

QUAREIA—THE INITIATