrees

The qualities of the planets involved either square or oppose. So for example, any planets in Leo (fixed) would square the Scorpio/Taurus axis. Any planets in Sagittarius would square the Pisces/Virgo axis, and so forth. This aspect indicates that the planets are at odds with each other and tension occurs. This tension can cause action or problems.

Trine: 120 degrees

All planets in the same element trine, for example all water signs, Cancer, Scorpio, Pisces would trine. This aspect indicates that the planets are working in harmony: there is a flow of energy between them.

8.20 Analysing your natal chart

A good exercise to understand how all of this comes together is to get a copy of your natal chart and begin to analyze it. Use the following steps to begin with:

- Look at the chart and determine what shape the chart is.
- Look at what quadrants the planets lie in.
- Look at empty and full houses
- Look at each planet, their sign and house. Tell yourself a story about what that

means. For example, “my Saturn is in Virgo in the tenth house so there would be restrictions to developing a career in healthcare or service until later in life.”

As you get comfortable and begin to see how the planetary energies work through the signs in their home bases you can move on to an exercise to learn how aspects work.

8.21 Lunar aspects: following the moon through your natal chart

You follow the moon through your natal chart for twenty-eight days (one lunar cycle). To accomplish this you will need an ephemeris. The Llewellyn calendars and pocket planners can be purchased and have a daily ephemeris. You can also find a monthly ephemeris at the following website:

www.cafeastrology.com/2013ephemeris.html

Look for the symbol of the moon and see where it is in the sky. Then find that location in your natal chart. Then try to determine what aspects it is making—how it is relating to the planets in your chart. Note the aspect (or aspects) and possible meaning in the morning and then in the evening see how the aspect(s) actually worked out.

You’ll find a brief description of the various aspects the moon can make to the planets below but remember you need to blend these meanings with the house and sign. A moon in Scorpio—secretive—is very different from a Moon in Aries, open and brash.

Moon aspects to the Sun

Conjunction Good for cleaning, getting house in order.

Opposition Others can make emotional demands.

Square Family and domestic matters need flexibility. Irritability and frustration.

Trine Indulge yourself—things go smoothly.

Moon aspects to Mercury

Conjunction Chat more about emotions.

Opposition Hard to express self to others, hard to communicate clearly.

Square Misunderstandings, feeling lack of appreciation, difficulty focusing.

Trine others nurturing, short trips taken and/or planned, home changes (decorating?).

Moon aspects to Venus

Conjunction very sensitive, empathetic to others.

Opposition Conflict with obligations to self and others moodiness.

Square Moody, oversensitive—good day to be alone.

Trine Get along with everyone, everything goes smoothly.

Moon aspects to Mars

Conjunction Lots of family activities, possible fever/flu.

Opposition Hard work to keep things moving smoothly, family/others demanding.

Square Irritable, mood swings, trouble with women.

Trine Loads of energy and focus to accomplish things.

Moon aspects to Jupiter

Conjunction Difficulties easy to fix, optimistic, extra money.

Opposition Financial extravagance with costs higher than expected.

Square Emotional strain, don’t over-spend, issues blown out of proportion.

Trine Very peaceful, money and business very satisfactory, travels planned.

Moon aspects to Saturn

Conjunction Need to organize, develop routine, feel solitary, confined, not much energy.

Opposition Other(s) a disappointment, lack of support, delays, penny pinching.

Square Depressed, everything seems tedious, boring, money very tight.

Trine Elders help, organized, efficient and practical.

Moon aspects to Uranus

Conjunction Fluctuation, change in daily life—very erratic.

Opposition Unexpected visitors, sudden changes in all areas, other feels unstable.

Square Feel the need for dramatic changes and rebellion. Changes are not permanent, instability.

Trine Sudden new people and new ideas. Stimulating changes occur in daily life.

Moon aspects to Neptune

Conjunction Very sensitive, creativity enhanced, tendency to day dreaming.

Opposition Others confusing, vague, feeling paranoid, looking for escape – tendency to overexaggeration.

Square Feeling anxious, disappointed with vague reasons.

Trine relationships seem idyllic; dreams come true, very content.

Moon aspects to Pluto

Conjunction Relationships intensified, emotional upheaval, power plays, manipulation.

Opposition Problems saying no, conflicts with people especially women.

Square Others demanding, heavy emotional pressures, unconscious needs/drives surface.

Trine intense intuitive insights, stress eases, let go of self-destructive patterns.

8.22 References:

- *Modern Transits*—Lois M. Rodden
- *Horoscope Symbols*—Robert Hand
- *The Astrologer's Handbook*—Frances Sakoian & Louis S. Acker
- www.astrodienst.com

Apprentice Module II

Patterns and Maps in Magic

Study Guide for Module II

A lot of the lessons in this module are about learning to execute certain ritual patterns (and you have two easy lessons with not much action). It is important that you learn each ritual in turn, learning the recitations by heart, and learning the coordinated movements.

Once you have learned a ritual and are able to do it properly, and have absorbed the lesson, you will have been instructed to repeat that ritual for a certain period of time. As you practice, you are also ready to continue on to the next lesson.

So your rhythm of study should be: read the lesson—practice the ritual movements and learn the recitations—do the ritual ‘proper’—set up a timetable to repeat it—start the next lesson.

Each week you should be doing meditations, tarot reading practice, practicing rituals from previous lessons, learning new ritual/lessons, doing research or writing.

If you have a heavy work schedule and cannot commit to that type of a time frame, work at your own pace: the main thing is that there are things you do regularly, and that you are practicing the previous lesson while learning the new one, so that they overlap a little.

Above all, make sure that you stay in the sequence of lessons and do not hop forward a few lessons.

Lesson 1

Directions

The second module of the apprentice training is all about magical patterns. Patterns are the skeletons and nervous systems of magic, and without the use of patterns, magic falls apart. If the magician does not understand the patterns they are using, they will severely limit their work, learning, and power. This is why it is very important to learn some of the key patterns in the early stages of your training, so that all of your magical learning has a foundation to sit upon.

The first lesson of this module is about the directional pattern. In the first module, you learned the very basics of how to acknowledge the powers of the four directions and the power in the centre. That is the base template for rituals and visions that work around the directions. From that template, you now need to learn how to operate with the directions in visionary ritual in order to prepare for making inner contacts and working with them.

The four-directional pattern is probably the oldest pattern we are aware of in magic, and it is also the most versatile. It is used for making inner contact, for moving power around, for magical construction, for sending and receiving magic, for tuning, for protection... The applications of the four-directional pattern are wide-ranging because it is a template for the physical world. It is the map of the earth in terms of creation as viewed through the lens of Western magic.

Throughout your magical training you will revisit this pattern many times in very different ways, so that you slowly build up a strong understanding of the breadth and depth of this simple system. The four-directional pattern, along with certain other patterns inherent within magic, is a major key to working magic successfully. For this reason it is important to learn all these patterns' different levels, applications, methods of operation, and the magical interactions that flow through them.

Before we step into the practical work of visionary ritual, we need to shine a light on some of the work you have already done to give you a deeper understanding of what you have been working on. Let's open out the deeper mysteries of the magical directions a little bit, and give you a peek of how the powers work, what they are, and how you work with them as a magician.

1.1 Directional dynamics of power

East—West

When you work ritually around the directions and in vision, the power of humanity flows through the east-west axis. The two root tools flow from these directions, and out of these directions the full magical power of humanity can be drawn. Whenever a magician does a

magical action, it will flow out of one or both of these directions.

So far in your basic ritual training, you have visualized a sword held in your left hand. This means you are facing south in your ritual work (facing south directs the magic into the future). The power of the east is the power of utterance, learning, and the sacred breath of life; and it is embodied within the sword—which is held as a magical being, not as a magical weapon.

The key word of the east is *I Give*. This ritual positioning enables you to take action actively, to instigate a magical act that adds something to the universe. The key word *I Give* means you are initiating an action: you are creating.

This puts the magic into the flow of creation, a flow that is constant, powerful, and Divine: “In the beginning was the Word.” The first act of creation is the breath of Divine Consciousness uttering from the void.

This is why all magic starts in the east, with a word or a breath, and why the sword (Air) lives in the east. This is also why religions based around the utterance turn east to pray. The east is male, not in a gender sense, but in the sense that when it acts creatively its power outputs or ‘gives’ like semen. The prayer that is physically uttered is powerful, and magic that is physically uttered is also the most powerful. Here is an example from a religion.

“Adonai s’fatai tiftach, ufi yagid
t’hilatecha.”

(Transliterated Hebrew. Translated:)

“Adonai open my lips, that my mouth
may declare your praise.”

That Hebrew prayer holds a great many magical keys of understanding hidden within it. East is the beginning of a magical action for us as humans. But it is not the actual first step. Before us, everything has to flow from a Divine or Universal Power source. The first step of a true magical action is the impulse leaving the void and beginning its journey to express itself in the human world. The magician taps into that expression and mediates it through them in an act of release.

The sword as a magical object guards the Word, the magical utterance, and keeps its action limited, restrained, and focussed. Remember the sword’s powers when we later discuss the subject of using ritual action to connect with inner contacts, as the contacts are filtered by its attributes.

The west is the female direction in that it receives in the creative act like a womb does: the vessel. This is not about being watery and feminine; rather it is about the capacity to contain power and form it. The vessel receives the utterance or Word and incubates it, contains it, and forms it into something tangible. So you see that either human-based direction cannot work in isolation: the giving power needs to be received, and the vessel can only receive if something is actually placed within it.

Just as the east is dawn, the beginning, the west is sunset. By the time the vessel fully transforms the power it has received, it is already marching towards destruction. All creation is either rising to a peak or falling into destruction—there is never a plateau. Just as every human life grows, reaches a peak, and then immediately begins its slow decline to death, so too does all magical power instigated by humanity.

The key is to map out the future fate path of the magic so that it achieves its purpose while cycling through its rhythm of creation and destruction. That is done by balancing the creation (east) and destruction (west) with time: past and future. The magician stands in the present and draws power from the east to create a magical cycle, but that magical cycle must connect into the flow of time and substance in order to work. And this is where the other two directions come in.

North—South

North is the past, the ancestral realm, the ancient Mother, the rock beneath you. North is both behind you and beneath you: the shield that has your back is also the rock upon which you stand. You hold the sum total of your ancestral wisdom in your blood, and that

blood wisdom is something a magician draws upon heavily.

As a magician in a contacted line, you are also the sum total of every magician who has gone before you: that line buffers you and strengthens you.

So when the magician stands with her arms out, sword in her left hand (east) and cup in her right hand (west), her back is to the north: the shield guards her back and the rock/ancestors beneath her give her a huge reservoir of wisdom, stability, and strength to draw from: beneath and behind work together and are essentially the same directional power.

South is the future. South is the angelic threshold of the future; it is also the direction of potential as that potential is still being formed. This path of future potential is fuelled by angelic beings that create an interface for the future to flow through. This interface is perceived in magic as 'above.'¹ This is why on your pentagram shield the hexagram (Divinity in balance) is above you. The hexagram pattern flows down into manifestation and into the earth—which is why you have the symbol for earth below the genitals (generations) of the pentagram. Are you confused yet?

Hopefully by this stage you will begin to realise that the four-directional pattern is not four-directional at all: that is a hugely simplified reduction of a complex and beautiful pattern. And it should also be dawning on you that not only is the four-directional pattern multidimensional, but it is roughly divided in two: creation and destruction.

So, place yourself in the centre of the directions. The east and above work together to create the utterance, which is then sent on its path into the future via the south: which is why magicians point wands (or fingers)—wands/fire/south. The wand directs the magic into the future, into action, by way of the inspirational fire that brings formation.

The west, the north, and below all work together to receive that magical action, to

ground it, root it, contain it, and form it into a solid pattern.

Through the tension and polarity of the south/future/potential and the north/past/substance—with the magician in the centre to act as the fulcrum—a power builds up that is contained, formed, energised, and ready to burst into the future. And when I say future, remember that in magic "future" can mean in a hundred years' time, in a year's time or in three seconds' time.

All magic must be created for the future, otherwise it just will not work. If you make the mistake of creating magic for 'now' it will fail as there is no such thing as 'now'—time is constantly flowing.

If you are confused at this point, go back and reread this section and maybe draw out the pattern described, or stand and imagine it around you until you start to get a feel of its multidimensional aspect. Take your time understanding this: it can be a massive leap, but it is a necessary and important one if you are to be successful in your magical actions.

Now it is time, if you have basically grasped this multidimensional pattern, to begin to work it ritually and in vision. In the first module you learned how to use your mind to move about a space. This next practical exercise will build upon the directional ritual pattern you learned in module one, and will step your visionary process forward an inch in preparation for you stepping into the inner worlds.

You learned to move about your living space in your mind; now you need to learn how to move about a magical space both physically and in vision. At the same time you need to begin to learn how to move power around using your mind. This will prepare you for working with inner contacts and also for working with magical tools.

1.2 *Task: The visionary ritual of the directions*

Working in your ritual space with the five altars, go around the directions lighting the

¹Why this is so will become very apparent in your adept studies.

lights and visualising the gates in the method that you learned in previous lessons.

Go and stand before the central flame, facing south. Be aware of the four directions around you, and of the fifth direction which is the centre. The centre direction is also above and below: it is the column of power that is the central fulcrum for all substance, and it is the highway of time (above = future, centre = present, below = past).

Remember the breastplate from Module I, Lesson 7. Standing before the flame, hold out your arms and close your eyes. See the sword in your left hand and the cup in your right hand.

Imagine, using your mind's eye, a road opening up before you that vanishes off into the south, and behind you a line of people that seems to vanish off into the depths of the north.

Between you and the line of people (the ancestral line) is your guardian angel, who has a hand upon your shoulder. Before you, on the path that goes off to the southern horizon, stands a group of angelic beings. These appear in your mind as humans with angelic wings and very long hair that trails on the ground behind them. They are holding out an arm as if to show you the way ahead. Holding those images in your mind, recite the breastplate:

"The Father is above me, The Mother is below me, the sword to my left, the cup to my right, the guardian angel behind me, the Sandalphon before me, within me is life, within me is the breath of God: I will be."

That ritual action and utterance has now tuned the space and tuned you to a frequency where you can work properly and safely.

1.3 Task: Ritual of confirmation

Only do this ritual once—it is a declaration that triggers the magical process of receiving the magical tools in the future.

Walk a full circle around the central altar, bow to the east altar, and walk a full circle a second time, finishing standing before the eastern altar.

In your mind's eye, while also keeping your eyes open, 'see' the gates which are open. Now close your eyes. Imagine you extend your left arm across the altar and hold out your hand to the gates. Keeping your eyes closed, and using your physical voice, ask:

"I, [say your name], as an apprentice of the Quareia, ask that I may begin the journey of the sword."

Now extend your physical left arm out over the altar (be careful of the flame). With your eyes closed, using your mind's eye, see a shadowy figure emerge from between the open gates.

The figure looks at your hand and then touches it as if feeling for something. Keep that image for however long the figure holds your hand. Once the figure lets your hand go, with eyes remained closed and holding the vision, physically bow and withdraw your hand.

Take a step back, turn and walk a full circle around the central altar, and stop at the southern altar.

Place both your hands on the altar and close your eyes. See in your mind's eye the open gates. Look beyond the open gates and see a road going off into the horizon.

On the road you will see some figures. One of them has a hand held up in a 'stop and wait' position. The being is showing you the way ahead but warning you that it is not yet time to step into and onto that path: first you must gain the skills needed to walk that path. But they are waiting patiently for you and will be there when you are ready.

Open your eyes and using your right hand, index finger pointed, draw a line straight down from 'above to below.' Now draw a diagonal line from upper left to lower right, and then a diagonal line from upper right to lower left (drawing an X through the line). This is the

quarry mark: you are defining your path ahead with the magic of the quarry.

Take a step back, bow and turn. Walk a full circle around the central flame and then end at the western altar. In your mind's eye, while also keeping your eyes open, 'see' the gates which are open.

Now close your eyes. Imagine you extend your right arm across the altar and hold out your hand to the gates. Keeping your eyes closed, and using your physical voice, say:

"I, [*say your name*], as an apprentice of the Quareia, ask that I begin the journey of the cup."

Now extend your physical right arm out over the altar (be careful of the flame). With your eyes closed, using your mind's eye, see a shadowy figure emerge from between the open gates. The figure looks at your hand and then touches it as if feeling for something. Keep that image for however long the figure holds your hand.

Once the figure lets your hand go, with eyes remained closed and holding the vision, physically bow and withdraw your hand.

Take a step back, turn, and walk a full circle around the central altar, ending at the northern altar. In your mind's eye, while also keeping your eyes open, 'see' the gates which are open. Place your hands upon the altar and close your eyes.

Using your mind's eye, using your imagination, look at the open gates and see many people gathering at the threshold of the gates: these are people you are connected to in time, be they blood ancestors, companions from other lives, etc. None of them cross the threshold to join you; they stay on the threshold, just showing you that they are there, that they 'have your back.'

One of them shines a lot brighter than the others, and when you look closely, you see the eyes of this person are like stars: it is then that you realise this is not another human, but your guardian angel.

Do not try to make any verbal contact: it is too early in magical terms to make full contact—it is enough that you see, recognise, and acknowledge. Bow to the gathered people and the angel, and say out loud:

"Thank you."

Open your eyes and take a step back.

Turn and walk a full circle around the central flame, and then stand in the north, facing south, with the central altar before you. Sit down and close your eyes.

Meditate for a few minutes and think about the images and people in each direction that you have just visualised.

When you are ready, either stand up and go around the directions to close the gates down, or continue on to your next ritual exercise.

Notes on this ritual

The ritual of confirmation is a very simple and yet deep-acting ritual that introduces you as a magical apprentice to the inner contacts. The apprentice asks to begin a journey that will lead to the magical tools, and also begins to see and acknowledge the contacts in the directions.

Regarding the inner contact touching the inner hand of the apprentice: through this visionary touch, the inner contacts can 'see' the best way to align your path to the path of the specific magical tools that you will work with in the future. It is a magical way of saying hello and handing over your resume.

1.4 Task: Directional ritual of power, Part I

If you are continuing on from your confirmation ritual, do a stillness meditation for a few minutes and then see the room and the altars with the flames in the directions in your mind's eye.

If you are starting this ritual afresh, light the directional lights and visualise the opening of the gates using the method you learned in Module One. Once the gates are open, sit down before the central

altar, facing south, and do a stillness meditation for a few minutes.

Once you are still, you are ready to work.

The next part of the ritual is done seated before the central flame, with you facing east. You are going to work with visualisation with your eyes closed, using your imagination.

Turn your attention to the central flame. See a column of light coming down into the room, passing through the central flame and then plunging down into the ground.

See a thread of light coming out of the east and joining the central flame. From there it shoots out into the south, passing through the southern flame and through the open gates.

See the thread of light returning from the southern gate, passing through the central flame and going into the west. It hits the western flame and passes through the western gates.

The thread of light then flows back from the west to the central flame before passing into the north. It passes through the northern flame and vanishes through the northern gates.

So the flow of light processes as follows: From the east, centre, south. From the south, centre, west. From the west, centre, north.

See this flow of light/power pass around the directions from east to north three times until you can imagine the flow with ease. After the third time of imagining this power flow, open your eyes and stand up. Pick up a taper or long candle.

Process a full circle around the central altar and stop before the eastern altar. Light the taper from the eastern flame and say:

"I give."

Turn to the central flame and join the flame of the taper with the flame of the central flame. Say:

"I create."

Now turn and walk to the southern altar. Join the taper flame with the southern flame and say:

"I give to the future."

Now blow out the taper flame and walk a full circle around the central flame, returning back to the southern altar.

Light the taper from the southern flame and say:

"I receive for the past."

Walk with the taper straight to the western altar—bypass the central flame for this particular part of the ritual. Join the flame of the taper to the flame on the western altar and say:

"I receive."

Turn and walk to the central altar and join the flame of the taper to the flame of the central altar and say:

"I destroy."

Turn and walk to the northern altar and join the taper flame with the northern flame and say:

"It is done and I release the fragments into the past."

Blow out the taper and put it on the northern altar. Turn and walk a full circle and finish before the eastern altar. Pause for a moment, say thank you, see in your mind's eye the gates closing, then blow out the eastern flame. Step back, bow, say thank you. Repeat in the south, west and north. Turn to the central altar, bow, say thank you, and blow out the central flame.

Stand for a moment in the silence before leaving the room.

Do this action seven times (no more than once a day), until you have a strong sense of how it works and you can do it with ease. This is simply a template for the ritual. Once you are comfortable with the ritual so far, then it is time to step it up by introducing contact and power. The way to do this is as follows.

1.5 **Task: Directional ritual II** (the full ritual)

This ritual uses a lot of visualisation. The best way to work is if you can use your mind's eye to imagine images while your eyes are still open. If you cannot yet do that, don't worry, just close your eyes for the visionary aspects of the ritual and then open them when you have to move around or do an action.

Start first with a stillness meditation. Light all of the directional flames, starting in the east, and see the gates opening. Go back to the central altar, stand facing south with the altar before you, and stand for a few moments in silence to prepare yourself. Utter the breastplate. Now you are ready to work. Pick up a taper and start by approaching the eastern altar.

When you approach the east with the taper, see in your mind's eye a shadowy figure standing at the threshold of the gates. As you approach the eastern altar, the figure holds out their hand, and you see that a flame is nestling in its palm. They hold their hand out over the eastern flame so that the flame in their palm and the flame on the altar become one.

As you light the taper from this flame, be aware that you are lighting it from the inner flame and the outer flame. This time when you say "I give," you direct that utterance to the flame of the taper.

As you step back, see a thread of light attached to the taper's flame, so that as you walk around the room, the taper leaves a trail of light where it has been. Go to the central flame. As you hold the taper's flame to the central flame, you see in your mind's eye a large burst of light in the central flame. That light starts to form a shape. You say, "I create."

That shape passes into the taper's flame and, using your mind's eye, you see the shape held in the taper flame as you process to the south. (Do not try to force a shape with your imagination, just let whatever shape it is form itself.)

When you go to the south, see in your mind's eye the path through the gates and the beings stood on the path.

Touch the taper's flame to the southern candle's flame. A being holds out his hand and accepts the shape of light in the flame from you. He walks off down the path into the future with the shape of light glowing brightly.

Blow out the taper's flame and walk a full circle around the central altar, and finish at the southern altar once more.

Close your eyes and see the gates, the path ahead, and a figure walking down the path towards you holding something that looks like it is breaking down, or dark.

Light the taper with the southern flame and hold the taper's flame in the southern flame. See with your mind's eye the figure place the shape into the taper's flame. Say, "I receive for the past." Bow, step back, and turn to the western altar.

Stand before the western altar. Join the taper flame to the western flame and see a shadowy person standing at the threshold of the western gate.

They take the shape and roll it in their hands until it is condensed and contained. Then they place the condensed shape into the taper flame. Say, "I receive."

(Now comes the critical learning curve.) See the condensed shape pass from the western flame and from your taper into your body's centre, where your own flame of life resides. The shape is held within you, and the taper's light upholds you as you hold the shape.

A thread of light connects the shape you are holding within you to the taper's flame: you are simply holding the shape briefly within you, but it is still connected to the taper's flame.

Turn to the central flame. Join the taper's flame to the central flame and say "I destroy." See the shape passing from your centre, through the taper's flame and into the central flame. As it passes from you, it is torn up into small pieces. See the pieces hanging in the central flame.

Turn and face the northern altar. As you walk to the northern altar, see a thread of light

running from the central flame to the taper that follows you as you walk. In that thread of light, see the fragments as they travel into the north flame. Touch the taper flame to the flame in the north and see all the fragments pass into the northern flame. Say 'It is done and I release the fragments into the past.'

See in your mind's eye the northern gate with the people standing on the threshold. They take the fragments and kneel down to the earth. They place the fragments into the earth and then stand back up. Bow to them and say "thank you."

Step back, bow once more, and walk a full circle around the room and finish before the eastern altar. Say 'thank you,' bow, and blow out the eastern flame. Repeat in the south, west, north and then centre (stand facing south). Stand for a moment in the silence before leaving the room.

Notes on this ritual

This ritual is something you can practice once a week for a few weeks. It is a key foundation of all ritual that moves power around through time, and in and out of the material world. For now, the ritual teaches you how to take a simple fragment of energy, bridge it into the future, take it from the future, and place it in the past. It is about creating and destroying, power in and power out.

It also teaches you how the directions work with power, which directions 'output' power, which directions 'input' power, and which directions do both.

This ritual also begins the process of learning how to establish inner contacts that you can work with in ritual. For now, you are learning how to bring these contacts to the threshold of your space. Later on you will learn how to bring them fully into your space safely, and also how to pass into their realms to work with them in their own worlds.

This is also a good exercise to learn how power moves around, and how you can either hold power in a flame, and/or hold it within yourself safely. This foundation ritual can be used regularly (once a month, for example) to

build up your inner muscle and to adjust your spirit and body to moving power around: it is a foundational action and an exercise.

The longer you work with this ritual, the more powerful it will slowly become. As you get stronger and more solid in your work, the power handed to you will be greater.

Never ever be tempted to keep the power that is handed to you: the power that comes out of the east is not for you, it is for the future; you are merely the bridge for it. If you try to take it into yourself and hold onto it, it will destroy you. And that is not an idle or drama-ridden warning: although this is a beginner exercise, once you learn how to do this ritual, you will in fact be given power to move around and practice with, and there is always a temptation to hold onto that power once you start to feel it.

The reason the power would destroy you is that it is generally not compatible with the human body for more than a few seconds. You are a vessel, and as a human vessel, you are designed to carry power as a bridge. If you hang on to that power, the vessel comes under too much pressure and cracks.

Further into your training you will learn how to reach for power that you can safely keep and work with. But this directional exercise is specifically tuned to connect you into directional power that is about the forming of the future, fate paths, and learning. Hanging on to it would be akin to placing a paving stone within you.

1.6 Task: Journal

Write down your observations and experiences with these directional rituals. Go back to your lessons and notes from the first module, particularly the tarot module, and remember the qualities and attributes of the directions that you used in your tarot layouts. Look at those attributes and then think about the directional flow of power you have just worked with and meditate/ponder over the connections. Write down any inspired thoughts that come from that observation.

1.7 *Task: An experiment*

Choose a day and do the full directional ritual (II) with the intent that whatever power you move around will be for the benefit of the land you live on.

Before you start the ritual, be aware of what landmarks and landscapes are around your area and think carefully about the boundary of the area you are going to work with (your garden, your block, your neighbourhood, your town, etc.). Don't choose too big an area as it will exhaust you. Your garden or your block/immediate area is enough.

Stand in the room or the outside space you are going to work in, and in your mind's eye see the boundaries and landmarks in each direction. As you light the first candle to start the ritual, declare:

“I do this for the good of the land upon which I stand. I do this in the spirit of service and of learning.”

As you do the ritual, take a mental note of the shape the energy forms in the central flame. Note how it feels. When the degrading shape is taken to the west, take note of how it feels. When it is placed within you, note how it feels, and any image or thought that flashes into your mind.

When you release the fragments into the north, remember how that feels, and also remember what the people of the threshold look like in terms of age, culture, or time. When you do this work specifically in service for the land, the contacts that appear on the northern threshold might not be your own ancestors; they could be the ancestors or land spirits of that place.

When you have finished, write everything that you noticed into your computer log or journal, and draw a map of the area that you worked on. Over the coming months, take note of any unusual things that happen within that boundary, particularly things that create permanent change.

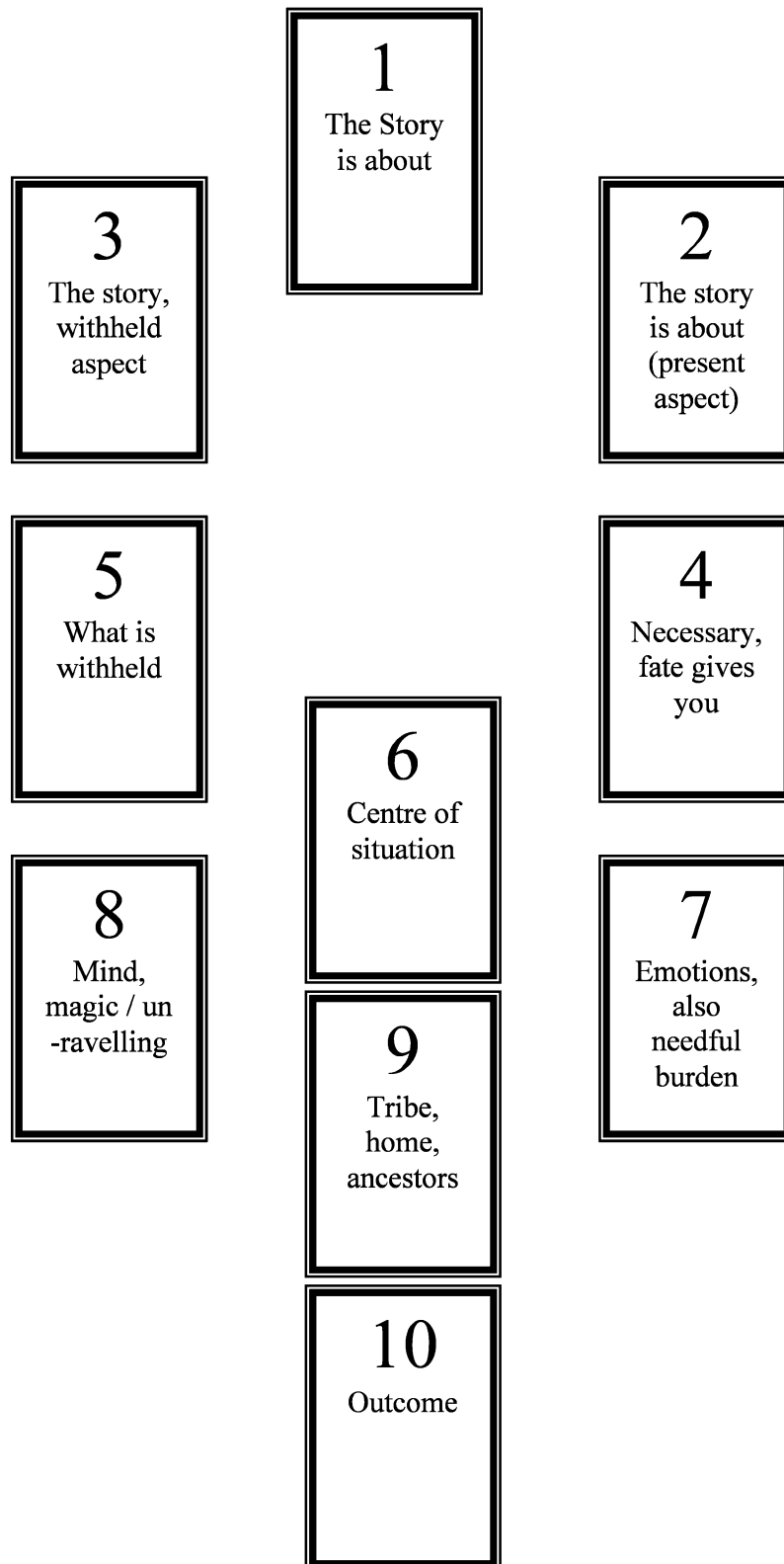


Figure 2.2: The Tree of Life tarot layout.

2.1 The tarot Tree map

The meanings of the positions on the tarot map are simplistic in order to gain a clear meaning from the cards that land in that position. If you study the tarot map, you will notice that one side of the Tree is about power coming into something: it is a *giving* side. The other side of the Tree *unravels* and *takes away*.

The centre is about how the story begins, what it revolves around, how it affects our family/home, and finally the outcome.

Just as an aside, when people work magically with the Tree, they often equate the right side of the Tree (looking at it on paper) with the right side of their body. This is an incorrect assumption that has snowballed into a 'truth.' You do not look at the Tree as a reflection; you are in the Tree. So see it as if you are backed into it: what appears on paper as the right hand side is in fact your left hand side—you and tree on paper are looking at each other face to face.

2.2 Working with the Tree layout

So let's get straight to work. Get your cards, and remember your lesson about shuffling and laying them out. To start with, we are going to concentrate on learning how to work with the layout, so do not be concerned at this stage about the accuracy of the reading.

Pick a public figure, think about that person, and then think of a specific question relating to them: this layout is good for specific questions, but weaker at overall pictures.

The reason for picking a public figure is that you can track their life's progress through the media if you wish to keep an eye on the reading's outcome. It is also better, when first learning to work with layouts, to do readings for things that are not too close to home. If you see something destructive in a reading, and are not yet feeling fully confident in your reading ability, you can end up terrifying yourself unnecessarily.

As you shuffle, keep thinking of the name of the person, and when you feel the shuffle is done, lay out the cards using the layout above.

Before you get into interpreting each individual card, just take a moment to look at the general feel of the reading. Are there any predominant elements, like a lot of swords (air) or a lot of pentacles (earth)? Is it mainly minor cards with no—or just one or two—major cards? Or are there a lot of major cards?

Now look at the middle pillar. What is the general 'flavour' of the cards running down the middle? Have your card interpretation book or notes nearby (and your journal) but also just look at the pictures and see what they tell you. Once you have a feel of the general energy running down the centre of the reading, write down a key word that for that general feeling.

Look to the right hand side of the reading. Remember this is an 'inflow' into the person's life. What is flowing into their picture? Look at the images on the right hand side of the reading: what powers are they? Are they minor cards, people cards or major cards? Write down your overall impression of what is flowing into the person's life.

Look to the left hand side of the reading. This is the 'outflow' current. What is flowing away from the person's life? Again, look at the types of cards, their strength, and think of an overall term or feeling-word for that outflow.

By doing this, you gain a vague idea of what is going on at a deeper level in this person's life before you start interpreting individual cards. By looking at these power currents flowing through the reading, you tap into the deeper patterns that are operating through a person's life; the individual cards in their positions tell you how that power manifests for them.

Let's get to the individual card interpretation. I do not use reversals, as I use the positions of the cards to tell me whether a card has a negative or positive meaning.

2.3 Interpreting the reading

Position one, two and three

Are read together. This tells you what the story is about. The first card is the root of the question, the second card is what is coming into the situation, and the third card is what has gone from the situation. Neutral, positive, negative.

Position four

Is what is been given that will ultimately help, even if it is a bad card. Position four is the expansion of the card that falls in position two: what is coming into the situation is now taking a form where it can express itself.

Position five

Is what is being currently withheld so that it can be taken permanently out of a situation: the card in this position tells of the power, person, or event that is being prepared for composting/full removal.

Position six

Is the fulcrum of the situation. It is the position that balances the positive/giving position four, and the negative/withholding position five. It is also the full potential, should that full potential be realised.

Now we are getting to the part of the pattern that tells a more complex story. In the Tree pattern, positions seven, eight, and nine are the spheres that directly pass into our minds, actions, bodies, and situations. Up to this point, the positions are about dynamics, potentials, and powers. Now we start to see how those dynamics play out in our lives.

Position seven

Is the part of us that is being 'worked': it is a position of a grindstone and it is also a position of emotion.

Our emotions trigger us to act and react. Through our emotions we carry burdens, process through restrictions, and we either

learn to self-restrict through the adversity of our emotions or we are consumed by them.

The card that appears in position seven tells us how we cope with a situation, what our emotions are, and what boundaries can help or hinder us depending on how we view and approach them.

As we get closer to the outcome (position ten), you can see how the possibilities of interpretation become more complex, just as life becomes more complex as it matures. Interpret these lower positions in relation to the question and the subject matter.

Position eight

Is that part of us that can free things up or can unravel us. It is also the position of the mind and magic: the creativity of the mind and magic comes into full flow when we step away from conformity.

But without a balance with restrictions and boundaries we easily unravel: hence position seven and eight work together to create a balance through polarity and tension. Each of these positions have cause and effect, problem and solution within them.

Interpreting positions seven and eight

Here is a simple key to help you interpret the cards that fall in these positions:

Position seven Emotions, look for what needs limiting, or look at what is being limited and see that the key to that is emotions.

Position eight Look for what needs loosening up, and see the mind or magic as the key, or see what in the mind or magic is being unravelled.

Sometimes these positions can be read really simply as seven = emotions, eight = mind.

Position nine

Is the position of the moon: this is dreams, imagination, family, ancestors or the home. Read it in relation to the question.

Position ten

Is the outcome or full manifestation of the picture.

Key words

Write down in your journal the reading you did for the public figure.

Go through the individual positions and think of a key word for each card and write it down. Alongside that key word, write down a second key word for the position: you read them together. Now look back over the reading and see if you can get an inkling of what it is telling you. Bear in mind that this is a very simple pattern that does not give you much detail; it simply highlights the key dynamics of an event.

Later on you will learn much more complex patterns that give you far more detail, but first you need to learn to walk before you begin flying and jumping off of buildings!

2.4 Example reading

Let's have a look at an example reading for a public figure. I have chosen General Sisi, the new president of Egypt. My question is:

"Does President Sisi have the interests of the Egyptian people at heart, or is he grabbing power for himself?"

Get your deck, find the following cards, and lay them out in the Tree of Life layout so that you can look at the reading with me.

The cards came out as:

- 1 Magician
- 2 Three of Swords
- 3 Knight of Swords
- 4 Knight of Pentacles
- 5 Tower
- 6 Seven of Swords
- 7 Five of Cups
- 8 Four of Wands
- 9 Nine of Wands
- 10 Hermit

This is an interesting reading in that it shows an evolution of intention and understanding as the reading progresses.

Analysis

We start with the Magician: this is the man Sisi, using his power to manoeuvre, control, and make something happen to his own agenda.

He makes that happen by bringing in a power of separation (Three of Swords) which got rid of the Muslim Brotherhood, and what is withheld is the Knight of Swords, which is the dissent/aggression that attempted to stop that separation.

In the fourth position is the Knight of Pentacles. In the context of this question, this earth card refers to the people whom he sees as being young and needing to be protected. Earth/pentacles is interpreted in the magical earth context of ancestors tribe, etc.

In the fifth position we see the Tower. The tower is withheld and shows that by doing what he did, he averted a major disaster for the people.

In the centre in position six is the Seven of Swords. My key word for the seven of swords is 'sneaking.' This suggests he used underhand methods in order to avert the disaster.

Now we are getting to the last four positions that show how the dynamics of the first six cards play out.

In position seven we have the Five of Cups. My key words for the Five of Cups are 'disappointment' and 'guilt.' The man cries over the three spilt cups but does not see the two full cups still standing.

In an emotive position like position seven, this tells me that Sisi has feelings of regret and guilt, and is in danger of being overwhelmed by negative emotion when there is still positive hope just out of sight.

Remember the dualistic nature of this position. It is about necessary restriction/boundaries and emotion. Through

his sense of disappointment and guilt, he has the potential to self-restrict in order to fully partake of the two remaining cups.

In position eight we have the Four of Wands—celebration. Again remember the dualistic nature of this position and although intellectually he is celebrating his victory, that celebration, if not checked by more sober emotions, can unravel him.

In that position, the Four of Wands has the potential to manifest as arrogance in victory, but because of the emotive quality we see in his position seven, the guilt and disappointment balances and limits the sense of relief and celebration in position eight.

In position nine we see the Nine of Wands. My key word for this card is ‘survival.’ He has survived the change in government and his election.

It also shows, being the position of the tribe/ancestors, that it was—and still is—a difficult battle for him on all fronts, and like the surviving of all major battles, it leaves you changed. It takes your innocence and shapes how you view the world. He has survived, but at great cost.

His outcome is the Hermit. This is a very interesting outcome and shows the true evolution of a person who is going through massive change.

At the beginning of the reading, President Sisi presented as the magician: the man who manipulated and juggled power for control. Now we see President Sisi as man changed by a bitter struggle, a struggle in which he had to behave in an underhand way in order to avert a disaster.

We see through the reading his emotional introspection and his battered survival. What it has transformed him into is a man who feels very alone and burdened with the knowledge that only he can light his own way forward.

The Hermit tells us about wisdom from bitter experience, the shedding of dogma, innocence, the loss of safety from structure. He stands alone at the top of high mountain

with only his experiences to light his way ahead.

The Hermit is also a very spiritual card: it is the person who has moved beyond religion to find an individual path to the Divine, a path that has no easy answers.

Interpretation

My original question was “does he have the interests of the Egyptian people at heart?” My answer is yes, but it has come at a bitter price, and his understanding of his role, the people, and the path ahead has changed dramatically since he set out of this path to power.

At that start of this process he wanted to be Pharaoh. Now he is in that position, he finally realises what a tremendous burden it truly is. At the start of this process he felt in control, and probably felt very sure about his own ‘honour’ and righteous intention.

Through this journey he has learned the limitations of his honour, and that the world is not so black and white as it appeared. He has also learned that righteous intention is often a fallacy enjoyed by those who have not been pushed to their limits. This process has made him grow up.

We can only hope, with the terrible trials that the Egyptian people have suffered over the last few years, that President Sisi continues to keep himself in check, and that the wisdom of the Hermit truly blossoms within him so that he can effectively guide that large, unruly nation towards a better future, rather than attempting to hang on to power at all costs.

If the Hermit turns sour, which can happen if the self-imposed limits are tossed to one side and the unravelling power takes over, then we will see Sisi descend into a self-serving tyrant who will be difficult to get rid of.

When you do your own public figure reading, don’t be influenced by what you know about them; let the reading speak. Often what we see in public is only a fraction of the reality: learn not to judge, but to look for yourself.

2.5 *Task: Practising this spread*

Do several of these public figure readings so that you get used not only to the layout, but also to working without predefined ideas of a person or a situation.

Interpret the reading in direct connection to the question. Remember, if you ask about a person's actions, you will get the information about how that person interacts with the situation. Don't assume the cards only tell you about the person; they can also tell you about the burdens or gifts that affect them. How the person reacts to those burdens and gifts will tell you a great deal about their deeper qualities.

Once you have used this layout for a few public figure readings and you feel confident about your baseline ability to read and interpret it, then widen out your field of reading. Look at situations as opposed to people. (For example, "what will be the energy flowing through an area this month?" or "show me the health of my car" or "what is my month going to look like in general?")

When you come to doing your own personal readings, or readings for those close to you, try not to frighten yourself. Bad things happen in life as well as good things: look at the year you have just lived through and think of the bad things you experienced as well as the good things. Think about where those experiences took you, what they taught you, how they changed you: sometimes good comes out of difficulties, just as difficulties can come from good things.

If you see things you do not understand, simply note them down and revisit them once the situation has passed so that you can get a better understanding of how the cards were expressing that situation.

If in a personal reading you see a lot of bad things, don't panic. Your next question should be "can I change this through my intentions, direction, or action?"

If the answer is a good card, then you need to sit quietly and think about what options for change are available to you, even if you don't

particularly like them. Narrow the options down to two or three, and then look again at the situation outcome if you made those changes.

If the answer comes back that you cannot change what is coming, then you need to think carefully about the best way to navigate through the difficult situation, how to transform it into something that can bring positive change, and then do a reading to look at "what will be the long-term outcome for me of this difficult situation?" Often what is currently a bad situation is ultimately a catalyst for positive change: if we step up to the challenge, we transform ourselves, our lives, and the lives of those around us.

I speak as someone who has had the readings from hell in the past, and who subsequently went through that hell. But looking back I would change nothing, as each challenge and disaster gave me strength, understanding, and matured me.

That is not to say that we should passively accept every disaster that comes our way. Sometimes it is very necessary to dodge bullets, and the first step of dodging a bullet is knowing that it is coming.

From there, you can do readings to look at different options for avoiding or modifying an upcoming situation.

Work with this reading layout often, as it will become a major tool in your future work as a magician. It will also teach you about the profound power of creation and destruction that flows constantly through the mundane in our lives. It is also a very useful divination tool, and divination is as useful on a daily basis to a magician as a knife and fork.

Lesson 3

The Full Pentagram Ritual

As a magician, you cannot work a ritual in isolation: you must work it in harmony with your life in order for it to be fully successful.

A ritual is a final externalisation of inner patterns and powers, and the human is its fulcrum, its enactor, and also its vessel. If that vessel is cracked or badly formed, then the ritual's power will trickle through its cracks, and this will ultimately destroy the vessel. Heavy words indeed.

It is crucial to understand this dynamic at the very earliest stages of your magical practice. If the apprentice grasps this notion and works with it, then slowly the vessel (the magician) will strengthen and come into balance.

No magician starts out in their training as a harmonious vessel. Becoming one can take many years, and the process has many different layers to it. But step by step the apprentice can stabilise, tune, and eventually strengthen the vessel. This does not result in a perfect human being; rather it results in a human being who is functional enough to work as a magician.

The first step towards this stabilisation can be approached through the Pentagram Ritual. The ritual itself does not do the stabilising; it highlights what potentially needs adjusting and brings it to your awareness, so that you step into a process of constant evolution.

By now you will have worked with the Pentagram a few times in different forms, so

you will understand that it is about 'Man,' not about projecting an external shield. It is the first step of "Man, know thyself."

Just as a body can successfully fight infection if it is balanced and healthy, so too can the magician fight attack or intrusion if they are magically balanced and healthy.

3.1 *Task: Working with the Dynamics*

Before we get to the ritual itself, we first need to understand and implement the dynamics that flow through the pattern of the ritual in order for it to work. We have looked at the Pentagram in terms of directional elements, tools, time, and Divine power. Now we need to look at it in terms of human action.

The following text may come across as spiritual idealism, but it is not—though the processes it describes are where such idealism, however misunderstood, comes from.

Some spiritual or ethical ideals are formed by culture or religion. But others are actually the remnants of forgotten knowledge about power dynamics which have transformed, over time, into religious ideals. It is important for a magician to be able to recognise which ideals spring from an active power dynamic, and which do not.

So throughout what follows, bear in mind that we are looking at how a particular power dynamic works in relation to the human body and spirit, not at idealism. Do not fall into the trap of taking on board ideals: learn about power dynamics, how we interact with those dynamics, and act accordingly.

Because this particular dynamic is so important to ritual magic and can be very complex, I am addressing it here in detail. And yet I am still only skimming its surface. In later lessons we will address deeper and deeper layers of this dynamic to ensure that you fully understand it for what it is—and for what it is not.

I give

Get out your paperwork from your previous lessons about the Pentagram. Look at the left hand of the pentagram in the diagram you drew. It holds a sword and has the declaration “I give.” This is the first dynamic that you need to recognise and work with: that you cannot receive unless you have first given.

For a human, a magician, this *give* action is an externalisation of a creative force. The receiving dynamic is already the first stage of destruction. You cannot destroy until you have first created: the magician is the last mediator in the chain of creation and the first mediator in the chain of destruction. Just as the first act of Divine Power is to utter into the void, to breathe the breath of life into everything, so too the first act of a human must be an outflow of power.

For the magician there is also an interesting power dynamic: by mirroring Divinity’s first creative act, you align yourself with the Divine Stream. This gives you access to a much greater stream of energy to power the work than any human could create for themselves.

This can seem all very mystical and highbrow, but when it is applied to our physical world and our external actions in that world, it becomes very simple. We give and take in a constant dance of moving energy.

Before we can learn how to give at a deep spiritual and energetic level, first we need to be

able to give at an outer level. This immediately brings in a sense of defensiveness, as giving is more often than not an issue of resources.

When we humans are well resourced, most of us are generous. When we are not well resourced, we pull up the drawbridge and the archers come out ready to defend. And yet the magical act of outer giving can take many forms, from breathing out, to shitting, to dropping a dime in a hat, to feeding birds, to donating blood: it is about letting go.

Giving can happen in many ways and does not necessarily have to be about resources, but that does not let us off the hook. When an apprentice steps into magic, they step into a pattern that will shape and form them. Sometimes that shaping is painful. I remember when I was very young and had my very first lesson on this dynamic. It horrified me and intrigued me at the same time.

The lesson went a bit like this: each of us in the group of students wrote our name down on a piece of paper. Those names went into a hat. We were instructed that, whichever name we pulled out of the hat, we were to be that person’s guardian angel for a year.

We were to give them gifts, keep an eye out for them, protect them when necessary, ensure they had what they needed, etc. And then we were to choose something that was very dear to us, an object or a belonging, and give it away. Throughout this we were to remain anonymous, so that the recipient would have no idea who their ‘angel’ was.

The lessons I learned from this exercise have stayed with me to this day. Some of those lessons were obvious, some were misunderstood, and some took many years to dawn on me.

At first I dived into the process with a great zealous muster. I picked my favourite bauble and dropped it in the bag of the person whose name I’d drawn. I gave them goodies every week, left them food, drink, money, watched their back, averted various fights and conflicts, and so on. I was very self-satisfied. I felt particularly smug because I did not actually much like the person I had found myself landed with.

(Ah, those good childhood Catholic morals...)

Slowly this turned into a control issue. I gave, they received, and as I controlled their moods I got a feedback of self-congratulation. Eventually they got 'receiving fatigue' and started to grumble about what they were getting and whether it was on time. (While all this was going on, I was still waiting for my guardian angel to kick in... it never happened.) This was not what I expected, and it robbed me of my feel-good factor.

When the year came to an end I was mightily relieved. Not because I could stop giving—I have always loved giving—but because the exercise had become a confusing and deflating experience for me. I had not understood it, which in hindsight was no surprise, as I was too young.

The key to triggering the dynamic of giving, in a magical sense, is to give without seeing where it goes, who gets it, what they use it for, etc. The outer phrase is "I give," but in fact its hidden magical dynamic is "I let go" or "I release."

This is really, really important in terms of this magical dynamic and magical development in general. If you cannot let go, truly let go, then you will not make it to become a true adept.

So what has this to do with the Pentagram Ritual? Hang with me, we will get there... this truly is important if you want to work real magic with the Pentagram.

Before you can mediate real power without the potential for real corruption, first you must be able to release, from your depths, and unconditionally. That does not come from deep meditation, or from saying "I have no attachments"—yes you do, we all do. Having attachments is part of human nature. The job of a magician is not to suppress human nature, but to focus it and train it.

Remember the engram? True power comes from being able to react at speed, from your very depths, and often subconsciously. That speed and power comes from repeated, slow, deliberate, outer physical actions.

So your first job is to learn how to release power through the action of "I give." And that means giving and letting go without reward. That is hard. Giving with acknowledgement and congratulations is actually receiving, not giving. There is nothing wrong with that, and it should be a part of your everyday life. But recognise that acknowledged gifting is more receiving than giving.

But this is an important lesson, and it is not a one-off lesson either: it is a throughout life lesson, and that lesson is about releasing, giving, letting go. And that can be anything, not just resources. It can be an identity, a grown child, your youth—do you get the picture? Many people will try to dodge this lesson, and will try to justify or convince themselves that they are releasing when they are not. Do not fall into that trap. You fool no one but yourself, and this is about you and your own magical development.

The deep inner process cannot be engaged consciously until you first begin with baby steps in the physical world. It starts from the outside and works inwards into your depths.

Find something that is precious to you, something of real value, something that you would rather not lose. Put it in a bag. Do not choose something that you like but would not really miss. This is about you, about your ability to truly let go of things that are precious to you.

Now go through your clothing. If you have more coats than are functional,¹ choose a good coat or something similar from your surplus and put it in the bag. Take that bag with the coat and the precious item to the local thrift or charity store and hand it over. Do not get a receipt for it, do not take a tax break on it. Just let it go. Walk out before they can see what is in the bag.

When you get your next paycheck, draw out 25% of your food/entertainment/eating out budget for that month. Whatever that amount is, get it in cash and go for a walk in your nearest city. When you see a homeless person,

¹i.e. you need one warm winter coat, one summer coat, and maybe a coat for interviews, funerals etc.

give it to them. Do not question whether they would use it for drugs, do not question whether it would be too much to give, and do not cherry-pick which homeless person you give it to. Just give it to them and walk away. Do not give them chance to say thank you. And make sure it truly is 25% of your food/eating out budget, so that you have to miss a meal or two or cut back on what you buy that month.

Besides the ethics, emotions, and psychology of these actions, there is a deep and lasting magical dynamic that is triggered by them. You learn to let go in a way that is uncomfortable, that does not benefit you in any way, and that does not give you status or positive feedback. This is true giving/release. This in turn prepares you, and at a very deep subconscious level, for those occasions in the future when you will need to mediate a vast amount of power and release it without question.

This sort of giving should not be a one-off event in your life. Learn to do this every so often, particularly with letting go of things that are very precious to you and that have value. Do not hoard, do not cling. Learn to keep things moving.

As you continue to do this in your life, it will loosen you up at a deep level. It will also teach you about what is really precious and what is not. You will also see a deep magical dynamic kick into action, which is that you cannot actually give anything away: it always comes back somewhere, sometime in the future when you need it—but only when it is given unconditionally and without thought for receiving.

It may take you until you are in your adept studies to really, truly understand what is happening here. But when you do come to understand it, truly, in its magical depths, it will blow you away. Giving is a deep magical dynamic that you will learn more about in the coming modules: the releasing of a belonging is just the most surface presentation of a deeply profound energetic dynamic.

I receive

The right-handed dynamic is “I receive.” On the surface this can manifest as being able to receive without the need to give something back in return.

Some people (myself included) find the receiving dynamic rather difficult, because although it is naturally balanced by the left-handed releasing dynamic, the action of receiving without giving in return can bring about a deep sense of failure or weakness: none of us like to be in a position where we are in need of receiving without having the power to give back in return. And this ability to receive unconditionally once more takes away our power of control.

The ability to receive without giving back is also a deep magical dynamic. The action of the left hand power releasing unconditionally and the right hand action of receiving unconditionally are two interlinked dynamics that are separated out consciously. This keeps their energies in a balanced tension. When we mix them unconsciously (which is how it tends to work in normal life), we cannot isolate the power of the left or right hand and work with it specifically.

And this gets down to the most basic dynamic of magic: stepping away from the unconscious acceptance of a dynamic, and learning instead to engage consciously with that dynamic's individual, polarised powers in a balanced but unique way.

So we can passively accept a dynamic, or we can consciously engage with it in a balanced way. In between those two approaches lie unbalanced forms of engagement, ones which favour one of the two poles of the dynamic over the other. This is the result of attempting to engage with a dynamic without truly understanding how it works, and it is what we generally find in religions (and in some magical systems). Some religions lean towards, say, a vow of poverty and non-ownership (“I let go”); others lean towards taking everything to which one feels entitled (“I receive”).

Both of these stances are unbalanced and flawed. The most glaring modern example of this is the Western Buddhist's mantra of "I have no attachments," when in fact they are attached to all manner of things and continually wrestling for control. Again, this is something we will examine in more depth and in magical terms later in the course. First it must be learned in a practical, exteriorised way.

The receiving element of this power dynamic is not just about receiving stuff. It is about receiving stuff *unconditionally*, whether it is something nice or something bad.

When the vessel is filled magically, it can be filled with resources and energy, or it can be filled with illness, suffering, and defeat: actually, it will be filled with whatever is necessary to move you forward out of inertia. But when this receiving quality is taken out of balance, away from the left hand power of giving/releasing—i.e. the magician works only with the receiving arm of the Pentagram—you get either greed or glamorised suffering (an example of which is the consciousness of the Catholic Church). As you hopefully can begin to see, receiving and giving is a fine balancing act.

The release/give must be of itself and not connected to receiving. And the receiving must be of itself and not connected to release/giving. But they both must be contained in a balance of action: the magician must do both, but each action must be a complete action of itself and not connected to its polar opposite.

The human is the fulcrum in the middle. If you consistently engage one arm of the Pentagram without the other, you get imbalanced. If you meld both dynamics together and make them dependant on each other, you also get imbalanced.

The task of the magician is first to be conscious of these dynamics (by physical doing), then to understand the dynamics (by personal reflection and magical work), and finally to engage the dynamics as separate

energies that are harmonious of each other yet not dependant on each other. This in turn allows the magician to stand in the centre of power and act as fulcrum and conductor to the vast powers of creation and destruction as they flow in and out of our world.

When you engage all of this, first through outer physical action and then through magical work, you will directly engage with the maxim "as above, so below." Magically, this is better expressed as "as is outward, so is inward." By the outermost surface doing, the deepest inner impulse is awakened and begins to grow ready to work with energy and power.

You can practice receiving in a manner that is specific to your situation. If you are resourceless, poor, or in need, and you are given the resources you need, accept them. Accept them without the feeling that you need to give something back or that you need to justify the gift, or that you now 'owe.' Accept them without feeling shame or guilt. Accept them as energies that are filling a deficit in the vessel in order for the vessel to function properly.

This can be tougher than it sounds. If you are used to being self-reliant, it can seriously knock your sense of self to find yourself in a position of need.

It is important to step away from the cultural and emotional baggage that comes with such a situation, which cuts to the core of our sense of self. This is dangerous in magic and it creates a vulnerability that can seriously threaten you when you are working in the presence and midst of great power. I know, I have been there more than once, and still have the occasional struggle with it.

Another way the receiving dynamic can manifest is in the unconditional receiving of something unpleasant, difficult, or painful. This is also a really important aspect of the dynamic from a magical sense, and it is easily twisted if you are not careful.

Sometimes, particularly in the lives of true magicians, the vessel is given energies that are extremely difficult to hold. The magician must

be able to hold that energy for however long is necessary in order for a job to be done.

That is a deep octave of a natural dynamic that comes into sharp focus in the life of a magician. Many times you will be called upon to hold power that is painful or uncomfortable. Sometimes it lasts a few days or weeks, other times it can last for years—or a lifetime. Then it really is ‘man up’ time: that is when the magician is truly tested in terms of their ability to hold and release power, their ability to face a dangerous job or being, and their ability to do what is necessary in order for something to be achieved.

When we experience this in everyday life, it can manifest as a long-term illness or a continuous conveyor belt of bad events. We get swept with the tide and feel helpless in the face of it. When you step onto the path of the magician, you begin to fully and consciously engage with these powers, and that in itself changes the dynamics dramatically.

Corrupt and fragmented magic encourages people to dodge these events through ‘results magic.’ Corrupt and fragmented magic can also (particularly when it manifests in religion) encourage people to passively accept everything as “the will of God,” and then have a massive martyr ego about it. Both ends of this spectrum are unbalanced and unhealthy.

In all things that are unbalanced, there is often a grain of truth lurking somewhere in there, but it is a truth that has become massively distorted and is being viewed in black and white.

A magician who engages with a difficult situation correctly will immediately recognize what particular magical or energetic dynamic is in action, and carry out the appropriate work. Sometimes that can indeed mean accepting the situation. But instead of sitting in the shit and feeling sorry for yourself, the way forward is to recognise what is happening at a deeper level, engage it, work with it, and learn from it. Sometimes it means not ‘accepting’ the situation but actively engaging with it to bring change. The skill is knowing what to do and when.

In magic, and for the magician who is on a magical path, there are no accidents, no coincidences, and no meaningless events. Everything has a purpose: the skill of the magician is to find the purpose, work with it, or learn to work around it. If something difficult is poured into your vessel, there is a reason for it. (And I do not mean that in the New Age sense of “oh, there is a reason for your suffering.” That is just ignorance.)

For example...let’s get personal. I will expose my underbelly. In my forties I succumbed to a quite vicious autoimmune disease. It runs in my family on both sides, and in reality I had been really lucky (and had worked hard with magic and with looking after my body) not to have had it hit me full blast in my twenties. It has limited a great many things for me.

The reason for the disease being there is that it is inherited. That’s it. I had two choices: collapse in a disabled heap and become a victim, or move sideways. So I moved sideways. Nowadays it generally has a minor impact on my life apart from the occasional bump in the road, as I have adjusted my life around it. I cannot do many of things I used to, but that is life. I have also learned a great deal about myself, my body, human nature, and society through this process. It has been a bitter-sweet gift indeed.

Magically it is like having an inbuilt early warning system: my immune system kicks off at the slightest magical attack or imbalance. Some would consider that bad, but it is not: it is an annoying but very useful tool, a tool that has come to be extremely useful in my magical work. I have no emotion to it either way; it is what it is.

Do not engage in emotional or energetic attachment, either positive or negative, to whatever difficulty you face: do not get angry, sad, defensive, etc. Looking at the situation without being emotional about it enables the magician to slowly convert their difficulty, whatever it is, into a tool as opposed to a burden—or at least to learn to step around it, absorb it, whatever.

The key is not to fight what is poured into your vessel, be it good or bad, nor to blindly accept it. It is vital to learn how to carry on working on your path without being distracted or sidelined by what is poured into your vessel.

If you win the lottery, do not change your path or your life: such a win in real magical terms is the worst curse that could happen to any magician. The key is to continue with your work and trust that the vessel will process whatever power is there in its own time.

This is important. When you come to work as an adept (although this can also happen to initiates) there will be times when your vessel, through magical work, will have to hold a very difficult or alluring power, and one that can manifest in your life or body in the weirdest ways.

It is not for you to try and process that power in any way; you simply hold it until it is ready to release (this is where the skill of the sword is then aligned with the skill of the vessel: hold/guard, release). The ability to hold energy in your vessel without trying to process it will come once you learn how not to attach emotionally or react to power as it comes and goes within you.

Releasing/giving and receiving/containing are the two major power dynamics that flow in and out of the human sphere, so now we have dealt with them the rest is much easier and less wordy. Sorry that was such a long piece, but it is a key dynamic and it is vital that you understand it if you want to do competent and advanced magic.

In the Pentagram pattern, remember the two directions that engage with the power of the future, and the two directions that engage with the power of the past. Also remember the Divinity above which is air, no substance, a breath; and the Divinity below which, as a vessel, receives the breath which enlivens the substance. These directions also work with the two dynamics we have just looked at in depth. Rather than go over how that works here, this is something you can ponder for yourself and take notes on.

Hopefully now you will also be starting to understand why the centre of the magician, and the centre of the directions, is the power of stillness, of the void, of potential ready but not yet formed.

With all of time, power in and power out swirling around the magician, the true centre and fulcrum of all magic and all creation/destruction is this stillness: that is the present. It is the only place in existence and magic where there is a constant 'now.' Everything else is either moving away or moving towards, going into the future or passing into the past.

Physical existence, be it the planet or the human, is a constant dance of movement, vibration and action. Only the very centre of spirit is still and unchanging: that is where the maxim "God is within you" comes from. It is the breath contained within the flame of life.

So now let's start moving towards the ritual itself (phew). When this ritual is used, it solidifies, roots, and anchors us within ourselves, our existence, and our place within that existence.

In that act of anchoring, if there is any serious imbalance within you, it will rise up to the surface so that you can address it. It is a simple ritual that slowly builds in power over the years, as we engage with the opposing left hand and right hand powers of the pentagram.²

The more you work with and engage the left and right hand dynamics in your life and magical work, the more power will begin to flow into your ritual actions: you become a totally rooted, solid gateway for power that stands at the crossroads of power in, power out, future and past, creation and destruction.

This builds and focuses over the years and decades until the magician 'becomes' the pentagram rather than 'does' the pentagram. It becomes a 'sense' or 'feeling' that you recover on nearly a daily basis as opposed to a ritual that you blindly repeat year after year.

²Notice that this has absolutely nothing to do with the 'left hand/right hand path' identities in magic, which are essentially ignorant bullshit.

When you get to that stage, there is very little indeed that can knock you.

That does not mean bad things do not happen; it means that everything is kept in balance and nothing can knock you off that balance. All physical existence has to have good times and bad times; that is how nature works. But you move from "I am suffering," to "I endure," to "I flourish despite it."

If you try to dodge that growth process through results magic, you will not only end up magically weak and ineffective, but you will also start to slide down the long slope of degeneracy as a magician.

For example, I have been in magic for nearly forty years, and I have connections with magicians all over the world. I have yet to meet a long-term results magician who is not broke, lonely, sick, depressed, and screwed up. They all do well for a small number of years...and then the backlash comes home to roost.

3.2 The Full Pentagram Ritual

Note: Eventually as an adept you will do this as a fully contacted ritual with the contacts in the room with you, interlinking with you. But first you must learn to work the ritual pattern, invite the powers in, and then observe how they manifest in your life and work.

Get out your notes from your astrology lesson and your work with the chart and the pentagram. Look up your planets again in relation to you standing in the centre of the chart/pentagram.

Focus on the positions of Saturn and Pluto: make sure you know where they are in your natal chart, and where that puts them in relation to you standing in the room (remember that ritual action?).

Set up your work space with the four directional altars and one in the centre. Go around the directions: starting in the east and using the methods you have already learned, light the lights and see the gates opening.

With each direction, after you acknowledge it and as you see its gates open, become aware

of a figure coming through those gates and standing on the other side of the altar.

Now walk to the east altar. Place your hands upon the altar and close your eyes. In your mind's eye, see the figure on the other side of the altar hold out their hand. Imagine yourself reaching into your pocket and pulling something out. Using your mind's eye, look at it. It does not matter if you cannot tell what it is.

Recite:

"I, [your name], relinquish this that has been demanded by the inner contact."

In your mind, see yourself hand over whatever it is to the outstretched hand. Instead of receiving what you have given, the hand closes over your hand and joins hands with you.

Step back from the altar and as you do, see in your mind's eye the inner contact holding onto your hand and move with you, passing through the altar and into the room.

You may now see them with your inner vision more clearly. Do not try to put an identity upon them or communicate with them.

Turn and walk around the directions, aware that the inner contact is walking with you, still holding onto your hand. Finish in front of the north altar.

In your mind, see the inner contact standing beside you. They place their other hand upon your shoulder to support you.

Using your mind's eye, see the inner contact from the north step forward so that they are clearly on the other side of the altar. Stretch out your hand with the gift in it, being aware that the hand of the inner contact from the east is also there. They are supporting you in this act. The inner contact from the north reaches out and takes what is in your hand.

Recite:

"I release this gift in an act of giving. I give it back to my past, back to my

ancestors. I relinquish all connection with this gift.”

Take a deep breath, and blow out a slow, sustained breath, while being aware that you are releasing ‘power out.’ (This is connected to the ‘breathing down the blade’ magical action that you did in a past lesson).

Step back. The inner contact of the east still has a hand on your shoulder. Turn and go to the east. Place your hands upon the altar and wait until the inner contact crosses through the altar and stands on the threshold of the gates.

Now turn, walk around the directions, and stop in front of the west altar. Step forward and place your hands upon the west altar.

See the inner contact emerge from the gates and stand on the other side of the altar. See in your mind’s eye the inner contact holding something out in their hand to you. Imagine that you reach out your hand so that they can pour it into your hand. As they do, they then hold their hand over yours to contain it.

Step back, turn, and walk around the directions (north, east, and then to the south) and stop in front of the south altar. The inner contact of the west is with you, a hand upon your shoulder and their other hand upon your hand that contains the gift. You cannot see what it is.

Step forward to the south altar and see the inner contact of the south come up and stand on the other side of the altar. Working with the inner contact of the west, hold out your hand and expose the gift to the inner contact of the south so that they and you can see it. You may or may not understand what it is.

Recite:

“I accept this gift from the west, witnessed by the powers of the south, the powers of the future. I will retain this gift for however long is necessary and I will willingly let it go when the time comes.”

The inner contact of the south steps to one side and holds out an arm towards the gate as

if to show you something. You may see past the gate into a landscape, a scene, an image, a person: it does not really matter. You will gain a certain feeling, a deep instinct into the role that the gift will play in your future, however small or great.

Regardless of whether the instinct you gained about the gift was good or bad, now you must absorb it. Take in a slow sustained breath: be aware you are filling your lungs with ‘power in.’ The inner contact of the south reaches over their hand and cups it under your hand.

Together, you place the gift within you. See the gift, and with your hand and the contact’s hand push the gift into your abdomen or chest: the power or energy of the gift is taken into your being.

You may feel a heaviness from the energy of the gift as it is placed within you. The inner contact of the south withdraws back through the gates and stands upon the threshold.

Turn and walk a full circle around the directions, and then walk to the west altar. Place your hands upon the altar and see the inner contact of the west pass back through the altar and stand on the threshold of the gates.

Step back, walk a full circle around the directions, and finish in the north, facing the central altar with your back to the north altar.

Note: What follows is the second part of the ritual, and the part that can be used on a daily basis to embed the pentagram within you.

Hold out your arms to the sides. Throughout this section, keep your arms outstretched, even as you turn. They will start to hurt. Get over it. Keep your shoulders down and your elbows held and that will help. When you stand, stand with your legs apart so that you make the pentagram shape with your body.

See in your mind’s eye the sword in your left hand, handle up, blade down. See in your right hand the cup. See above you the hexagram and below you the earth sign. See before you in the south a road going off into the distance with full sun. See people behind you: the ancestors.

Remember where Saturn is positioned in this pattern in relation to your natal chart, and also the position of Pluto.

Recite:

“In my left hand, the sword of Justice and balance; with my left hand I give to bring balance; with my left hand I release to bring balance.

My left foot stands upon the stone of restriction, the grindstone which forges my future.

Saturn is my grindstone.”

Now briefly visualise where Saturn would be in your pattern. See a connection, a thread going from your left foot to wherever in the pentagram pattern Saturn is. Take note of whether Saturn falls near an arm, leg, head, shoulder, etc.

Recite:

“In my right hand, the vessel of regeneration; with my right hand I receive to bring balance; with my right hand I accept in order to bring balance.

My right foot stands upon the threshing floor which receives the gifts and blessings of my harvest.

Pluto is my threshing floor.”

Now briefly visualise where Pluto would be in your pattern. See a connection, a thread going from your right foot to wherever in the pentagram pattern Pluto is. Take note of whether Pluto falls near an arm, leg, head, shoulder, etc.

Recite:

“Behind me is time past, the ancestors who walked before me. I release whatever is necessary to them.

Before me is the future, the path I will forge. I accept whatever is necessary for that path.”

Turn around and face the north altar while still keeping your arms outstretched.

Recite:

“In my left hand is the sword of balance that is given to the vessel in the west.

In my right hand is the vessel which receives the sword from the east.

With me is my past, the blood of my past, and those who birthed me. Before you and in honour of you, I hold the power of the sword and the vessel in your name.

Beyond me is the future.

My path is forged by the grindstone of the future, and my past is measured by my harvest upon the threshing floor.”

Now turn and face the central altar in the pentagram stance (with your arms still outstretched...stop whining).

Recite:

“Above me is Divine Power, the father that gives breath.

To the east is the power of the sword.

Below me is Divine Substance, the mother that receives the breath. To the west is the power of the vessel.

Before me is the future, lined with the noble ones. Behind me is the past, and the angel who guards me.

Within me is stillness.

I Am [*your first name*].

I Will Be.”

Now you can drop your arms.

Sit down on the floor and close your eyes. Meditate for a few minutes and then, still sitting, see yourself standing in the pentagram pattern facing south.

Think about the dynamics and powers of the pattern, and think about where the two planets

fit within it. What are they near? Ponder on what that means for your life and pattern.

Think about the dynamics of these two planets, what powers flow through them, how they affect life etc., and then think about them in connection with their position close to your head, or limb, which limb it is, and what magical tool and power runs through that limb.

Write your observations in your journal.

3.3 *Experiment: Adjusting the ritual*

By now you have worked with the pentagram in a number of different but basic ways. The pentagram ritual itself is not a dogma; rather it is an expression of the flows of power through and around a human.

In terms of the ritual itself, if you wish to work daily with it, you can either use it directly as it is above using only the recitations, or using the altar work and the recitations.

If you stay with that exact pattern, write down your observations, whether it got easier or more difficult—it is one of those rituals where there is elbow room for contacts to join in and put you to work with minor jobs (here, take this, go put it over there). So keep a close note of interactions, what you have to give and take, and write it all down in your journal.

If you wish to be more adventurous and do some experimentation, the first experiment would be to adjust the ritual. This is the first step of creating your own magical patterns. You can include elements from the other pentagram work if you wish, the key when doing that is to think carefully about what you are including, why you are including it, if it is harmonic to the ritual, and at what point it should be put in.

Once you have adjusted it, then stay with it as a set format. The key to building the power of this particular type of ritual is its engram action—its repeated action—which requires doing it in exactly the same way without deviating from the pattern.

As you continue to work with the ritual, and once you can do it calmly, without faltering,

and from memory, the first thing you will notice³ is that power will start to flow around you. You will begin to engage very gently with the flows of power that are constantly moving in and out of the directions.

Your placement within that flow of power, in the stance and recitation of the pentagram of humanity, slowly brings you strength and grounding. It also begins the process of awakening the realisation of certain deeper and more powerful magical powers.

When you get to adept level and look back at this ritual, you will understand the ritual in a totally different light and see the power hidden within such a seemingly innocuous ritual.

3.4 A note on letting go

When you release/give something back to the past, if you see it and know what it is, then let it go, no matter what it is.

That means in life, give it away, throw it in a river, etc. If it is something like your house keys (yup, that has happened to me), be willing to let go of the house and move if that is what is needful. Just that willingness to let go sets the action in motion.

And trust me, even though it can seem at the time to be a terrible “oh, shit” moment, it tends to be for the better: it is clearing ground for the future.

If what you let go of is a person, again, be willing in your heart to let them go, no matter how much you love them.

Sometimes that can indeed mean a break with someone, but sometimes it can be about a deeper dynamic of not clinging to a person. This happens particularly to people with children who have reached adulthood. You have to learn to let go for their good as well as yours. That doesn't mean you will never see them, it means that you cease to hang on to them.

This also stands for whatever you receive. Whatever it is, be willing to accept it and work with it.

³Besides getting stronger arms—you want biceps, here is how.

3.5 **Task: Researching the Grindstone and the Threshing Floor**

In the second part of the ritual, you will have noticed that a new element has been introduced: the Grindstone and the Threshing Floor. (Throughout the course, new elements will be slowly introduced for you to work with and understand.)

The Grindstone is the stone that sharpens the blade (the magician), and the Threshing Floor is the stone that receives the harvest of a magician's life, a harvest that is weighed on the scales of Ma'at as the magician enters into death.

Rather than outline here the deep magical connotations and mysteries woven within this, you can research, discover, and ponder it for yourself. Look up threshing floor, altar, and the First Temple of Solomon.

If you research further, you will discover just how deep the magical action is of setting your right foot upon the threshing floor.

moving, and then, once that action begins to materialise in your life, switch ritual focus.

You don't need to keep revving the engine once it is going; you need to get it in gear, put your foot down, and go somewhere—which means learning new useful skills, and then putting those skills into action and service.

3.6 **When to use this ritual**

Use your abridged or adjusted version of the ritual a few times a week for a few weeks so that it becomes second nature. But do the whole ritual at least once or twice in that time.

The whole ritual is excellent to use when you become blocked, stuck, in a rut, or cannot see a way forward from a very difficult or stagnant position. Completing the whole ritual in such an instance, and then doing the abridged version on a daily basis, will begin to shift stuck energies. It gets the power moving, the future opening up, the past falling away, and it stands you firmly on the ground. That makes you very hard to knock over.

Don't be tempted, once the power gets moving and your life starts changing, to do the ritual more and more in the hope of getting better/stronger/faster—that is not the right reason to do continuous work. Do the full ritual to get things moving. Do the daily or at least frequent abridged version to *keep* things

Lesson 4

The Full Hexagram Ritual

When you worked with the Pentagram ritual, you learned about the power that flows through the life of a human. There are elements hidden within that ritual that will eventually dawn upon you as you progress in your studies in the adept section, which will show you how Divine Power not only flows into the human/pentagram, but also triggers externalisations of power that move you along your fate path.

In the Pentagram ritual, you placed a Hexagram over your head, which is the mark of the Divine Breath as it flows from un-being into being, from no substance to enlivening all substance (creation). Now we will learn about the Hexagram itself, and how that symbol/filter tells us about that first step of the breath of Universal Power as it breathes out of the void, out of un-being.

The Void itself is something that many magicians (and mystical religions) work with and it is something that you too will also work with. The Void is the nothing which is full of potential: it is the cusp, the threshold for the action of creation to begin from.

As the breath of Universal Power is uttered out of the Void (“In the beginning was the word...”) it hits its first filter which enables it to pass into form, into creation. That first filter is something we understand via the magical symbol of the Hexagram.

The reason we approach this filter through

a magical symbol is that our tiny minds are really incapable of truly understanding the sheer complexity of this creation process. Working with the symbol of the Hexagram, breaking it down into its power dynamics, and then reassembling it helps our brains to process what is actually happening.

This first filter, the Hexagram, is about Divine Power that has done its first division: just like a fertilised human egg starts life by making a first division, so also Divine or Universal Power first divides into two: positive and negative, male (releasing/giving) and female (accepting/containing).

This creates an opposition of power, a tension which allows form to exist. Everything in creation is polarised; everything in creation has a tension which creates energy and movement.

The Hexagram teaches us about this basic foundational dynamic. Without that understanding, we fall back upon giving Divinity a human face, emotions, and humanesque reactions. This is a great folly, and it has no place in real magic (or mystical religion). Deities have such qualities, but Divinity does not. Divinity has consciousness, but it is of a nature far beyond what we can understand.

Through working with the Hexagram, the magician slowly learns how this polarised dynamic works, and learns how power can have consciousness without being

humanesque.

Before we can work with deities as magicians, we must first learn about the powers of Divinity itself. This power flows through everything in creation, and therefore flows through all of magic. It flows through every magical action, every thought, every movement, and once you come to understand these flows of power, how this intricate balancing act works, you can then engage that understanding in advanced magic so that your work flows in harmony with creation and not against it. You work with creation; you do not try to control it.

Whenever as an adept you come to a point in your work where you feel lost, or that you do not understand what is happening, then you return to the Source. And you do that by working with the Hexagram in ritual and meditative thought. It opens the gates in your consciousness so that you can directly engage with its flow of power, which in turn brings your mind back into focus so that you can reengage with your work in a balanced way.

Once the magician has worked with this ritual pattern for a while, they will slowly begin to understand how the Hexagram works, what powers flow through it, and how it is then applied in various magical streams.

Its actions are often sadly misunderstood in modern magic, but if you reach back to much earlier forms of magic and magical religions, you will begin to see its use subtly hidden within certain religions and magical texts.

4.1 Hexagram ritual, part one

The first part of the ritual is about understanding power in and power out, about Divinity in its polarisation and its echo within ourselves. In this section we learn how these polarised powers work with and flow through the directions, and how those polarised forms can be put together and overlaid to create a filter of creation/destruction, power in/power out, a filter of power balance and harmony.

This in turn creates a simple but effective flow of power that the magician can then engage with in their work. It is a flow of power that is balanced, and that can be approached from a variety of angles

depending on what work the magician is going to do.

So first let's go through the first part of the ritual which opens the gates to this power. Learn the ritual, do it a few times, and then we can discuss what is happening, how it works, and what it works with. Then we will move on to the second part of the ritual.

Open the directions by lighting the candles in each direction in the way you have been trained to, and visualise the gates in each direction. When you have been around all of the directions, return to the east altar and stand before the candle flame.

Place your hands upon the altar on either side of the candle flame and look beyond the flame. With your eyes open, use your mind's eye to see the east gates open. Using your voice, utter the following words:

"I acknowledge the gates of the east, I acknowledge the angelic threshold of the east, and I acknowledge the wind of the east."

Step back from the altar, turn, and walk to the south. Repeat the same exercise, using the words:

"I acknowledge the gates of the south, I acknowledge the angelic threshold of the south, and I acknowledge the fire of the south."

In the west, do the same and repeat the words:

"I acknowledge the gates of the west, I acknowledge the angelic threshold of the west, and I acknowledge the water of the west."

And in the north:

"I acknowledge the gates of the north, I acknowledge the angelic threshold of the north, and I acknowledge the stone of the north."

When you have finished in the north, take a step back, turn, and stand before the central altar. Remember the visual of the column of fire and utter the words:

“I acknowledge the central fire that flows through all worlds, all times and all substance, I acknowledge the angelic threshold of the void, the breath of Divinity as it flows through all things, and I acknowledge the light within all living beings as it flows from the stars to the underworld.”

Close your eyes and imagine the stars in the sky above you. Imagine the earth below you, the east wind to your left, the western water to your right. Be aware of the power of fire in the south before you, and of the power of the earth in the north behind you. Imagine a spark or flame deep within your centre, a light that stretches up to the stars and down to the earth, which meets in your centre in the form of a small flame within you.

Turn and go to the east altar. With your eyes open, in your mind’s eye, see the gates of the east wide open.

Turn and face the central flame. You are going to trace a triangle in the air. With your right hand, pointing with your first two fingers, starting with your arm outstretched high above you, recite:

“In the name of the Great Father...”

Now bring your point down to the right hand corner:

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

Now trace your point to the left hand corner:

“...and in the name of the great Spirits...”

Trace your point back to the top to complete the triangle:

“...I give.”

Walk a full circle around the central flame, and then go stand before the altar of the west.

With your eyes open, in your mind’s eye, see the gates of the west wide open. Turn and face the central flame. Now you are going to trace an inverted triangle. With your arm outstretched, pointing to the left corner recite:

“In the name of the Great Mother...”

Trace your point across to the high right corner:

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

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

“...and in the name of the Great Spirits...”

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

“...I receive.”

Walk a full circle clockwise around the flame, and then stand before the north altar.

See in your mind’s eye the gates of the north wide open. Turn your back to the altar and face the central flame. You are going to repeat the inverted triangle. Starting with the high left corner, recite:

“In the name of the Great Mother...”

Trace your point across to the high right corner:

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

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

“...and in the name of the Great Spirits...”

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

"...I Come From."

Walk a full circle clockwise around the flame and stand before the south altar.

See in your mind's eye the gates of the south wide open. Turn your back to the altar and face the central flame. You are going to trace an upright triangle. With your right hand, pointing with your first two fingers, starting with your arm outstretched high above you, recite:

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

Bring your point down to the bottom right hand corner:

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

Trace your point to the left hand corner:

"...and in the name of the great Spirits..."

Trace your point back to complete the triangle:

"...I Am Going To."

Walk a full circle around the flame and stand upon the first cross-quarter, the space between the north and east altars.

You are going to trace both triangles, one at a time. With your right hand, pointing with the first two fingers, starting with your arm outstretched high above you, recite:

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

Bring your point down to the right hand corner:

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

Trace your point to the left hand corner:

"...and in the name of the great Spirits..."

Trace your point back to complete the triangle.

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

"In the name of the Great Mother..."

Trace your point across to the high right corner:

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

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

"...and in the name of the Great Spirits..."

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

"...We Are."

Sit down in that cross-quarter and close your eyes.

Do a simple breathing exercise: imagine yourself breathing in white smoke, and see yourself breathing out black smoke. Do this simple exercise for five minutes.

When you have finished, sit still and silent for thirty minutes. You can sit with your eyes open or with your eyes closed. But you must not let your mind wander.

Focus your attention on stillness for a brief period of time, and then imagine the triangle traced before the east altar and remember the Father, Mother, and Spirits' positions and the declaration of "I give." Once you have watched that triangle and studied it, silence your mind once more.

After a period of silence, imagine the inverted triangle traced before the west altar. Remember the Mother, Father, and Spirits' positions and the declaration of "I receive." Repeat the same stillness meditation and breathing, and then go on to remember the

action/words for the inverted triangle in the north and the upright triangle in the south.

Sit for a while in silence and remember the double triangle traced in the cross-quarter where you are seated. Imagine the triangle being traced in front of your seated body. Eventually and with practice, you will learn how to instantly visualise the hexagram and feel all of the directional flows of power that come together to make it.

At this point you can close down the directions, or you can continue on to the second part of the ritual.

The meditation aspect of this ritual section is a once-only thing (unless you wish to do it more often). It is to allow a space within your mind for understanding to bubble up. It will not drop instantly into your brain like a file; it is something that will slowly dawn out of the space you have given it.

The actual ritual actions of this first part of the ritual are ones that you would combine with the second part of the ritual to make a complete ritual.

4.2 So what was happening?

In your previous lessons you have learned about the power flows, time, tools, dynamics, and gates of the four directions. The four directions are the pattern of creation: they tell you how power flows into creation and expresses through the magical directions which in turn form the power into particular dynamics of power in, power out, past, future, substance, non-substance, etc.

The Pentagram ritual taught you about how the power that flows from the magical directions is engaged by the human magician, and also how it flows through all of humanity. The difference for the magician is that the power is consciously engaged and worked with, rather than passively accepted.

Now the Hexagram teaches you how Divine Consciousness flows through those magical directions, and how it is shaped into specific dynamics by those directional filters.

Remember how in the Pentagram ritual the Hexagram was above you? Now, through the first part of the ritual, you learn how to work with the Hexagram power around and within you as opposed to above you: you consciously engage the breath of Divinity within you and work with that in your magic.

That comes into full force in the Adept level of training, but for now, the simple ritual gestures and meditations will awaken your mind to the structure and filter.

You will notice that when you worked in the directions, you turned your back to the altars. Why? Because you were not talking to or interacting with the power of the direction, you were mediating it through you. This is the very first baby step towards mediating power through you and out into the world.

You face the direction to interact with the power, and you turn your back to it when you are pulling the power through you and directing it somewhere. This is the first step towards training the body to act as a bridge for power. It is a simple action, and you will likely not feel much in power terms at this stage, and that is how it should be. It is like weightlifting: start small, and work up slowly.

In the east, which you now know to be a direction of release/giving, you will notice that the Hexagram's action is 'male.' It starts with the father, with the upright triangle. This is the output of breath, the output of the sperm that eventually triggers life.

This is the direction where you would stand as an adept (male or female, both sexes work this power in the same way), with your back to the east altar, with your mind focused on the male hexagram, and you would utter/breathe out power into existence.

Starting the Hexagram action with the upright/male expression defines the magical action as 'outputting' i.e. the start of a power action. The same is true of the south, which is also a male power.¹ The east male Hexagram pattern breathes something into existence

¹Meaning it is a power that gives, not that it has balls...

(which is why religions of the 'book' tend to face east). The south male Hexagram pattern gives it a future.

In the west, which you now know to be a direction of receiving/containing, you will notice that the Hexagram pattern starts with the 'female' action: it starts with the Mother, the downward-pointing triangle.

This is the vessel that receives power just as the egg and womb receive the sperm, just as the earth receives the breath of Divinity in order to come to life (look up references to Amun in Egyptian texts in connection with the Breath that has no known form). The west receives the power and contains it. The north, also female, gives it a past.

But unlike the Pentagram symbol, which has a distinct 'up' and 'down', which defines the human stood upon the earth, the Hexagram has no 'up' or 'down': it is a composite of the two polarities combined—Divinity with and without substance which together make a whole.

Essentially the Hexagram is the 'whole thing'—the symbol of Everything. One aspect is inextricably linked with the other.

When you do the full Pentagram ritual, the Hexagram is above you: it flows through every aspect of the ritual, focussing, filtering, and defining power. The aspects of the Pentagram ritual define the magician's acknowledgement of Divine Power.

When you work with the Hexagram ritual, you as the human, in your Pentagram pattern, bring the Hexagram pattern down into your world: it defines your communication and relationship with Divine Power.

The symbols and tools in the Pentagram tell you how the human works with and processes the Divine Power through magic. The Hexagram tells you what that Divine Power is, and begins the process of opening a line of communication.

Later, as an adept, you will work with this pattern in a much deeper way, but to get there takes work, slow progress, and understanding. The seed is planted here. How you harvest that seed's fruit as a future adept will depend on

your own work, development, and maturity as you walk through life.

Hopefully now you will begin to understand how these various magical patterns are inextricably interwoven and interconnected. Do not try to bring them together magically or ritually at this stage—you need to learn the individual steps of the dance and learn to execute each one of them properly before you can put them all together in a dance of creation and destruction.

So why the execution of Hexagram at the cross quarter? The cross quarter of northeast is the position for all living beings of material substance on the cusp of expression: it is the magical position that defines the step into life. That step is magically perceived as being in the northeast: passing from the deep sleep of the north into the dawn of the east.

This is depicted on the Tarot trump the Wheel: the human is draped over the wheel in a ritual position as he tumbles into conception. This is something you will learn more about in the Initiate section.

You work the Hexagram while standing in the northeast because from a ritual standpoint you are placing yourself in the magical position you occupied at the moment just before your conception. You are reiterating your eternal spirit that exists out of time as it is about to fall into life, and you are reiterating your conscious acceptance of the polarised expressions of Divine Power at that threshold of personal creation. It is when those two polarised powers are brought together in ritual harmonics that life begins.

This is why it is important to then sit down and meditate in this position, after doing that action. It is very early days in your magical training, but by sitting and meditating after working the Hexagram, you allow space for deeper understandings that are already embedded within you to find a way to surface.

You can do that once or many times, it is up to you. And don't expect a file download in your brain—this is a deep primal understanding that is held in each of your cells. By consciously sitting down and being silent in

the midst of such ritual, you slowly trigger a response from deep within you. It will surface through your dreams, or through sudden inspirations days or weeks later; or it may rise into your consciousness during the meditation.

It will not rise as ‘facts’ or ‘information’: rather it will rise as a ‘knowing,’ a feeling, or a focus of understanding.

Journal

Every time something connected to this bubbles up into your mind, no matter how fragmented or strange, write it in your journal. It is amazing how many times something can appear in your mind and seem to make no sense, or is a mere glimpse, but when you look back in future years, you will see how you were bouncing around the edges of profundity.

4.3 Hexagram ritual, part two

Note: To conduct this second part of the Hexagram ritual, take out the central altar and candle. If you have closed down the directions, open them back up and go through the first part of the Hexagram ritual without the meditations. If you have already done the first part of the ritual and you are moving directly on to the second part of the ritual, simply put out the central candle, bow, and then clear the altar away out of the room.

Go back and stand at the northeast cross-quarter. To start with, you are going to repeat the declaration of the two triangles, but with one difference at the end.

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

“In the name of the Great Father...”

Bring your point down to the right hand corner:

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

Trace your point to the left hand corner:

“...and in the name of the great Spirits...”

Trace your point back to complete the triangle.

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

Recite:

“In the name of the Great Mother...”

Trace your point across to the high right corner:

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

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

“...and in the name of the Great Spirits...”

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

Recite:

“...We are, and from ‘We,’ I shall become.”

Walk around the directions, going from the northeast cross-quarter, past east, and all around until you come back to the east.

Stand before the east altar, hold out your arms to the sides and recite:

“I call upon the powers of the east to witness the giving of Divine Breath into life.”

Step back and bow. Turn and go to the south altar.

Stand before the south altar, hold your arms out before you and recite:

“I call upon the powers of the south to give safe passage to the Divine Breath onto the path of life as it vanishes into the mists of the future.”

Step back and bow.

Turn and go to the west altar and hold your hands out before you in a cupped position and recite:

“I call upon the powers of the west to witness the receiving of Divine Breath into substance.”

Step back and bow. Turn and go to the north altar.

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

“I call upon the powers of the north to witness the release of the Divine Breath back to its source.”

Step back and bow.

Turn and walk around the directions and stand in the west with your back to the west altar and recite:

“Powers of the directions, you are my witness. I have announced the passage of the Divine Breath from its first aspiration, to its containment in the vessel, and then its passage back to the Source. I declare that I understand. I am a vessel. I am life. I contain the Divine Breath within me and I honour that Divine Breath that gives me life.”

Take a deep breath in. Focus your mind on the direction east that is opposite you, and that the air you breathe in flows from this magical direction, and then exhale.

Take a step forward and take in another breath, breathing in the air from the magical direction of east, and then slowly exhale. Repeat this action until you are stood in the centre of the directions, where the central candle flame would be.

Turn and face the south, feet apart. Raise your arms straight up above you, arms straight and locked.

Bring your arms down, outstretched to the sides, keeping your arms straight, and follow your left hand with your eyes, so that your eyes and head face east while your body stays facing south.

As your left hand reaches east, it lands palm facing up, while your right arm, without bending, lands west with the first two fingers of the right hand pointed.

Ensure that your hands, eyes and head all move at the same time, in harmony, so that your left hand and your eyes land east at the same time.

Bring your right hand above you (centre, top of the triangle), then bring it down to the east, across to the west and back to above to make the ‘up’ triangle.

Recite as you do the action:

“The Divine Breath that brings life to form flows from the east; the father gives.”

Imagine the up triangle hanging in the air before you. Bring your hands to your chest (containment—you are the vessel).

Now walk around to the other side of the triangle (passing on the east side of the triangle). Stand facing north.

Extend your arms up above you (inhale as you do that action). With arms straight, bring your right arm down to the east, right hand landing east, palm up, with your head following your right hand so you are looking east.

The left hand moves straight down in front of you to point at the floor with the first two fingers pointed. This is all done as one harmonic movement.

With the left hand, trace the down triangle starting ‘down/point’ to west. As the hand moves to the west, the head turns to the west, and you exhale and begin to recite.

Ensure the head and hand arrive west at exactly the same time—head stays west. As you recite, trace west to east, east to down. As the hand arrives at ‘down’ the head is set straight looking north.

As you do the action, recite:

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

Drop your arms by your side (release). Close your eyes. See in your mind’s eye the hexagram hanging before you.

With your mind’s eye, see a flow of power/energy come down from above and from the east at the same time, joining with and filling the east half of the hexagram (along with the east & up section of the space) with a golden light.

As the power settles in the east half of the hexagram it flows out of the east side of the hexagram, flows towards and through you, and vanishes behind you. As it flows towards you it turns red, passes through you, and vanishes through the south gate.

In your mind’s eye see the red flow back out of the south gate behind you, and pass into you on your west side.

As it passes through you and leaves you, it turns into a bright white light that dazzles you. It flows into the west side of the hexagram, filling it with a very bright, pure light. It also fills up the west direction and down section of the space.

The bright light flows out into the north before you until the hexagram and the space around you is totally empty. The dark hexagram outline hangs before you, filled with emptiness.

Close your eyes (if they are not already closed for visualising) and take a step forward so that you are stood in the space of the empty hexagram.

With your eyes closed, clear your mind. Feel the nothing all around you. Feel the blackness, the space without time, motion, light, sound: a total black stillness. Stay in that silence for as long as you feel you need to.

When you are ready, take in a deeper breath and hold it, eyes still closed. Take a step forward, open your eyes, and breathe out, all at the same time. Then recite:

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

Turn and face east. Step to the altar, blow out the candle, and bow. Repeat in the other directions going clockwise until the room is dark and silent.

Stand for a moment in the darkness and silence. Be aware that this ritual is about the birth of life, of Divinity breathing life into substance. Be aware that the Divine Breath flows through you. Your breath and your words have the power of Divine Consciousness flowing through them. Use that breath wisely and with balance.

4.4 Task: Learning and practising the ritual

Learn the sequence of the ritual from an outer perspective, without the candles and altars etc. until you can do the movements and recitations fluidly and by heart. Particularly work on the second aspect of the ritual, which has very defined, coordinated actions between your hands, eye, breath, mind, and body.

Only when you can execute the second part of the ritual with total fluency, by heart, it is time to actually ‘do’ the ritual using the altars, flames, and intention.

At first, particularly for a beginner, this ritual act can seem fairly easy with not much going on. That is because you are not yet fully ‘plugged in.’ However for some natural magicians, or older ones with experience, this ritual can trigger deep, powerful connections with the Divinity within and all around you.

Use this ritual as a monthly focus to reconnect with the Divine breath. Work out a time each month that is right for you, (the most powerful time for this ritual is dawn) and work with it before you then go on to do other magical work.

It can also be used as a meditative action to reconnect you with the sense of Divinity around you.

Note: play to your weaknesses

If you are a patterns kind of person (you like puzzles, math, etc.) do not get engrossed in the patterns—focus instead on the meditative aspect and visualisation aspect.

If you are a creative or visionary kind of person, focus more on the pattern aspect of the ritual. In other words, don't play to your strengths; play to your weaknesses in order to strengthen and discipline them.

This particular ritual, of all rituals, be they advanced or beginner, is the one that can truly tap into the flow of Divine Power in a very simple way. By working with this ritual in order to strengthen your weaknesses, it releases its power into you to guide you and assist you.

The moment you engage in the action of development, all the powers and contacts come up behind you to help you and to cheer you along. If you simply play to your strengths, they will stand by and observe, without helping.

The hand/eye coordination, while speaking at the same time, is a very important aspect of the ritual, as it is training your two sides to work in harmony but independently of each other. Remember in the previous lesson the work that looked at the two balanced polarity powers working independently but in harmony with each other?

When you start to express that dynamic in simple, physical terms, it changes how your brain operates: it teaches the brain to operate the body in harmonic movements that work separately and yet together. For some people this will be very easy; for others it will not.

Deeper magical power dynamics cannot be fully understood by the consciousness and the spirit until the body itself understands and can act, process, and execute those dynamics in basic, simple physical form. It starts from the outside and works in.

4.5 Task: Mapping the sigil of the ritual

Get a pen and your journal. Draw out a map of the movements of the ritual, first for part one and then for part two.

A straight line where you walked a straight line, a small circle where you turned, a dot for a particular action, and a bigger circle where you circled something. You will end up with a pattern before you. Work with that pattern, adjusting it, refining it until you end up with a sigil that is that ritual.

Now look at the sigil and remember the ritual's actions as you look at each aspect of the sigil. Choose one of the ritual's actions that is defined as a line, circle, or dot.

Now close your eyes and remember that particular action. What is the colour that immediately springs to mind? Don't think about it logically or psychologically; this is pure instinct. When you recover a sense of the action's colour, then colour that mark in the sigil. Do this for all the major aspects of the ritual that jump out at you.

This is the very first stage of learning how to work with magically empowered sigils. First you must develop a relationship with the concept. Eventually as an adept you will be able to 'capture' the essence of a ritual and infuse it into a sigil that is specific to a ritual in a way that is unique to you. You will then use that sigil to keep the power of the ritual flowing in the long term.

You will also learn in your adept training how to look at a sigil or sacred writing and 'see' whether it has power within it or not. To do that, first you must learn to fill a sigil with power, and to do that, you must learn how the whole process works. Baby steps. Makes for a safe magician!

Go back over your journal and notes, and sigilise each of the rituals you have done. You will realise that some rituals can be sigilised and some cannot: some power will just not be contained.

This is also why writing by hand in your journal is so very important. You need to learn

how to use your hand and ink to infuse power. That process is started by using your hand and ink to express power by talking about it, drawing it, scribbling it.

General notes, essays, readings etc. can all be done on computer, but there are certain things that must be done by hand in your journal as it is kindergarten training for the greatness that is to come.

4.6 *Task: Research*

Research different religions, magic, and cultures that have a symbol that depicts a shape upon a shape that is equal and has positive/neg, or up/down (ying yang, for example). Look at the shapes. Draw them out. See by drawing them over and over how that culture is expressing the same dynamic but in a very different way.

Then read the explanations that the culture gives for the shape. As you read different interpretations by different writers on the same symbol, you will begin to see which ones actually understood it and worked with it, and which ones did not. Sometimes the difference is glaringly obvious; sometimes it is not so obvious.

Choose one of the symbols/cultures and write an essay on how that culture perceives the expression of that symbol. What does it mean to them? How do they work with it? What does it appear in relation to? (i.e. teachings, actions, lifestyles, etc.)

There are quite a few of these Divine symbols out there in different parts of the world, but it may take you some time to find them. Take the time, as it will surprise you as to how and where these symbols appear.

The shapes that they take will tell you a lot about the power that flows through the land and the people. It will tell you about the dominant elements, how and if they include time in the process, if it is related to human life or not.

You can do this as a computer document or you can do it as a scrap book with pictures and written text. It is totally up to you.

Lesson 5

The Elemental Patterns and Maps

Note: for this lesson you will need your tarot pack, a bowl of water, a stone, and a candle/flame—and somewhere outdoors to work.

In the last few lessons, you have learned about the elemental powers that flow out of the magical directions. Now you need to know how they express through a patch of land, as that pattern varies from landmass to landmass, and also from small region to region.

This in turn will enable you to learn how to draw on local power flows in your magical work, and also how to adjust your magical work to take into account regional fluctuations.

This is very important because if you do not take these local flows into account, you can run into some rather difficult power imbalances that will directly affect how you work, what you work on, and also how your body copes with the magic.

This is also the first lesson in the course that begins to teach you 'nature magic.' Magic should never be solely removed from your environment. Magic should be fluid, and should be in harmony with the land upon which the magic is done. There are times for working magic in a temple space, times for working magic out in nature, and times to combine both approaches.

This lesson works with magic outdoors and then brings the outdoors into the ritual space. If you live in a city, pick a day that you can go

to the nearest patch of countryside that is close by, to an area where you can work undisturbed, or find a local park, or best of all work in your garden if you have one. If you work at dawn, it is less likely that you will be disturbed, be vulnerable, or look like a nutter.

Before we get to the practical work, let's look at what it is we are actually going to work with. Let's look at how it works, why it works the way it does, and why it is so important in magical training.

5.1 The magical elements in nature

When I say magical elements, I am talking about air, fire, water, and earth. Some systems and cultures add in other elements or work with a different set of elements entirely. No one system is correct or incorrect, they are just different in how they work with the world around them, and that difference is often deeply connected to their landmass and culture. Western magic works with the four elements, so we will focus on those.

The magical element system is a pattern that expresses on the cusp of manifestation. It is a pattern (among many) that is an inner pattern, which is to say it is a deeper expression of power which is then filtered through form which in turn finally expresses itself

into physical manifestation in our material world. So wherever you are in the northern hemisphere, that pattern will work in deep magic. What happens to it in the southern hemisphere is a mystery to me, as I have never worked magic south of the equator.

Speculation in magic is useless. You have to have direct experience to be able to talk with certainty; you cannot hypothesize where magic is concerned (hence everything in this course is work that I have done and that I know works). So if you are south of the equator, you are going to have to figure out for yourself by experimentation how it expresses for you.

Once that inner pattern externalises on a landmass, it shifts and changes according to the vessel. Each area has its own unique expression of how it externalises the elements, and that can be specific to a small area or a large area. You cannot generalise with elemental magic, as its variant expressions can be very localised indeed.

These localised elemental variants can have a direct effect on your magical work and development. When you work magic, you work with the elements around you whether you are aware of them or not. They are part and parcel of the forces of nature, forces that magic directly engages. These forces can make your work harder or easier depending on how you work and how conscious you are of these power flows.

The inner elemental fluctuations around you, along with planetary influences and the outer elemental expressions around you (rivers, mountains, volcanoes, hot springs, desert, etc.) all affect how you work magically and how your magical work affects you, the land, and everything around you. It can be harmonic or it can be an aggravator. So it is important to know all the variables so that you can work with them in cooperation, modify them when appropriate, draw upon them, or strengthen them.

They are sometimes worked with and sometimes not dependent upon what it is you are doing. But to get to that stage, first you must be able to magically identify what is

around you and where it is.

So let's have a look at a practical example which will give you a better idea of what I am talking about, and we will look, though that example, how it is worked with by a magician.

5.2 Regional elemental expression

You know by now the magical expressions of the elements in the four directions. A magician moves to a patch of land he is unfamiliar with and before he starts to work magically, he first needs to identify what type of land he has moved to, what the powers are like, and what elemental expressions are there. He works first to talk to whatever beings are upon the land (something you will learn how to do later in the course). Then he begins the process of learning what elemental expressions are upon that area of land.

The magician will be working with the four magical element system, but he has to take into account the regional expressions of the elements in the directions in order to work harmoniously with the land. If the magician does not do this, he will be working against tides rather than with them.

In his preparation to work magic, the magician must first find out what physical elements are expressing through the directions so that he can adjust his working space accordingly, and also combine the outer and inner elements in his work. The magician goes out on the land near his house and prepares to work in two very different ways, so that he can compare the two results and make a decision based on his findings.

First he needs to find out the gender that expresses through the land. In modern magic we always think of the earth as 'female,' which in a deeper magical sense it is. But within that overall 'female' identity there are small regional 'flips' of the polarisation. Just as with the magnetic polar expression through the planet: there is an overall 'polarity' in the northern hemisphere and an opposing one in the south, but small pockets of the reverse

'pole,' condensed in a particular area, can be found scattered across the planet.

To find out what the gender of the patch of land is, the magician uses divination to ask the gender of that part of the land. After that, he will need to find out how far that 'gender' stretches—it can be a few square miles or it can be a huge area. Also, within that area there can be changes and differences, so it can get complicated. To avoid confusion and making mistakes, the magician defines an area as his working area (within a few miles of his working space) and double-checks through divination the gender power that flows through that space. He then also looks beyond the defined area to see if it changes or if it is constant.

That is important for more advanced work that would draw on a larger area, or for magical work that is intended to support the wider landmass. If you are going to support and work with something, first you need to know what it is you are working with.

So the gender is established. Let's say the magician found that his particular patch is male. As a male magician, that means for him that the power flowing through the land does not compliment him; rather it amplifies his male power. If the magician is fairly young and has high testosterone, he will be aware that he will have to tread cautiously so as not to overwhelm his hormone system or to have the emotional issues that manifest when testosterone is too high or out of control (violence and mental instability, for example).

If he is older, he would be aware that he would be at greater risk of prostate cancer if he is working on a powerful male land for an extended period of time. So he would have to make adjustments to that work by incorporating modifying influences, for instance working with a female deity.

Now that the gender has been established, he needs to identify which elements are the strongest in which direction.

The first method he uses relies on his inner skills (which you started to learn about in module one). He starts with a candle flame

in order to search for the strongest directional expression of fire. The magician has not worked with a compass, so he is not aware which direction is which on the land. This is important, so that you do not subconsciously identify element to direction (i.e. fire/south).

The magician first works the direction facing him. He walks a few steps forward holding a candle flame. Because it is slightly windy, he has the candle in a jam jar to protect the flame. As he steps forward, he holds an intention in his mind to find where the element of fire expresses upon the land. He is totally focussed upon that intention and when he steps forward and stops, he 'sees' the inner candle flame within his inner imagination.

The flame does not appear to change. He waits for a few minutes, feeling into the flame to see how it is reacting to the direction. Nothing happens. So then he moves to the next direction, following the same method of walking around the directions that he uses in his magical space. He repeats the same action: waiting, intention, watching, feeling. Again, nothing happens. He then moves on to the next direction. Again he repeats the same action, but this time the candle flame that he is observing with his 'inner vision' leaps to life, growing stronger and glowing brightly. He has found where the flow of elemental fire expresses through a local direction. He places that candle on the floor in that direction to mark it.

Next he takes the bowl of water and repeats the same exercise, going around the directions until he finds one that appears in his inner vision to cause the bowl of water to overflow. The bowl of water is placed on the ground to mark that direction.

He repeats the same exercise with a small rock. As he goes around the directions he notices that in one particular direction that the rock seems heavier and denser. He places it on the floor.

So now he must find the last element: air. This one is harder, as there is nothing to hold. So he goes around each direction in turn, faces that direction, and then turns around. He stands, takes in a deep breath, and then exhales

slowly. He takes note of how it feels and how it appears in his inner vision. In one particular direction, as he exhales, it feels and looks from an inner point of view as if a large wind is blowing through him. He also has found an added bonus: as he breathes out in this direction, a physical wind suddenly picks up and blows around him. The magician smiles. He has hit the jackpot.

Not only has he found the air direction, he has also found that the land is very responsive, and that the air element is very strong on that patch of land. This will really help him magically in his work. As he mediated magical breath, the physical outer wind responded by blowing all around him: the wind answered the call.

To confirm his findings, the magician then uses a second method: he goes around the directions on the land with his magical tools and observes how they react to each direction. The tools will feel different, they will suddenly but subtly spring to life when they are held in a direction that is elementally compatible with their magical element. This is something you can practice once you have come to the stage of training later in the apprentice section which deals with magical tools.

At this point the magician gets out his compass and marks down which direction is which. If he has been working at cross quarters without realising (for example where he placed the candle is WNW) then he will look at which is the nearest straight direction and will assign that as a specific direction. So WNW becomes west. This is important, as it enables the magician to tie in the outer directional elemental expression with the magical pattern he has built up of the magical directional powers and contacts in his working space: he places the magical elemental pattern and the outer elemental pattern together and brings them into sync.

5.3 Analysis of the findings

So let's presume the magician's findings were as follows: east—air, south—water, west—fire

(WNW) and earth, but in the north—nothing. And his divination told him the land is 'male.'

This presents the magician with a bit of a dilemma. This is not the best place for a male magician to be working magic. But then there are few perfect places, so the magician must adjust how they work to accommodate the local dynamics. But why is this such a difficult area?

We have already addressed the issue of a male magician working on a male land: it can quickly become 'too male' which in turn can seep aggression and conflict, ego and anger into the magic. So he has already thought about working with a female deity that can balance but also match that power (a gentle mother goddess will not cut it).

His second stumbling block is the east/air elemental dynamic, coupled with the magical element of air in the east, all on a male land. It will be very powerful, hence the gust of wind when he breathed out. East is also male, and when used in unskilled hands it can become very fundamentalist and combative. In skilled hands it can be very powerful, but it will be very focused and difficult to keep in check. East wind/male/sword on a land that oozes testosterone can make for a very conflict-ridden mix if it is not worked with properly.

It is tempered a little by the water in the south (a male/female mix) and the fire in the west (again female/male mix). The earth in the west is a double female mix and will help to 'take the fire' out of the male pattern, as will the water in the south.

It also gives him a clue as to which female deity to work with: west is the threshold of death; fire and earth in that threshold is a male/female mix in a female direction. Death, female, fire, testosterone in a female vessel, and earth all point to a warrior or destructive goddess: so for example Sekhmet would be perfect for him to work with. She works with death, disease, the out-of-control 'warrior killing frenzy,' and she also carries the power of the sun/fire. Sekhmet is an ancient deity that is very primal in her power and therefore very stable. She is also a deity that is not

tied to a specific landmass: even though she appears to us as Egyptian, in magical reality she appears in the land throughout the northern hemisphere in various forms. Her deeper power has a long reach.

But would that not be too dangerous? No. Would it not be better to have a watery female? No, definitely not. The powerful, focused and unemotional (air) male power upon the land needs a polarity that can match it in battle, a power that has equal strength to keep it in check while also having opposite qualities: she is emotional, she rages, and she is female. The two powers are equally matched in combat. A watery feminine power would be quickly overwhelmed and slaughtered.

So the magician decides to work magically (not religiously) with Sekhmet as a guide and advisor, as a guardian and teacher, and in return he would do 'jobs' for her as requested. He would have to ask her if she was willing to work with him and if she says no, he will have to try and find a similar goddess and ask her. This is where working with deities comes in as an aspect of magical work, something you will learn about further into your apprentice training.

The magician also needs to think about how he works with the outer and inner elements in combination, in relation to his work. So let's look at the elements physical and magical in their working combinations, as they presented to this magician.

East is air, so it is the same pattern as the magical direction. This will make that aspect of the magical pattern very strong indeed. So the magical work the magician does will make use of that dynamic by ensuring that the work engages with a lot of magical utterance and sigil techniques, lots of giving/releasing of new patterns into the future, and lots of creation work. The sword will be totally focused on balance/justice work and not used in a defensive way as it would engage the blood-lust of the overly male power on the land.

The water in the south is a combination of inner fire and outer water that works with the

future. The inner fire 'heats up' the water, and south is the future: the magician will engage that direction to 'cook' magical aspects for the future. Heat and water are ingredients for the birth of new lands (volcano/sea), and that very ancient pattern in the land can be tapped into on a land with such an elemental combination to enable very long-term magical projects that will birth new substance in the future.

The fire and earth in the west, which is a water direction, will be an interesting one for the magician to work with. The inner magical element is always stronger than the outer element, so the water will dampen down the fire and nourish the earth element. This again points to perfect conditions to focus magic on long-term projects that will 'birth new substance.'

The north has no outer elemental expression, and it is the direction of earth/female. It is also the direction of past/ancestors. This means that the land is not conducive to ancestor work, death work, or underworld work: the whole pattern of the land is about the birth of new substance, new land mass, new patterns for the future: this land is a cradle. Think in terms of our planet's ancient history when it was a bubbling mass of hot lava, seas, earthquakes, and the birth of new islands, landmasses, and the beginnings of life. This is the sort of magical pattern you would expect to find in a country such as Iceland, where that process is still happening in a very visible way.

The magician is intrigued. He gets online or goes to the library and researches the history and mythology of the local area, along with looking at the geological outlay of the land. He finds that the geology is very much about 'new land': fault lines, young mountains, and a constantly shifting and evolving landscape. The history of the land is littered with tribal wars, conflict, male dominated societies, and examples of very 'testosterone' men. Now he finally understands the foundation layer of the land that he has moved to and will be working with.

This tells him that he cannot do certain

types of magic on the land, as certain types of magical work will aggravate the power flow and be volatile. It also tells him not to try and do ancestor work, any magic that involves conflict, and not to work with any male warrior deities. Once he has engaged the elemental patterns properly, he can work with that elemental pattern to make friends with the local land beings so that he works in harmony with them.

He thinks very carefully about his magical work for the length of time that he will live on this land. He consults through divination to see what positive role he can take while he lives here, and he also consults with his inner contacts to see why he is there from a magical perspective.

He then decides on two courses of action. One is to adjust his regular and ongoing magical work that is his usual project or training work so that it flows more harmoniously with the elemental pattern; the other is to directly engage the volatile creative aspect of the land to assist in that ongoing growth dynamic in the land. He will work as a mediator and conductor for the flows of power: one human directly and consciously engaging magically, in gnosis, with the ongoing land dynamic will have a long-reaching effect far beyond the normal capacity of one human: he becomes a catalyst.

He will most likely never really see the outcome of his work, but he will observe change, sometimes quite big change, in the land and the people as a result of his work. In terms of land/time, his work will be a contribution of less than a second in a time span of a million years. And yet that 'second,' because it is magically focused and in tune with the flow of creation, will be a key 'second': a turning point in a vast expansion of development for the land.

5.4 Practical work

So now that you are beginning to understand why it is so important to work in harmony with the combination of magical, inner, and exter-

nalised elements, it is time for you to experiment and discover for yourself.

You will also begin to see how the course is slowly introducing more and more plates for you to spin in your magical work. This approach does away with the forcing of a generic magical pattern that most magical systems use, an approach that was popularised in the nineteenth century and is still used to this day by magical groups. That approach severely limits the growth, expansion, and power of magic and effectively hobbles the magician.

Learning to work magically by taking all these different aspects and powers and weaving them into a pattern that is unique to the magician and the land upon which they stand allows the magician to truly tap into the vast resources of power that flow through a land. It also works in harmony with the land, the elements, and the dynamic forces around you, so that you jump into a fast-moving river of power rather than trying to dam and deflect it.

5.5 Task: Identifying elemental manifestations

First, find out what externalised elemental manifestations are around you: rivers, mountains, caves, hot springs, etc. and take note of them.

Using the method outlined in the practical example, work on the land upon or very near where you live. If you do this work too far away from where you live and do magic, you might find that you are working with dynamics that are not relevant to your actual working space.

First, work with your tarot deck using the Tree of Life layout to ascertain what gender the area of land is. The final card will give you your answer. The question you need to ask is: "tell me the gender of this land area where I am standing. Is it male or is it female?"

The interpretation may be obvious: a Queen, the High Priestess, or Strength (it is a female card). Or it may not be obvious and may take more than one reading to get a straight answer. If you get a non-gendered card (the

Wheel, for example), mark that result down in your journal (keep very tight records of these readings, even if you do not understand the outcome—the information will quite likely be helpful in the future). Don't forget that almost all of the trumps have one gender power or the other, although many are not obvious at first glance.

If you are not sure about which trumps are male and which are female, look at the depiction of the card, and place it in a direction from the four directional elemental patterns. Remember which directions are male and which are female. So for example the tower would go in the west, which is female (a destructive power that is breaking something down), or the death card which belongs in the north which is also female.

With a non-gendered answer, you need to ask in a different way. You would ask: "is this land female in its power?" If you get a card such as the Three of Swords (separation) then it is likely that it is not female. You would then ask: "is this land male?" If you still get a "no" answer, there is a possibility that the land patch is not gendered.

Non-gendered patches of land do happen but they are not common: they are either neutral, which can be easy to work with, or it could be that the patch of land has no gender but has a specific quality of power that flows through it. That can express as the Fool, which tells you it is a young and not yet fully-formed power. That tells you that although it is currently ungendered, it will eventually transform into a gender power. So then you would ask: "when this land matures into its own power, what gender will it be then?"

Again it may appear as a non-obvious gender, or as a power that has no gender. Whatever your final conclusions are, write them down.

Now it is time to work, as the magician did, outside with the candle flame, the bowl of water, the rock, and your own breath, and find out which elements are the strongest in which direction. Once you have identified

the direction where an element is at its strongest, use a compass to identify where the actual directions are. Adjust the direction as necessary so that you end up knowing which elements express through which compass directions (i.e. if the bowl of water you placed on the floor shows on the compass as ENE, then mark it down as east).

As the magician found in the example, sometimes you can get more than one element in one direction and none in others. This is unusual but normal. Just work with what you find.

5.6 Task: Mapping

Now that you have your gender and elemental information, you need to map it and look at it so that you can then use that information in your future magical work.

Get paper and pen. Mark out east, south, west, and north on the top, bottom, and edges of the paper.

Now draw a small pentagram in the centre: this is you. Draw the sword in the east/left hand of the pentagram and a cup in the right hand (keep this small so that you have room to add things in around the pentagram).

Now get out your journal notes from Module one lesson six. Remember colouring in aspects of your pentagram? Using those colours, colour the top, bottom legs, and side arms of the pentagram in the colours you assigned them in lesson 6. (Once you have finished mapping, have a look at the elements and the colours in your pentagram to see if here is a connection between the elements and the colours of your pentagram.)

Now you need to list the elements in the directions that you found them outside. You can use the words (fire, water, air, earth).

If your land's gender is female, draw a down-pointing triangle around your small pentagram to enclose the pentagram, and an upward triangle if the land is male. If the land showed in the readings to be both, then draw a hexagram around the small pentagram (and again think of the magical implications of what that is telling you).

If the land showed as being neutral, but of a particular type of power, you need to settle upon a symbol that will tell you what power type it is, using magical symbolism.

So if it showed as a destructive power you could use the lightening flash that would pass through the pentagram. If it is a combative power, use a cruciform shape inverted (battle-ready sword) passing through the pentagram. If it is a power of justice/balance, use the upright cruciform (justice). If it is a nurturing power, circle the pentagram (encompassing)...etc.

There are many combinations, and part of the learning process is to be able to reason, identify, and apply the right shape to the purpose at hand by using instinct and logic. Just think carefully about what you use and why.

Now go to your journal notes from the astrology lesson in module one. Remember mapping out your planets around the pentagram/directions? Look at where the different planets of your chart are on the two-dimensional layout. Remember that the centre is you, and the left side is the rising sun/left arm of your chart. Look at your natal chart and your notes. Mark down on the map, using the astrological symbols for those planets, where Saturn, Pluto, Jupiter, Neptune, Uranus, Mars, Venus, Mercury, the Moon, and the Sun lie in this two-dimensional pattern.

Look up the elements assigned to the planets so that you know which ones are fire, water, air, etc. Colour the symbols (draw over the symbol with a coloured pencil) according to their elements: yellow/air, red/fire, blue/water, black/earth. Now do the same with the elemental shapes or words.

Study this map for a few minutes and see if there is an elemental/colour cluster in any particular direction or if they are fairly evenly spaced out. Look at those elemental clusters in relation to the magical elemental directions and the natural homes of magical tools (sword/east, wand/south, etc). How do they match or clash?

In your journal, divide the map into four sections. Look at all the different influences flowing into the space, gender polarities, the elements, the planets, etc. and look where the planets and gender influences strength an area, where the influences compliment each other, and where they are either too strong or too antagonistic. It may take you some time to work out the subtle combinations and how those combinations may affect the power that flows around your working space.

If you have a heavy concentration of one element in a particular quadrant, that could become counterproductive: for example too much fire, particularly if you live in a hot place, can bring a volatile element to your work. A simple remedy for that, when you come to do any magical work in your space, is to place a bowl of water in the work space that is right where the fire is. So for example if you have fire in the south, and Mars and/or the Sun near or in the south, then you are going to need a bowl of water there.

If however you are going to be working magically with fire, then that is the area in your space to work. If you are a man, ensure you are aware that it might trigger latent aggression in you. Awareness is half the problem solved, and learning to control and channel it through physical work like digging, running, martial arts, and mediating it through you will solve the rest (put your hands on a rock and 'see' the fire/aggression flow into the rock or the land).

So you begin to see how such a map can be very useful in your magical work. As an adept it can truly make a major difference to your magical work as you learn to gather up and work with all of that power.

If you have the luxury of a dedicated working space and you can mark the floor, then mark it with the elements in their positions, and if possible mark the planetary symbols on the ceiling, sides, and floor¹ etc. That way you stand and work from within the map.

¹The floor would show the planets that are below the horizon.

If that is not possible, just redraw the map on a good-sized bit of paper, do it neatly, and hang it on the wall of your working space.

Note: If you live in an area where there is no green space fairly close to your work space, i.e. you live in a large, sprawling city with no green space for miles, then as a last resort you can do this in your working space itself. But that is a very poor option, as it truly cuts a lot of the pure elemental connections—you cannot breathe the wind indoors, for example.

Even if you have to drive out of the city for an hour or so, do that so that at least you get to feel what it is like to connect with the elements out in nature. This is very important for the land magic that you will do later in the course.

So by now you should have a map that shows the power flows in your workspace. Each direction should be marked with the magical elements in the directions, the elements that express naturally through the land should be marked in the directions, the gender of the land should be on the map, and the planets of your natal chart should be marked around the map as they appear on your chart. Because you are working in a two-dimensional setting, remember that the 'down' aspect of your natal chart (below the horizon) is the north aspect of your working space.

This map does not become a gospel that you have to work to; rather it is a tool that you use should you need it. If, when you come to do more involved magical work, you are finding energetic resistance for example, then you can look to the map and see if what you are doing is clashing with the power that flows through the space.

Similarly, if you are doing some powerful work and you need every bit of energetic support that you can get, then you can look to the map, see where the strongest powers are, and incorporate them into your work. This is something you will learn to do in the later part of the course.

To get to that standard of work, first you simply need awareness of what flows around you all the time and to know how to interact with that flow: this map is the first step of

that awareness. Later you will learn a similar technique for finding the inner contacts that flow naturally around the space where you work, so that you can start to make friends and communicate with them. You will learn that there are 'families' of beings that cluster in particular land areas, and as a magician you can learn to connect, cooperate, and work with them to mutual benefit.

5.7 Working: The ritual communication with the land

Note: you will need ten pieces of paper, a marker pen, a rock from outside near your home, and then rocks, bowls of water and extra candles for the land elements aspect of this work. You will need three good sized sticks or twigs, or a length of string, and a pin to prick your finger.

The extra rock that you find outside near your home is a key element of this ritual, so you need to choose it carefully. The way to do this is: walk instinctively around the land with the intention to find a rock that would be good as a vessel to work with.

It does not matter how big or small it is, just that there is no resistance in the rock to working with you. In your mind, talk to the rock and tell the rock that you are about to work magically for the good of the land and ask the rock if it is willing to act as a vessel and mediator of that work. If you feel no resistance, then you are good to go. If not, and you feel resistance, then put the rock down and go find another one.

It is not the substance of the rock that any resistance will come from; it is any being that happens to be residing in the rock. What we call faery beings, land beings, often take up residence in rocks and stones.

You have to make sure that the rock is not occupied, and if it is, you need to ensure that the occupant is willing to work with you. Having a pissed off faery being in your work space is not a good idea.

You do not need to do this for the other rocks that will mark out where the earth element is

in your space, as they will not be directly interacted with. Just ensure that you put them back where you found them when you have finished the work. Remember this: if you work with rocks magically and directly, remember that there are sometimes beings in those rocks that can assist or block your work.

Read through this ritual and note down the elements and planets in the directions that you are going to identify and work with. Insert their names into the ritual recitation and write out the recitations for each direction with the elemental and planetary variants in it so that you have a ritual script that is unique to you. (I have only written the recitation for the east; you can do the rest using that same template.)

Warning: the recitations with the inner contacts in the directions are very specific: do not do your own interpretation or add in words. Through the recitation you ask the inner contact to put into the rock whatever is needful for the land. Should you decide to change “needful” for something else, like “regeneration” or “peace,” you can trigger untold damage. It is not for you to decide what the land needs; that is the job of the inner contact. Do not be arrogant enough to presume that you know what the land needs.

Do this on computer or in your journal, the choice is yours, so that you have a record of it and can also use it for the ritual itself. If you do it on computer, print it out and place it in your journal afterwards.

In your work space, set up the four directional altars and the central one, and then place upon them the magical elements (fire/south, water/ west, etc.): a candle flame in the south for fire, a bowl of water in the west, a rock in the north, and just the usual candle in the east—you do not need anything for the magical element of air; it is all around you. Some magicians use incense, but that is actually a combination of 3 elements, not one (fire, earth, and air).

So each altar will have a candle (which is the working threshold), and a magical element (so south will have two candles at this point).

Now place on the altars the inner local elements that you discovered outside on the land: an extra candle flame in the direction where the fire is, a rock for earth, bowl of water, etc.

Get three sticks or twigs or a length of string. Remember that south is ‘forward and up.’ Make the shape of the triangle that relates to the gender of the land that you are on and place it around the central flame. So for example if the land is female, create a downward-pointing triangle with the ‘down’ pointing towards north. If you are on land that has no gender but has a power dynamic, put on the altar, under the flame, the tarot trump that is closest to the description/image you have of the land.

Get ten pieces of paper and draw out the planetary symbols and their names. Place them on the floor in relation to where they would be in the two-dimensional natal chart. Put the pin on the central altar inside the triangle. Finally, get the extra rock that comes from the land around you and place it on the central altar inside the triangle. Now you are ready to get to work.

Open the directions and gates. Then do the Hexagram ritual to tune the space to Divine working. When you have finished, turn to face the central altar. Pick up the rock and hold it quietly. Tell the rock you are about to begin working with it so that any being inside is prepared.

Walk around the directions and then go to the east altar. See in your mind’s eye the gates opened and an inner contact standing in the shadows of the threshold. Look at the elements depicted on the altar: these will act as a filter for the work. Hold the rock out to the inner contact (careful of the candle flame) and recite:

“I ask the inner contact at the threshold of the east to bridge into this rock whatever is needful for the land upon which I work. That power is filtered through the elements of air

and *[insert whatever element if any is there].*"

Now stand in silence. See in your mind's eye the inner contact reach out and place something into the rock. It may take only a few seconds or it may take minutes. Wait until the inner contact withdraws their hand.

Recite:

"The gift from the inner contact resides within the rock. The powers of the elements *[say them, air and the others]* in this direction fuel that gift."

Bow, pick up the rock and step back.

If there is one of your natal planets close to or in that direction, moving clockwise, go and stand on the paper with the name/sigil of the planet (so at the east altar if the planet is to the left of you/the altar and more than one step away, do not go against the clockwise flow, work with them at very end of the cycle).

Recite:

"I ask the angel of the planet X, which flows through me in this direction, to help me use my own potential to assist in this work. Help me to find what qualities and gifts the planet X bestows upon me, that I may engage those gifts in my service."

Think about the influence of that planet in that direction (i.e. Mars would bring a potential for vitality and energy). Build up in your mind a shape that represents that potential, any shape that reflects to you that energy. Now see yourself within and surrounded by that shape. See energy streaming into you from the planet and filling the shape. Cup the rock in your hands and hold it to your chest. See in your mind's eye the rock being brought into your energy pattern/field. Let it bathe in that pattern/energy.

Now move on to the south and repeat the whole process. Work your way around the directions, working with the inner contacts,

with the elements and the planets, until the rock has been filled by the four inner contacts, and has bathed in each of your planetary influences.

When you have finished, go and stand before the central altar with your back to the north. Cup the rock in your hands and hold it to your chest. Recite:

"Great Mother,² bless this rock, that it may carry back to the land all of the gifts, powers, and energies we have mediated in to it. May the gifts held in this rock flow out upon the land, and bring whatever is necessary to this land.

I thank you Mother³ for allowing me to live here. I thank you rock for working with me and for being a vessel, and I thank the inner contacts for their gifts. May this service begin a process of change."

Now pick up the pin and prick your finger, dripping the blood on to the rock. Hold it back to your chest. Recite:

"I give of myself to the land, to be a part of the family of the land, to be a brother⁴ to all beings that live upon this land for however long or short a time I will be here. Father above me, Mother below me, beings all around me, flame of life within me, please help me to be a part of the family of this land and not an enemy or outsider. Guide my hand, my thoughts, my deeds and my eyes, so that I may see, hear, feel, and sense when my family needs my help. May my feet tread wisely upon this land and may the land uphold my footfall."

²Or "Father"—use the gender of the land or the name of the power that flows through the land.

³Or "Father."

⁴Or "sister."

Bow and step back. Leave the candles burning (make sure they are safe and cannot cause a fire).

Go from this space and take the rock outside. Let the rock guide you as to where it wishes to be. You will feel instinctively where it wishes to go. Place the rock down and ensure that it is hidden enough that someone will not randomly pick it up.

Before you leave, stand before the rock and take in a deep breath, and as you breathe in, see in your imagination the sword held in your left hand, blade down, and the cup in your right hand. Breathe out with intention. Breathe out with the sense that the wind is breathing through you. Breathe out with the magical intention to mediate Divine Breath to the wind. Breathe out as if it is your first breath of life.

Now go back to your working space. Put out the flames in the four directions, but see in your mind's eye that the gates stay open and that the inner flame of the candle still burns. Leave the central flame burning if it is safe to do so (if not, put it out but see the inner flame still burning).

Get a cushion and walk around the directions until you feel the part of the room where you need to be. Put the cushion down and lie down. Still your mind with your eyes closed for a few minutes, and then allow yourself to drift into sleep or semi-sleep. Stay there for however long or short a time you feel you need to be there. Sleep there all night if you feel that is right.

By doing this you are allowing yourself to bathe in the energy of the work you have just done, and it will allow your deeper inner spirit to continue working with the rock out on the land. You may find that you fall asleep and dream wildly. If you do, write down what you can remember of those dreams as soon as you awaken. Do not leave it until later, as you will forget.

When you are ready, get up and blow out the central candle. See in your mind's eye the inner candles in the four directions going out and the gates closing. Bow and leave the room.

Note down in your journal where you replaced the stone and what direction it went into. Ponder upon the choice of direction that the stone took, and see if you get any inspiration as to what the stone is doing: where it wanted to go, what direction it is in, and what it is near will give you clues.

Start to keep a close eye on the area and the happenings in the area. The change, if it comes, tends to be slow but defined. What you have done is create a small catalyst, a gentle nudge of power that triggers a process of change. It is like dropping a stone in still water and watching the ripples move outwards.

When I did this work on the land where I live, the change indeed came slowly but in a very specific way. People who were bad for the area moved out, people who were good for the land moved in. Rare local plants started to make a comeback out of seemingly nowhere.

Within three years of doing that work (and I used to go and talk to the rock regularly, pour water over it, honey over it, etc.) very rare creatures started to make a comeback. We now have a glut of badgers, we have beavers here for the first time in centuries, ravens, eagles, reptiles, rare butterflies—the local land is really changing and renewing itself.

This small action is like popping a boil that has come to a head: it does not take a major powerful action. It is often better to do a small but well-timed and specific action that is small enough to not trigger resistance, but magical enough to awaken the rebalancing process.

It also has deeper implications for the magician: you are learning to start the process of cooperation and giving back with the land around you. Magic does not flourish in a climate of control and hostility. But it does flourish in a space of mutual cooperation, respect and work.

Later in your training, you will learn techniques that work deeper with the land and bring the contact with the land beings into sharp and immediate focus. This action you have just done opens a conversation with the land and all the beings that live around you, and brings you into a more aware space of how everything around you has life, has

consciousness and is a family that you are a part of. Guard your land, respect it, tend it and communicate with it.

Lesson 6

The Metatron Cube and the Quarry Mark

Note: you will need paper and pens, and your tarot deck for this lesson.

The Metatron Cube is a deeply magical pattern that is profoundly misunderstood and has been turned into yet another New Age pile of bunkum. If you research the Metatron Cube online, you will find a vast array of sites claiming everything from “it is the root of all Platonic solids” (no it’s not, it can contain three of them only), to “it is the Merkaba vehicle that can take you to ascension” (again, not it is not, though it is connected).

Sadly this is a result of a combination of ignorance, a wish to make money from the gullible, and the idea that something deep and mystical can be understood and used at the drop of a hat to circumvent the process of spiritual maturation.

Humans love patterns. Humans love to find symmetry in things and then assign meanings into neat little boxes that make the world an understandable place. The world does not work like that and in magic, just as in mysticism, there are no easy boxes and no neat digestible packages of ‘truth.’

So why have the Metatron Cube in this course? Moving all the bullshit to one side, the pattern is one that points to a deeply profound and powerful magical aspect of creation and

destruction. The secrets and keys are not to be truly found in its pattern; rather it is a sigil in the true sense: it is a map to a stage in the act of Divine creation. That stage in the act of creation is something you will observe as an adept and come to understand through your deeper angelic work later in the adept section of the course.

At this stage of your training, you will not work ritually or magically with it, so this will be an easy lesson. And yet it is an important lesson. Just as I pointed out in a past lesson that writing by hand in your journal is the first stage in a long process of learning how to work with power in sigils, so too working with the Metatron Cube in a very simple way prepares the magician at a deep, subtle level for what is to come.

By learning how to draw and observe the Cube, the apprentice slowly begins to embed the pattern into their consciousness where it will stay like a seed, ready to flower later on in your magical understanding. So at this phase of your training, do not try to discover ‘truths’ in this pattern: simply learn it, draw it, play with it, and get to know it. It becomes something akin to a dream that you cannot fully recall, but tiny flashes still surface in your mind—enough for you to know something interesting or important was happening as

you slept.

Working with your hands to draw, write, and create patterns is akin to learning times tables as a child. When I was a kid in primary school, the schools still taught mathematical times tables and we had to chant them each morning before class. Slowly over three years we learned the full tables and we all had a sense of great achievement when, at ten years old, we moved into the 'top class,' into a classroom that did not have the tables on the wall, as we were expected to now know them all by heart.

It was only at that point, when we began to learn more involved mathematics, that it slowly dawned on us how helpful it was to have those tables in our heads. This was the era before calculators; everything had to be done in your head and because of our rote learning we had our own inbuilt calculator that we carried around in our brains. It was also at that time that I slowly began to realise that numbers worked in patterns and worked logically.

So it is with learning magical patterns as an apprentice. First the patterns are drilled into you. Some are easier to understand than others, but slowly, through rote learning, you instil those patterns deep in your consciousness. Later, as you move on to advanced magic, those patterns reemerge as tools, calculators, keys, references, and maps that you have instant and deep access to. First your hand learns them. Then your body learns them. Then your memory holds them and waits with them until you cross paths with an angelic being, an inner contact, an inner realm, or a flow of power that is directly related to a pattern (or rather the pattern related to them).

Suddenly the pattern re-emerges into your consciousness and you finally make sense of it as you find yourself standing in the centre of the power that the pattern is a map for. By having the map in your head, you understand your terrain better and know what to do, where to go, and can spot the door that you hold the key to.

And this is how the Metatron Cube works. It is a sigil and map of a particular flow of power

in a particular inner realm, and when you come to work as an adept in that place, knowing the pattern of the Metatron Cube will help you to understand and interact with the forces you will stand before.

So why is there so much bullshit around the Cube? Well, humans love bullshit and they love patterns, so put the two together and you have the New Age.

A good example of this human dynamic can be observed in the old movie, *The Life of Brian*. It is silly, dated humour but also very cutting and profound in its observations of human nature in relation to religion and beliefs. If you haven't seen it, get it and watch it. Its message directly relates to our stupidity when it comes to religion and also to magic (which many approach like a religion). If you have seen it, the clamour around the Metatron cube is akin to the 'holy shoe.'

So how are we going to work with the Cube today? First let's start by looking at it. On the following page is an image of the Metatron Cube.

The skeleton of the Cube is the quarry mark, the X with a line running through it. That is the skeleton for many magical patterns and tells you that this pattern, which has the quarry mark, is about creation in its celestial stages.

The quarry mark is the foundation pattern for substance. As you will see, there are lots of shapes to be found inside the Cube and most of them are shapes and patterns used in magic.

Many different shapes are harmonic with this pattern and some are not. That is a disappointment to the New Agers who like neat boxes where everything fits. What the "crystal licking dolphin kissers" do not understand is that nature is profoundly asymmetric in its symmetry (chew on that one).

To work with and understand the Cube, you do not unravel it like a puzzle; you simply draw it, repeatedly, and see the various patterns emerge out of your drawing. That's it at this stage—that is all you need to do. And you work with that drawing in a number of ways to observe passive resonance into a space. The cube, when drawn properly,

because it is a charged sigil, will subtly affect the space that it is placed in. There is nothing deep and mystical about that, it is just how these patterns work. So let's get practical and actually do something.

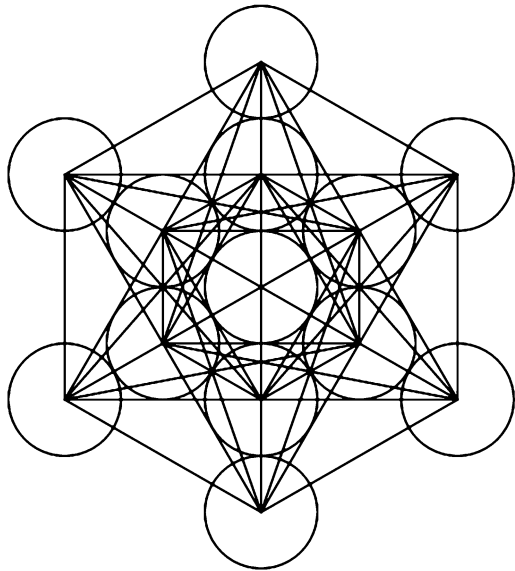


Figure 6.1: The Metatron Cube

6.1 *Task: Drawing and working with the Metatron Cube*

Draw the Cube. That is easier than it sounds, and there is a particular way to draw it that triggers the magical embedding and learning.

You can use a set of compass or a large coin to draw out the thirteen circles. So get a good-sized sheet of paper and map out the thirteen circles. That is the skeleton shape of the Metatron Cube and it is a foundation quarry mark (which as an aside was used in ancient Egypt as a quarry mark).

Once you have the skeleton marked out, then you need to mark a dot in the exact centre of each circle.

Now comes the fun bit. You cannot use a ruler or any straight edge to do the next part; it must be free hand. This again is a baby step towards the magical creation of a sigil with the use of your hand—no tool must be used. This has a deeper magical dynamic that will become apparent to you later in your training, and you

will find that the closer you come to magical balance and stability, the easier it will be for you to draw 'straight': you learn to draw from the depths of your magical being.

To get to that stage, you have to go through the process of learning how to create with just paper and pen. It is the lines and their connections in this pattern that trigger that process, not the circles. Again, this is something that will become much clearer to you later on. And that is something that has to evolve within you, alone, and by your own hand; it cannot be outlined to you by someone else.

So begin by connecting up the dots with straight freehand lines. Many different patterns will emerge as you draw and you will constantly find new patterns that are created by joining up the dots.

Once you have finished, sit back and look at it. Look at it in relation to the ritual patterns you have already worked with and see how those patterns interrelate. You will also find patterns within the patterns. Do not try to force patterns that do not fit.

As you look at the pattern, one thing you may notice is that in relation to your magical four-directional pattern the Cube has no east/west axis. This is because the Cube is not about humanity specifically, and does not trigger the creation/destruction pattern that is inherent in the Divine act of utterance. Rather this is a pattern that the utterance passes through on its journey into creation. Again, something you will learn far more about in the adept section when you are ready and strong enough to withstand the work.

Repeat this exercise of drawing out the Cube two or three times a week for a month, more if you wish but certainly no less. Once you can draw it accurately, draw it out on a piece of card and place it above your bed. Sleep with the pattern over your bed (directly over your head) for a week and note down any shift in sleep or dream patterns.

After a week, take it down. Whether or not it affects you very much depends on varying factors including your own sensitivity and what else is happening energetically in the

house. After your sleep exercise, now it is time to experiment. We will do this in a few different ways so that if you are not sensitive, it will give you a way to explore the energy of this pattern from a different angle.

The sleep exercise and the experiments are something that you can do while you also move on to the next lesson; you can work this lesson and the next one concurrently if you wish to.

6.2 *Experiment: Energies*

Remember your tarot lesson in module one? Go to your notes in that module's journal. Remember the readings you did for your living space. Identify which area of your living space is the most difficult area energetically. It is likely that you have already taken some remedial action to settle that area, so we need to take that into account. Before you do anything else, do a four-directional reading for that space and write it down in your journal.

Now pin up the picture you have drawn of the Cube on card onto the wall in that area. Pin it up high on the wall in the direction which is the most out of balance.

If you feel that it is unfashionable or will spoil the look of the house while you do this, get over it. You do not live in a fashion show. If anyone comments, tell them it is a memory experiment. Your home is not only your safe place, it is your 'magical kitchen' where you cook and experiment.

After twenty-four hours repeat the four-directional reading for that space and see if there is any difference in what the reading tells you about that space. Leave the image on the wall for a full week and at the end of the week do a four-directional reading again for that space to see if having it there for a week made any difference. Note it down and then take the image down.

Twenty-four hours after it has been down, do yet another four-directional reading to see how the space has changed now that the pattern is off the wall. Also note if there was any difference in the energy of that space, or in the house in general, or any odd behaviour of

animals in that space if you have pets. Also note down any difficult, out of the ordinary things that might have happened to you that week.

Now move the drawing to the area of the house that shows in the readings you did in module one to be the best, strongest, and most vital area of the house. Again pin it up high and do a four-directional reading for that space before you pin it up, twenty-four hours after you pin it up, and then again at the end of the week before you take it down.

This is a subtle experiment in that you get to see if and how simply putting a magical sigil or map on the wall can change a space. Some can and will, others do not. How a space reacts to a pattern or map depends very much on the land you are on, the house itself, what powers flow through the house, what time of the year it is, etc.: all the power variables define how a space reacts to the inclusion of a magical map or sigil.

It can also be an interesting experiment to put it up in your magical working space for a length of time, positioning it in the south (which is its natural home) and seeing if it affects how you work magically.

Later on, when you are in the midst of adept training, it can be very interesting to repeat this experiment, as your inner senses will be far better tuned by that point and you will also be more conscious of how magical energy affects things: you notice the very subtle shifts and actions that would have evaded your attention in the early part of your training.

6.3 *Task: Research*

Do some internet research on the image. Because there is so much bullshit about the Metatron Cube, and virtually nothing of any real magical sense or clarity, don't even try to research the Cube itself (it will do your head in or you will get sucked into the bullshit zone, which can be very alluring).

Instead, search for the foundation quarry mark, and for the other shapes that emerge out of the Cube. Look for them in images of ancient

texts, wall carvings, temple symbols, sacred architecture, etc.

Through researching the patterns and maps that you have already worked with and have begun to understand, you will be able to spot the state of magic in a given time and place according to how those patterns were used, and why they were used. Like all things, this will not tell you the whole story, as it is never as general as that. But it will tell you what stage that civilisation is at.

Each civilisation goes through stages of development; rising to a peak and then descending into degeneracy which then sloughs around in a Dark Age of total ignorance before starting the long climb back to development again. You can track those stages through the use of magical symbolism, magical art, architecture, religion, and cultural expression.

At present we in the West are on a slow, painful descent back into a Dark Age. We see that through the degeneracy and commercialism in our magic, culture, and religions. As always in such a dynamic, there is often an opposing force operating within that pattern, and in each degenerate slide can be found a spark of brilliance or a seed of discovery that will facilitate the next climb. So when in your research you come up against the use of magical patterns in a decaying culture, look more closely at some of the art, philosophy, magic and architecture of that time, and behind the glamorous façade, you will often find new seeds lurking.

In some magical symbols you will see the deeper magical intention, particularly if they are used in a new religion. Look at the early Christian symbol of the Chi Rho, which is a form of the quarry mark that is a sigil for 'foundation.' As you research the Chi Rho (two Greek letters) you will find that it is indeed an ancient symbol that was co-opted by very early Christians and used as a foundation sigil for the new religion.

If you read Plato's *Timaeus* (do try and make the effort to read it, and if you do, take notes of what 'ah-ha's come into your mind), you

will find that Plato alludes to a form of the quarry symbol (the Chi or X) as the foundation of creation, which is exactly what it is. It is the root skeleton from which a pattern is built (the Metatron cube) which in turn acts as a filter that sits in between the Divine first utterance and creation.

It is pointless for me to go into any further depth about this symbolism at this stage in your training, as it would only devolve into an intellectual puzzle-solving pursuit, which is exactly where I do not want you to go with this. I want you to look, see, recognise, and discover—nothing more.

Later, as an adept, you will stand deep in the inner worlds and will see these patterns/maps in operation for yourself, and have direct experience with the angelic consciousness that flows through them. That way you will truly learn what they are about.

But as you read Plato and various other ancient writers, you will realise, eventually, that they too stood deep in the inner worlds and saw for themselves. And that no amount of explanation can sufficiently portray the depths of power and contact that these signs and symbols point to. It is enough, as an apprentice, that you are simply aware of them, that you are aware that most writings over the last two thousand years about these symbols are just intellectual conjecture and religious dogma in the making, and that you will truly not understand some of the deep symbols until you are directly experiencing them magically.

Then you will also understand that they are merely road signs to something that cannot possibly be reproduced, boxed, and understood intellectually or philosophically. Their purpose is to point the way for those who already understand them, to affect the substance they are upon, to focus magical patterns, and to mark the way for other adepts on a journey. As an aside, the quarry mark was also used in classical texts to mark an important passage—like putting a star at the side of text to tell you "this is new and important!"

Spend a good deal of time looking at cultural, religious and magical markings from the ancient world and from far-flung ancient cultures. Look in iconography, paintings, books, buildings, jewellery: do not limit what you look at. When you find something interesting that catches your eye, even if you do not know what it is, save it, print it out, or draw it out. Do not bother with modern interpretations: learn to look and think for yourself.

6.4 *Experiment:* Modelling the Cube

If you are truly ambitious and like making models, get thirteen reasonably-sized polystyrene balls and some sticks with sharp points at both ends, and make a 3D model of the Metatron Cube. Again, this is about playing, creating, and then letting the pattern sink into your subconscious. If you succeed, string it up somewhere where you can look at it as you walk past.

Don't use a computer program to create the Cube: this is not an artistic or intellectual act; it is about using your actual hands to create something. There is a major difference magically, and you need to know how that magical dynamic slowly develops as you use your hands more and more.

Well that was an easy lesson! This is your little lull and break after a few heavier lessons—enjoy it while it lasts. Essentially this lesson was about two simple things: separating out the bullshit connected to the Metatron Cube, and also learning how to spot magical patterns, which then allows you to ascertain the state of magic in a particular culture and time.

Lesson 7

Combinations

At this stage in your training, you have looked at using patterns and working with directions from a variety of different angles. This is to ensure that you get a good solid grounding in working with the foundational patterns of magic: the work with the elements and directions is the cornerstone of magic. You will continue to look at the same patterns from different perspectives, discovering deeper and deeper layers to them, so that when you really start to engage them magically, they will 'switch on' for you.

Attempting to do magic without a good understanding of these dynamics will seriously limit your capacity to do magic, particularly when you come to do visionary magic, which is a key ingredient in successful magic. The directional ritual patterns anchor and give form to the power and inner consciousness that you work with in magical vision.

In the next module you will learn about the powers of creation in terms of magic. To be able to understand those powers, first you need to know, from a magical perspective, the roads those powers take in our existence as humans. These patterns are those roads. A normal human is pulled along these power patterns like a leaf in a fast-moving river; understanding and working with those power patterns as a magician allows you to swim safely and effectively in that river.

The pattern combinations that we are going to look at, in particular two specific combinations, will show you the skeleton form of the power patterns behind many myths and legends. That in turn will enable you to spot myths that are more than just tribal stories: you will be able to identify those myths that tell of ancient interactions with the directional forces that flow in and out of the world. You will also be able to ritually engage those pattern combinations in your visionary and ritual work.

At this point in your apprentice training, it is important that you focus on standing and walking before you learn to run and jump (and not doing yourself or others any harm). So we will look at combinations that do not involve the future, as that is the aspect of these patterns where most apprentice magicians make the most blinding and dangerous mistakes. Those sorts of mistakes are not easily corrected and can have long-term consequences, so for now you will learn how to operate within combinations that are grounded, well-used in magic, and ritually/magically powerful: it is very hard to move a mountain accidentally.

You will instantly recognise these patterns as they are so deeply established in cultural expressions, myths, and stories. So be careful, as you read the text before you get to the practical work, that you do not allow preconceived ideas to rise into your mind regarding these powers. Like all powerful magic, when

it is described in stories and myths, it is often surrounded by dead ends and traps to protect the truth hidden deep within the myth. Those dead ends and traps tend to be the outer expressions of the story.

This is also the stage of training where you will begin to learn about the expressions of the magical tools. You will be learning how to work with the physical magical tools pretty soon in the course, so as an aside, now is the time to start looking for them. Start planning now to find a sword that you can afford. It must be plain, with nothing written on the blade, no faces, no overt ornamentation, and have a cross hilt, etc.

You need a plain cruciform-shaped sword that is properly balanced. (Where the handle and the blade meet, hold it there on two fingers. If it balances, you have a good sword.) Start looking, as you will need it a month or two from now. Also look for a plain glass or metal chalice that you can work with. Find one with no ornamentation or imagery on it.

Back to the combinations. We will start by looking at the combination of air/east and water/west. That ritual combination is known as the sword and cup or the Cruciform and the Cup.

The magical pattern of the Cruciform and the Cup is one of the longest-surviving magical patterns known in the Western World. We see the earliest form of this pattern emerging in the burials of the Beaker People (from 2900BC) in Europe and the Naqada I people in Qena, Upper Egypt (From 3800BC).

Now at this stage we have to immediately stop and think. Both of these ancient cultures featured vessels and blades in their ritual burial patterns. But we do not know why. And it is really important to realise that we do not know why, and not try to impose our modern ritual understanding upon an ancient culture.

It is most likely that these objects were in tombs/burials because they were key elements of survival: a vessel to hold food/water, a blade to hunt and cut with, or an image of humanity in the form of a cruciform figurine.¹

¹Lempa woman from Cyprus—look it up.

It is probably that simple: two main tools for survival. But as a modern magician, that in itself holds a great deal of interest for me as to the slow, steady of evolution from objects of survival (and therefore of great importance) to objects that mediate ritual power. We observe those ritual tools evolving to become vessels for power, a power that is an octave of survival and human existence.

Rather than turn this into a history and archaeology lesson, which is not my intention, we will be focusing on the magical aspect of these two implements. We will also not look at the implements themselves, implements that have evolved over time to become the Sword/Blade and the cup, as that will come in other lessons when you work directly with the physical tools.

First we will work with the actual forces that come through these ritual implements, so that you understand the powers that flow through them. That in turn will give you far more understanding when you come to look at religious iconography and ritual imagery/sigils: you will know what power they are alluding to and what process they are depicting.

And before we go any further, a warning to you about ritual patterns: do not fall into the trap of wishing to fit patterns that you work with onto other patterns. In different cultures you will find similarities in religious, mythological and ritual/magical structures, patterns, and stories. This is often because they spring from the same inner source, but also sometimes they are borrowed.

There are only so many patterns that exist, and we have a common way of approaching things, discovering things, and organising things, so different cultures often come to the same conclusions in their quest to make patterns. Trying to fit different patterns or different expressions into some overarching 'truth' not only leads to fantasy structures, but can seriously undermine the development of a magician. Let things be themselves; nod at similarities, but leave it at that: don't theorise, condense, or delve into ancient conspiracy

theories: it is a waste of time and does not allow you to accept that things just need to be what they are. We need to get out of the habit of neatly boxing everything.

7.1 The Cruciform and the Cup

The Cruciform and the Cup refer to two magical base dynamics: the outputting of Divine Breath into life, and the Divine Vessel that receives that life and gives life.

Magically at their root they are male and female respectively. However that is not a fixed, dogmatic structure: the gender expressions are often reversed according to what is being outputted and what is being received. When you come to study the individual magical tools, we will look at that flip of polarity in detail. For now, just file that bit of understanding away in your memory.

So let us look at the Cruciform first, and then we will look at the Cup. Then you will put the two together in magical action.

The Cruciform—the breath of life

You already know about the use of the sword in the east and the breath that flows out of the east, as you have worked with that structure in your ritual work. But you have not yet worked with the sword itself. First you need to learn how to work with the power behind the sword in a practical but simple way. Later on, in the apprentice section, you will learn the deeper magical dynamic behind this power so that you will then come to fully understand why the breath is depicted magically by a sword.

When you work with the breath magically, it can take the form of simply breathing into something with magical intent, the use of the voice in utterance, a song, a chant, or the use of a word to form magical patterns. It can also be used to call the wind and storms. Look up the use of the *ankh* in Egyptian sacred art: it is a perfect example of the use of the cruciform shape in depicting the mediation of the Breath of Life.

The sword is not an extension of that power; it is a filter that governs how you use that

power, to ensure that you do not overstep a sacred boundary in the use of a power that is a part of the cycle of creation and destruction.

The magical use of breath, in its most advanced form, can wreak devastation on a person, place, or thing, or it can breathe life into something lifeless. The inner and outer sword acts as the limiter which helps prevent powerful misuse of this magical dynamic.

A historic, mythical version of that action can be seen in the tale of the Sword of Damocles. The king holds Divine power and responsibility, and the sword hangs over his head, held only by a hair. One misstep or abuse of power brings the sword crashing down.

For a magician, this dynamic shifts and changes as they become more adept at magic. In the beginning of training, the sword brings through the power of balance and justice, helping the magician to find their place as a fulcrum in the centre of the elements, and helping the magician to find balance within themselves. It guards the magician from their own stupidity, and guides the magician forward in learning.

Later the sword acts as an engine governor to the adept, making itself known in vision and through bodily effects when the adept has overstepped a mark in magic.

So—back to the breath.

The first step towards the adept use of this power is learning how to use your breath in a magical way, to transfer something from the ‘inner’ pattern to outer manifestation: breath both mediates and elicits change.

The magical breath when used by a human does not ‘create,’ even if it appears to; rather it triggers a latent pattern into action. It draws from what is already forming in the inner worlds and gives it a focused pathway to externalise in our world, which you then mediate and release.

So for example, you may have already experienced this in a very minor way when you were working with finding the elements in the directions: the action of breathing out triggering the wind. If that happened to

you during that exercise, it was not that you created the wind; rather you called for its attention.

The magical use of the breath can take many forms. The most powerful and hardest to achieve is the breathing of the Breath of Life into a vessel, an action which enlivens something inert. This was part of the magical process used in Ancient Egypt to turn a statue into a vessel or window for a deity. Another form is the use of the breath in chants or making sounds that trigger angelic consciousness into action in a focused way. Yet another is the recitation of words or sacred languages, done with ritual intent, to effect change in the substance or consciousness of something, or to begin a cyclical unfolding of a powerful event.

One form of working with the breath magically is to bridge something from the inner world to the outer world, something that is a catalyst for change. Often when doing this, the magician has no real idea of what they are bridging, only that it is the right power or pattern for the job at hand. The breath becomes a road that an impulse can travel down as it passes over the threshold into physical manifestation. It is the use of the mind and the imagination, the filters that give shape to power and energy, that form the power within the breath into a working action. When that is done in combination with the sword as a 'governor' to the human spirit, then it can become powerful indeed.

The Cup

The Cup, as you well know by now, is the vessel that receives (and also nourishes). A cup is limited in what volume it can hold, and that limitation depends on what substance it is made from and how big it is.

The Cup, like the Sword, is not the vessel itself, but is the governor of the magical dynamic of receiving/containing. Through working with the Cup in ritual, we learn the energy dynamics of how a vessel 'contains,' and the use of the Cup limits the amount of

'receiving' power that the actual true vessel can contain when working magically.

So what is the true vessel? A vessel is anything that can hold and contain. In magic this can be a stone, it can be water, a body, a womb, a tree...anything that is capable of holding energy in a contained way. So a tree/rock/body that has a defined physical shape will hold power in a certain, specific way.

Water however does not have the same physically-defined limitations—and here is where it gets interesting. Water carries and contains, but in a very different and deeper way: it holds information, vibration, and very small molecules within its substance as it flows, but it does not have defined boundaries of substance in the way that a rock or tree does.

So it is still a vessel, but a vessel that works in a very different way to most vessels; and the use of the ritual vessel, the cup, gives limitations and boundaries to the water where it has none. That is important for a magician to understand, so that they choose the right vessel for the job. Air does not contain in the same way that water does, but it can move things about and is a good 'bridge.' Fire, too, does not contain, but it transforms.

Air and fire as elements work in similar ways to each other, and so too water and earth work in harmonic ways.

Air and fire transport and transform: they are things that bring the future into being. Earth and water contain and condense: they are things that solidify what has been created and bridged, and then begin the process of sending it into the past.

Two elements create and give future, two elements condense and then break down. Only the magician as fulcrum holds the balance of 'now.' So when you as the magician use two of the opposing elements, like air and water, you have a complete cycle. Those two different dynamics are condensed, contained, and filtered through the two root magical tools.

Let's get back to the vessel. An example of

this dynamic can be observed in the mythology of Miriam, the sister of Moses, who carried a vessel out in to the desert in the mythical story of the Exodus.

That vessel, depending on which source you look at, is a cup or a rock,² both of which provide water in the desert.

Incidentally, that magical use of the vessel was in a 'giving' action, not a receiving action. And although the vessel is primarily a container in a magical sense, it outputs as well as receives: it has the power to give as well as to take or hold. In the Midrash, we learn that Miriam had a stone that followed her in the desert, and when she sang to it, it gave forth water. When she died, it dried up.

So here we have a simple but well-known magical dynamic emerging. Air triggering a vessel: the combination of air, water, and earth. The air begins the impulse which triggers the vessel to yield its contents. The stone is the vessel which holds the water: do you see the combination of earth/north and water/west working together as one magical tool? And it is all hidden away in a story.

Note also that when Miriam dies and the stone dries up, Moses asks God for help. God tells Moses to utter to the stone (using the same method as Miriam), but he also strikes it with his staff (wand, fire, future...a bad magical decision). The east/west magical axis works well, as does east/north, but using the wand to trigger the stone for water, as opposed to using magical air, took away the future of Moses. File that one in the back of your mind and think about it.

And this brings me to the other root magical combination that we will work with and look at, and that is the combination of the Sword and the Stone.

7.2 The Sword and the Stone

I don't need to go into the sword again, as we have just looked at that. The stone, however, is a very important dynamic that is often missed in magic. In modern Western ritual magic, the North is often depicted as a shield. The

shield is used as an altar-top and the ritual tools are placed upon it. This really misses the point of this foundational tool and reduces the ability of the magician to fully engage with this dynamic, powerful aspect of magic.

The stone is a scabbard for the sword: it is a vessel that receives the Breath of Life (sword), and unlike the Cup of the West which is also a vessel, rather than receive, condense, and give as the Cup does, the stone holds and assimilates.

And that holding is a completion. Just as the Breath of Life reaches its completion in the stone, so too does the Breath of Life find its home in the completion of an ancestral line. We will look deeper into that later in the course. That is the deepest manifestation of these dynamics: another thing to file away in the back of your head for later on in the course.

From a more direct magical perspective, the stone is the scabbard/natural home/protector of the sword; it is also the rock of the ancestors, which in turn is your shield. That is something you have already touched on in your ritual work, so you should already understand it.

When the sword and the stone are combined in ritual magic, you have the sword which governs the magical use of breath, and the stone which guards and guides the magician who wields the sword: the stone is the elemental expression of the guardian angel, of the ancestral line whose shoulders you stand upon, and of the female Divinity in substance. It is also the completion of the cycle of life and death.

When used in magic, the stone/earth completes the pattern so that it can be expressed in the outer world. Just as death is assigned at birth, so too a magical pattern, if it is to be stable and effective for its prescribed length of working time, has to not only have its path marked out in the future, but its completion marked out that will take it into the past. The end of a cycle must be embedded in its birth, whether that cycle is life, magic, whatever.

So when we look at magical myths that

²It is a rock in the Midrash.

work around the sword and the stone, we know that we are looking at a story of power completion, and an energetic tension between past guardianship and the releasing or suppressing of justice/balance for the future.

In the Arthurian myth, when you wipe away all the additions and decorations from the myth, you are left with this: a sword sits in a stone. The sword that brings balance is embedded in a pattern of completion. It tells of a cycle finished, and the sword is held by ancestral consciousness until the new cycle is ready to begin.

The cycle can only begin again when the sword is taken out of its scabbard, out of its stone. Once it is removed from the stone, it triggers a new cycle of the Breath of Life in its journey to bring balance and justice. The sword cannot be used to shed blood, as it is not a weapon; rather it is a governor of the hand of the king (fire, future).

So far in the myth, we have the sword out of the stone and in the hands of a king (fire, future—the south is kingship). It is not balanced by a receiving vessel (the Grail) and once it has been used in battle, which happens in the myth, it ceases to be a sword that is the path for the Breath of Life into substance: it is broken. Another sword is sought, one that can be used in battle (the story of Caliburn and Excalibur).

The battle sword cannot be used magically to balance the elements or operate within a cycle of completion. The quest for the Grail in order to bring balance is fruitless, as first the sword of justice must be held—only a sword of justice can balance the Grail and also fit back into the scabbard/stone. So in the story, the nation is doomed as the sword of justice is broken and the grail is missing.

We see remnants of the use of this pattern in the modern British monarchy, a kingship/queenship that works on a land that is deeply embedded with this magical pattern.

At their coronation, the sovereign holds in one hand the orb, which is the sword in the stone, the sum total of ancestral knowledge

(completion) within the land; and in the other the sceptre, which is the wand that points and opens up the future. The two are kept separate in separate hands, and the power that they will manifest in the reign of the sovereign depends on which hand they hold which tool in.

The Arthurian myth tells us about the deep dynamics of the magical tools as they manifest through humanity, and how they are misused and misunderstood. It tells of greatness given to humanity only for humanity to misuse and destroy it. This is the same story as that of Moses and the Ten Commandments, which is also a sword and stone story.

Moses mediates the utterance (air/sword) from God which is then carved upon/within the stone. Moses brings this great gift to humanity, but it all goes badly wrong, so Moses has to get a much lesser version, a version that does not have the deep, powerful, and beautiful Divine magic within it.

It is a lesser version which exteriorises that deep power of Justice and Balance into a list of simplistic dos and don'ts. The list of rules tells us how to prepare for the deeper power of the Breath of Life to flow into us, so that when we are evolved enough, it can flow freely into the vessel of humanity. Seeing as we have, as a species, still not managed to live by those simple boundaries, chaos continues.

These tales warn us of the breadth of power within these tool/power combinations, and tell us what can go wrong and how to avoid it.

As all magic works in octaves, these powerful tales that shaped nations hold exactly the same powers and dynamics as magic done by a single magician; they are just different octaves of the same powers. This is why it is critical to look at these deeper dynamics at an early stage of magical training, so that you realise you are engaging in something that can have far-reaching effects for good or bad depending on what you do with it.

7.3 *Task: Practical Work*

So let's get down to practicalities. You have already worked with the combination of sword and stone in a very simple form. You don't remember? Lesson five, where you worked with a stone, going around the directions and working by putting things into the stone. That is the kindergarten version of the sword in the stone. It builds from there.

Now we will work with the Cruciform and the Cup. Working ritually with this method for someone else or for the environment can have far-reaching, unseen consequences, and although you are an early apprentice and therefore not yet plugged into power, an apprentice who is a natural magician (a natural mediator of power) can inadvertently, if they misstep, trigger a major reaction across the land or to the genetic line of a person. So you will learn this technique first by working upon yourself.

For many of you, this will simply be learning a technique that is not yet connected to a power source, so you are learning the steps before you eventually 'do the dance.' However if you are a natural magician, it will trigger a response in your body.

Because you are limiting the action to yourself, within your own fate boundary, it is very unlikely you will trigger any major response, but you will get some form of response—so see that as an added bonus of the lesson.

If you learn the technique on yourself, you are far more likely to follow the action of the lesson carefully, so as not to harm yourself. This is akin to learning the sharpness of a blade by gently touching the sharp edge for yourself, rather than swinging the blade at someone or something and killing it...and then thinking "oops, that is sharp."

Learn and familiarise yourself with the ritual and make sure you know the visionary and recitation steps very well, so that you do not need to refer to notes as you do the ritual. Practice the actions a few times until you feel ready to do it properly.

For this ritual you will need a glass of water.

Use a glass you are happy to bury or destroy at the end of the work. Work with the four directional altar patterns, and the altar in the middle. Do the hexagram ritual first (to tune in Divinity into the space to govern your actions), then do the pentagram ritual to root yourself into who you are and what you are. That prepares the space and prepares yourself.

Once you have finished, place the glass of water on the west altar and remove the central altar from the room (you may have already taken it out for your pentagram ritual).

Circle the directions and go to the east altar. Look at the open gates and 'see' the inner contact standing upon the threshold. Bow to them and recite:

"I wish to engage the Divine power of the Breath of Life, to bring it into myself to trigger regenerative change."

Place your hands upon the altar to steady yourself and close your eyes. You are going to work in vision.

With your mind's eye, using your imagination, see the inner contact bow to you, turn, and vanish through the gates. You must stand in silence until they return.

You see movement through the gates, and it seems as though the usual mists that obscure what is beyond the gates clear. You can now see into a library with many shelves stacked with scrolls and books that stretch from floor to ceiling.

You see the inner contact looking for something on the shelves. The contact picks up a scroll or book and walks back towards you.

The inner contact walks back out through the gates carrying the book or scroll. The contact walks straight up to you and pushes the book into your chest. Your body absorbs the book and you feel the weight of it within you. This is the passage of knowledge from the inner worlds that is placed into your very substance.

Next the contact tells you to open your mouth. You open your mouth wide, and the

contact blows into your mouth. You take a deep breath in, breathing in the breath that has been mediated from the inner worlds to your inner body. Take a physical breath in at this point in the vision.

The contact then points to the west altar behind you, indicating that you now need to go and work in the west. The contact bows to you and you bow back both in vision and physically. The contact retreats back to the threshold of the gates and will stay there while you complete your work.

Open your eyes and take a step back. Turn, and go stand before the centre where the altar would be, facing south with the north altar behind you.

Stand in silence, and in your mind's eye remember how you stood in the centre of the directions while doing the pentagram: recover that feeling of being in the centre of all things. Remember the book within you, and remember the breath that was breathed into you. Recite:

"I am in the centre of all things. I stand between the past and the future, with the sword to my left and the cup to my right. I have a book of knowledge within me that is needful for me to understand, and I have the mediated Breath of Life flowing through my body: I am the vessel for the Breath of Life, I am the sum total of my ancestors. I am the earth, enlivened with the breath which unfolds in the future, and which flows from my ancestors in the past. I wish that the words and breath within me release whatever is necessary for my evolution and the evolution of my ancestral line as it flows into the future."

Walk straight to the south altar, bow to acknowledge the future, and then walk a full circle around the directions, finishing before the west altar.

Stand before the altar, bow, and place your hands upon the altar. Close your eyes.

See beyond the gates, through the mists, and see a priestess walking towards you. You notice that she is walking in a river as she moves towards you. She passes straight through the altar and comes to stand before you on your left hand side.

Open your eyes briefly, and with your left hand pick up the cup/glass of water. Hold the glass of water and close your eyes again. The priestess places her hand on your left shoulder, as she is going to work with you and support you in the mediation you are about to do.

With your inner vision, your mind's eye, see yourself standing before the altar with the priestess standing to the left of you, her hand upon your shoulder and the glass in your hand. As you look at yourself, see a strange yellow light glowing inside of you. It seems to be filling every part of you. This is the breath and the book within you, still in the element of air.

Focus on the inside of your body, on the strange light in your body. Have the intention in your mind that you are going to gather up that air energy, hold it in your lungs, and then expel it into the glass of water. See the strange light begin to turn, like a circle of stars. See the circle of stars get denser as the circle turns, drawing in the light from around your body into a concentrated circle in your chest. Once all of the strange light is circling in your chest, feel the build-up in your lungs.

Take your time. Watch the circling, like a galaxy of stars in your chest getting faster as it turns, getting more condensed and brighter. Look closely at it. See within the condensed light sigils, letters, words, and shapes, all swirling around in a tight, circulating light. Take time: watch and observe.

When you feel your body cannot hold it any more, then it is time to release it. Still working in vision, you notice that the priestess moves from your left side to standing directly behind you, and holding both of your shoulders.

When you get a strong visual image and sense the priestess upholding you from behind, bring the glass up to your lips. Take in a deep breath and slowly breathe in a long,

slow, controlled breath over the surface of the water in the glass. In your inner vision/mind's eye, see the swirling light power in your chest flow from your chest, up your throat, out through your mouth, and into the glass.

See the light in the glass turning and swirling with the sigils, words, and signs in the light.

Put the glass down carefully on the altar (opening your eyes briefly if you have to), and then see the priestess walk through you, placing her hands over the glass.

As you watch, the light in the water changes colour from yellow to blue, the sigils and words change into natural shapes, and the water seems to burst with bright light. She takes her hands off the glass, walks through the altar, and returns to the threshold of the gates. She turns around and bows. Open your eyes and bow to her.

Now pick up the transformed water. Recite:

"I partake of the river of past and future, I drink the words of the ancients, transformed by the Priestess of the West, I accept the Breath of Life transformed by the water, that it will bring whatever is necessary for my evolution: I accept the gift unconditionally and with respect."

Drink the water slowly.

When you have finished, bow to the priestess, who then vanishes back into the west. Go around the directions, starting in the east, putting out the flames and closing the gates.

Put the glass inside a bag or wrap it in a cloth, take it outside and stamp on it to break it. Bury the bits.

Now go and sleep. Sleep for a few minutes or for many hours, it does not matter. All that matters is that you sleep uninterruptedly and that you wake when you are ready. This helps the power placed within you to settle.

For some apprentices little will happen, as you are still in the early phases of training:

you are doing this to learn the technique, not particularly to gain from the ritual. But for some apprentices this will act as a catalyst for major change, a change that can come suddenly or can unfold over months or even years. The change will be to do with your processing, working with, and understanding knowledge.

Knowledge has been placed within you, and then it was mediated into water, transformed, and reabsorbed. It was woven in with the Breath of Life, so the knowledge contained within you will slowly unwind and reveal itself as and when you need it.

I did a version of this many years ago and what was placed within me was many books. This was before I started writing. Not long after, I wrote my very first book (a novel, terrible it was). That process of starting to write triggered the inner books within me, and they have served as a wellspring for my work for a long time since.

Another way this can manifest is that you start to make and understand magical connections, understandings, and patterns that you could not grasp before.

Essentially, this ritual triggers a download of magical knowledge that can slowly unwind within you, supporting your learning as you study. Sometimes what is put within you has nothing to do with magic but is about something else, but the same principle applies. One thing that is common with all manifestations of this power: what comes out is not only for your own evolution; it is also for the evolution of your family in the future, be they your own children, or the children of others in your bloodline.

What you do need to know is that this ritual action is not just about learning magical knowledge; that is a side product of this work.

What you have learned is how to draw upon the power of air, in whatever form that can take that you happen to be working with, and you learn how to contain it within you, transfer it into a vessel that governs it, and then retake it into yourself as the final vessel for it. That action moderates the air power so that your

body can take the air power in without it being too powerful or disruptive to your health.

That dynamic that you were introduced to in the ritual process is one of filter and focus. You asked for the Breath of Life to bring regeneration to you. That was in your first recitation in the ritual. Then that recitation was filtered in two ways: first as the formation of a book from the Inner Library (something you will learn about in a future lesson) and then it was also filtered through the inner contact, which modifies it. Eventually you will learn to take in the breath from the whirlwind: the pure element of Divine Breath.

The request for regenerative air, filtered through the book and the contact, ensured that the form the breath would take as it externalises in your life will be through deep knowledge embedded within you. The knowledge passed on to you will unravel through your learning process and is a deeper form of the knowledge mediation that you have already experienced in a previous lesson that prepared you for this (remember?).

The form that the knowledge took in the ritual is drawn from the Inner Library, which holds all knowledge accessible to humanity. But your body would need some help to process this level of mediation, as it is a more powerful way of taking the power of air into yourself. So you worked with a contact in the west. You had to externalise the power and reform it with the help of the priestess from the west, so that it would not only be more accessible to your mind, but less likely to aggravate your body.

Taking in this level of air power in the form of knowledge can impact your body quite profoundly, as I learned in my younger days, so it is necessary to work with inner contacts to modify the power in order for your body not to react to it.

If this process worked for you, you will find it easier to absorb and process knowledge and to recall it. You may also find that you 'know' something without knowing how you know.

If the process did not work for you—and you will not know that for certain until a few

months have passed—don't worry about it. The whole point of this lesson is not for the ritual to work, but for you to learn the ritual and let the deeper implications around it sink in to your consciousness at a deep level.

If it does work, that is an added bonus. You will be revisiting this process again in the future in different ways, and there will be plenty of opportunity for success with it. You get what you need when you need it, not when you want it!

Keep a diary in your journal or notes on your computer, just outlining any observations you make around any shift in how you process knowledge. Also list any minor bodily reactions to the work, and any dreams that surface within days of doing this work.

7.4 Task: Research

Go online or visit a good library and look at images of different kings, queens, pharaohs, and deities. Look for the combinations of cup/sword, or cup/sword/stone, or orb (stone and sword), wand, staff, sceptre, or iconography of a deity stood in a cruciform shape in a cup: start with looking for the icon of the *Theotokos as the Mother of God of the Life-giving Spring* or *Life-giving Font*.

Look in Christianity, at medieval coronation paintings; look at Egyptian, Mesopotamian, Roman, and Greek images; and look for the magical tools. Pay particular attention to the combinations of the tools, what hands they are in, and what is around them. Put together a little file or scrapbook so that you can return to this research. Don't try and reason too much; just let ideas filter into your head.

Later you will revisit these images when you understand more about the tools, the inner patterns, and powers, and it will give you a wholly different understanding as to what the images are depicting. That in turn will tell you a lot about the magical power worked with in a particular culture, and you will be able to track what went wrong (it always goes wrong), when, and why. That knowledge will inform your own evolution.

Lesson 8

Natural Patterns of the Land

At this stage of the course you have looked at foundational ritual patterns, the magical elements, the natural local elements, and you have also worked with the foundations of visionary magic. Now it is time to pull these various skills together in order to learn how to work with the landscape, and with those beings within the landscape that are a part of the land upon which you live.

We will start by looking at what major features are on the land which surrounds you. If you live in a large city, you may find that these features are still there on the land, or you may find that you have to reach beyond the city to connect with them.

When I say features, I mean rivers, lakes, hills, mountains, forest, plains, desert, caves, burials, etc. Some areas are littered with these features and some are not: some people live in cities surrounded by mile after mile of flat grassland, whereas others are nestled between rivers and mountains. Whatever surrounds you will have power and contact within it, and you need to learn what is there, even if it is hidden, so that you can engage and work with it.

Many magicians, particularly ritual magicians, fail to understand just how important these features are to their magical work: they operate in isolation to everything around them. This isolationist approach eventually limits the magician severely, as

these natural features, and the consciousnesses within them, play a major role in advanced magic. They can also become excellent co-workers in your magical work if your work is compatible with their existence. In return, the magician helps and works with the consciousnesses of these features to maintain a harmonious relationship between the land and the magician—it is always give and take.

To discover what is around you, you can use Google Earth, OS Maps, or any similar software.

How far do you look beyond your own home? How long is a piece of string! A mountain that is forty or fifty miles away is likely to have an influence on where you are, whereas a river a similar distance away is unlikely to have any effect on your immediate area.

To gauge what has an effect and what does not, draw out a simple map, marking the directions, and mark what is there in each direction: burial grounds, underground cave systems, hills, rivers, etc. Go as far as you need to go in order to mark a feature in each direction and in the cross quarters.

Once you have that map, then look up any local faery tales, myths, legends, and old stories connected with any of those features or that focus on a specific area around you.

If you are lucky, you will find local legends about a cave, a hill, a river, etc. and the tale will give you clues as to what is going on in that feature. Just be wary of taking the story literally, as they were often slanted towards a Christian agenda to warn people from connecting with what would have possibly been a Pagan site of focus. That is less common in newer societies like the USA, and more likely in old, established societies in (for example) Europe.

And do not assume that a natural feature will connect happily with you: the land beings that inhabit these places are sometimes interesting and good to work with, and sometimes they are hostile.

Some features will have just the natural consciousness of that land and others will have more formed, conscious beings whom you can interact with.

So for example you may find an old tree that has a wonderful feel to it and that you can connect easily to, but it has no humanesque presentation or form of communication that you can easily interact with. Other times you will find features that have inner beings residing within or around them: land beings and faery beings often inhabit these places, and they will either work happily with you or they will be hostile to you, or a bit of both.

Remember; you are treading into uncharted territory, so use your common sense. Even if a contact is mildly hostile, gentle forays into communications can turn that around and you can still make enduring friendships: just be aware that some powerful beings always need to be treated with caution. It is like making friends with a tiger: don't do the Disney realm, use your brains.

Here is an example. When I lived in Tennessee, I lived near an area upon which was the Bell Witch Cave. This is a famous cave that is said to be haunted by a witch who would attack people. There are many famous stories about her. So I decided to go and investigate, introduce myself if it was appropriate, and see for myself what was there.

The first thing that struck me was the idea that the contact was limited to the cave was complete bullcrap. That whole area of land had a very strange feel to it. I went into the cave, went around the surrounding countryside, into the local graveyard, and just pottered about, trying to get a feel of what was there.

The first thing I can tell you is that it is no witch that lives there—in fact, it is not human at all. And it was not one person/being. The whole area was inhabited by strange faery beings that were not overly impressed by humans and were mildly hostile.

There was also an overarching consciousness there, female, that had a similar feel to a deity, but it was not a deity: it was a powerful female land consciousness that was highly intelligent and did not particularly like humans, as they were disrespectful to her.

This type of consciousness is often the foundational aspect of a local land deity, in that the form of the deity is a human-constructed interface that then allows the being and the humans to interact.

With a being like this, it is possible to open a dialogue, perform a careful exchange of gifts, and establish a mutually respectful and beneficial working relationship, so long as one treads very carefully and is always mindful of being respectful.

Sometimes the contact in a feature is very powerful and destructive towards humanity. Sometimes that is because of the behaviour of the humans in that area, or it can be because they are just not compatible with our species and tend to be either hostile or predatory towards us. Some just ignore us.

You need to be aware of these types of consciousness when you work as a magician, so that you do not antagonise or confront them with your magical work. It is better to identify them, tentatively reach out to them in respectful friendship, and tiptoe around them as you work. After all, they have been here far longer than we have and we are in their backyard, not the other way around.

If you are lucky you can fall across a

consciousness within features that is very compatible with humans, is not hostile, and is very willing to work with you magically if you are willing to work magically for them on occasion.

This can slowly build into a long-term working relationship that is mutually beneficial: they can provide guardianship, warnings about storms or large dangers, and they can teach you land magic—and they often become very protective towards you.

In return you can take gifts (honey always goes down well with everyone), sing to them, move things for them, plant things for them, look after the creatures around them, or work in vision with them in various tasks.

So let's get straight to the practical work. You will work in vision and then you will go out on the land. So plan this lesson's practical work in a schedule that will allow you to visit at least one site within seven days of doing the visionary work.

If you only have one feature that is dominant in your land area, work with that. If you have more, visit as many as possible in vision and then physically visit them in turn. You can also use these techniques to make contact with land powers in areas that you are visiting.

8.1 *Task: Visiting the site in vision*

The first step in this work is to go in vision and connect with the site. Sometimes it is better to visit physically first, but there are many techniques wrapped into this lesson which would dictate that you work first in vision before you visit the site. You will learn why as you go along.

This is your first real foray into vision work in this course. Learn the steps in the vision like a story until you know all of the steps and points of contact; then do the actual vision itself.

Do not second-guess yourself or try to prove anything to yourself, just work in your imagination, which is your tool to interface with beings: through your imagination, you will

learn to use your mind as a form of communication and as a form of travel.

Don't worry that it is 'all in your head'—you will become aware at some point in your vision work, now in this lesson, or in a future lesson, that you have broken through into working outside of your own sphere. Don't force that, it will come in its own time. Don't intellectualise over things or try to self-limit—learn to let your imagination take the reins.

Get the map you have drawn of your landscape's different features. Mark out the directions, and also mark on the map what the localised elements were that you found in your lesson on finding the gender and elemental powers in your local area. Look at this mix of information and see if anything strikes you about the relationships between the features, the gender and the elements.

Ensure that you have time and space to work without being disturbed. As an experienced magician you would either just sit and do the vision, or you would go to the site, sit down, and visit in vision while also being physically there. But we are going to use a method that is important for you to learn and work in a way that builds magical muscle: this is not just about doing something, it is about learning a specific skill set.

Choose the first place or feature you are going to visit, and know which direction it is in relative to where you live. Have your map with you and place it before you. Work in your ritual space with the four directional altars (no centre altar for this), and start by lighting the directions and opening the gates. When you have opened the gates, do the pentagram ritual to tune yourself and the space to work.

Now sit down in the centre of the directions. Close your eyes and do a few minutes of stillness meditation until you feel ready to work.

You are now going to work in vision, similar to the exercise you did in module one. This is called visionary work: it works through your imagination.

Before you start, with your eyes closed, imagine yourself looking at the map. See if

anything stands out: is there a bright spot? If you do see anything, just file it away in the back of your mind and when you have finished your vision work, mark down on the map what area lit up.

Now see yourself stand up out of your body and walk to the altar that is in the direction of the feature that you are going to visit. Bow before the altar and then see yourself walk through the altar to the threshold of the gate.

Stand on the threshold of the gate and declare (in vision but also use your physical voice, with your eyes still closed):

“I am going to visit X¹ with the intention of paying my respects and introducing myself.”

As you look through the gates, see the land outside your house that is in the direction of the gate you are stood in and the direction you intend to explore.

Step through the gate and find yourself outside your home. Set off walking in the direction of the feature you are going to visit. If it is a long way away, don't worry about that, just keep focus on the place that you are going to.

As you walk and look at the land, houses, roads, whatever is around you, you notice that they slowly start to fade away as you walk, and nature takes over more and more.

You walk and walk, and find yourself walking in a changing landscape, where the footprint of human habitation and farming vanishes, and the land takes on more and more of its primal nature.

You may find that you have to climb over rocks, or push through brambles, dense undergrowth, or high grass, or swim through water that is not normally there. Nature seems to make the path hard for you and you struggle to get to where you are going, while keeping a constant focus upon your destination.

This period of walking may take some time: look for creatures, birds, animals, insects, and anything else lurking in the shadows as you

walk, but do not stop, do not be diverted from your path: stay very focussed as to where you are going. Do not rush this part: take your time.

When you finally get close to where you are going, stop for a moment and look around. Take note of what is around the feature, what other land features are there, or any animals; anything that catches your eye.

Now look up. Even though it may be daytime, you can also see the stars. One or two particular stars may catch your eye. Look at them for a moment: they are connected to the land feature you are about to connect with. Keep an awareness of those stars as you continue to walk.

Take a few steps closer to the feature and kneel down. Place your hands upon the ground so that they sink into the earth. As the land feels you out, tell the land who you are, where you live, who your family is, and what your intentions are: to learn, to connect, to be respectful and to serve if that is needed or wanted.

Now kneel closer to the land and place your forehead upon the land. Be still. Listen to the land by feeling through your emotions and imagination. How does the land feel about you being there? Take your time and just allow your own spirit to feel into the land, and for the land to respond. You may or may not get a response.

Now get up. Start walking again towards the feature—and sing as you go. Sing a song you remember from childhood while also keeping your mind fixed upon the feature ahead of you.

Something or someone steps out of nowhere onto the path before you. This is the guardian of the site. Do not try to form the image in your mind. It may be very clear or it may just be a feeling. Don't try to force anything, just let the contact be itself. Again, repeat your intention: to make contact, to be respectful, and to be of help if it is needed.

The contact will come right up to you and check you out, or if it is a strong contact, they may ask you questions. Just answer truthfully,

¹Mountain, river, whatever.

always. The contact will then either tell you to leave, or will guide you forward. If they tell you to leave, go straight back the way you came until you see the gate into your room. You will have to try again with another feature.

If they lead you forward, walk with them and answer any questions that rise up in your mind.

When you reach the feature, and the guardian stands to one side, you will find yourself before the feature, and out of the feature will come either a human or animal type shape, or you will simply get a sense of a conscious energy. Tell them about who you are, and use images in your mind to show them that you are trying to learn how to live and work on the land as a responsible magician.

When you have done that, wait for an answer, which may come as a conversation or as thoughts/feelings/senses. When the exchange is over, do not go into the feature, even if you are invited. Politely decline and thank them. Tell them you will return in your body soon and that you will bring gifts.

Bow, turn, and go back the way that you came. Retrace your path until you see the gate before you that you stepped through.

Step through the gate and through the altar. Stop and look back; you may see that either the guardian or another being has followed you. Bow to them, then go back to your body and sit into yourself. When you are ready, open your eyes.

Write down everything that you saw, using a computer, and what impressions and interactions you had of what happened.

Once you have done that, go back to your ritual space and go around the directions, closing them all down except for the direction that you visited. Blow out the candle in that direction, but see the gate stay open. Within a week of doing this work, as soon as you can, go and visit the site physically.

8.2 *Task: Visiting the site physically*

When you are ready, it is time to go and visit the site. Take with you gifts of honey, chopped up fruit (like grapes or apple chopped into small bits), and take a pin to prick your finger. Leave your phone in the car or turn it off—work without distraction.

When you get to the site, take your time walking about it to get a feel of it and also to allow the land to adjust to your being there. Find a spot where you can sit and not be disturbed. Still yourself and sit quietly. Just listen and observe nature around you: watch the birds, insects, spiders, etc. all doing their work.

Once you are nice and quiet, remember the guardian and retrieve the image or feel of the guardian: focus on the guardian and on no other thoughts. Ask permission in your mind, and also using your voice, to make contact with the spirit of the site/feature.

Observe any changes around you, any birds, insects, or animals that appear around you, and be respectful to them (like don't squish a spider that appears at your feet, for instance), as they are all children of the site.

Close your eyes and retrieve the sense you had in vision of being before the spirit of the land there. Once you have a sense of that being, or can imagine a shape or image for that being, then once more introduce yourself.

Take the pin and prick your finger. Squeeze the blood onto the ground and once more tell them about who you are and who your family is. They may or may not appear to you in vision; don't worry if they don't, but if they do and you get a sense of their power, and what they are, ask if they would be willing to let you learn how to work with the land as a magician.

If you do not get a visionary connection, don't worry: sometimes the first connect works in other ways, particularly if you are not yet skilled in vision work. Sometimes it is just a feeling, sometimes it presents through the birds and creatures, or the wind.

Get up and find a safe place to scatter the fruit bits and to pour the honey. The fruit is for the birds and creatures, and the honey is for the being/land. Speak out loud, saying that you wish to learn how to work with that land and that you are willing to help the land/spirits in any way that you can.

Move away from where you put the gift and have a wander around. Watch the ground for an interesting stone or a curious stick: if there is something there for you to take away and work with, it will stand out for you.

At this stage, various different things can happen (and take your time in this place, don't rush around, often the contact needs time to unfold). You may find an interesting stone, stick, bone, or feather, or you may come across an injured creature/bird which is presented to you for help. Or you may have an encounter with a bird, insect, or creature: these are all different, subtle ways that the land can reach out to you.

I have had times when virtually nothing happened, and other times where astonishing things happened. It all depends on the power of that land, the willingness of the contacts to communicate with you, and whether there is a need within the land spirits to connect with a human magician.

As you wander around, pick up any trash that you find. This is a really powerful thing and is something very few magicians think about.

Trash can sometimes be annoying but harmless; other times it can devastate an area in terms of damage to wildlife, and physical objects are not things that spirits can pick up, but humans can. The simple act of taking a bag out with you and picking up trash whenever you find it is a major service. This simple act tells the local spirits that you care and are willing to maintain an area.

Visiting a site regularly and picking up trash, and leaving food for the birds, are all simple, undramatic actions that you can take which make a big difference and are a form of magical service to a land. Later you will learn ways of working magically to help an area be properly

maintained energetically, and this in turn will lead to friendships with local beings who will work magically with you.

When you have finished your visit to the site, (stay a while, sing to the land, hang out, lay down and sleep, or just wander about) keep a dream diary over the coming days and weeks to see if the spirits of the site reach out to you in your sleep. Sometimes you get very clear communication dreams; other times it can trigger strange dreams that make no sense. Don't worry about that, just write them down and keep a record that you can go back to in the future.

Learning to connect with the nature around you is a very powerful and ancient magical working method, but because most humans have been cut off from nature for so long it will take time to re-establish lines of communications. Take it slow and steady. Adopt a site, go and visit regularly, hang out, watch the birds, let things talk to you, and slowly build a relationship with it.

When the time is right, which could be straight away or may take time, the land spirits will slowly start to connect with you and show up in visions, magical workings, and dreams. Birds will come and visit your home, and things will start to change around you. Sometimes if the site is very powerful you may get quite immediate communications and a shift in your early magical work. Whichever way it goes, just go with the flow and use your common sense.

If you come home with a feather, stone, stick, bone, whatever, place it on the altar of the direction that the site is in. Don't place them according to the pattern of magical tools (stick/south, feather/east), because they are not magical tools; rather they are gateways to contact.

Through the object, you can maintain a thin line of connection to the site, and by having it on the altar when you work it will alert the land beings at the site that you are working magically, which in turn will let them know that you may be someone worth working with.

You can use the object as a way to strengthen the contact if you sit with it in your hand during a meditation. You can also use it as a focus to continue visiting the site in vision.

Visit the site in vision once a month, usually near a full moon, using the same pathway that you used in the above vision. Go, say hello, ask if there is anything they need, observe, listen, communicate, and then come back. Don't go and dump on the site by telling them your problems, or asking them stupid questions (can you tell me about god, or how to get power). And physically go to the site once a month or more, clean it up, hang out, take gifts, and just chill out.

Eventually you will learn to step into the inner magical realm of these land beings and commune with them directly in a powerful way. You will also learn to work with the creatures of a site, learn how to look through their eyes, to read the weather from the way the land and creatures act, and that in turn will teach you how to work with the raw elements of nature as magical tools and co-workers.

I wrote a book specifically about nature magic called *Magic of the North Gate*. This might be a good time to get that book and read it. It goes into depth about various ways of working with nature, and I will not be repeating those methods in this course (as there is no need to, it is already in the book). Instead the course will look at nature magic from another angle, so that, along with what is in the book, you will get a whole tool kit of nature magic techniques.

Keep good records of your interactions and experiences with nature, and these notes can be on computer, it is not necessary for these to be handwritten.

8.3 Module Two Summary

By now you have learned the base foundation skills of ritual, tarot, vision, and patterning, and you should be practising these skills regularly. You have also begun the process, through writing a journal, of learning how to use your hand to transfer power into a sigil or

a word. These baseline skills are a rock that you stand on in magic.

Magical training is not about learning an endless ream of rituals and incantations, nor is it about owning tons of grimoires: that is the sign of not knowing how magic works.

In reality, the magician has an understanding of base structures and techniques which is often not a large base, but an important one. From there, the magician learns about all the different powers, beings, realms, and actions which inform them about which base techniques to use when, where and why.

This module that you have just finished taught you about basic patterns and how they work. From that understanding, you will slowly learn how to construct your own unique working patterns that are individual to you, but most importantly, because you are learning the actual nuts and bolts of patterning, any pattern you do create in the future will work and will work well.

The next module is about deep inner powers. It might seem an early point in training to introduce these powers to you (don't worry, you will not be dipping your toe into the magical depths yet) but without an understanding of these power dynamics you will not fully understand some of the magical techniques that you will learn in modules four and five.

You will be introduced to these powers of creation through reading the texts, and then by applying various methods of engagement that work from the baseline of the physical world of your own life before you later go on to learn how to engage with them directly in the depths of the inner worlds: that is the work of an adept.

Make sure that you have by now established a rhythm of work in which you are practising the rituals and techniques that you have already learned and that you need regular practice with, while also studying a new lesson.

If you are getting to a stage where questions are arising for you in your training, do not seek to find answers from me or anyone else. Simply write down those questions and think about them. Come to your own solution and conclusion for now, as you really do have to learn to make steps, decisions, and discoveries (and mistakes) on your own.

Well done for getting to here and not giving up. Practice your rituals until they are second nature: you will need that skill in the work that is to come. You are making major leaps, probably without realising it, and while you are learning those base techniques you are also learning how to mature as a spiritual being. Well done!

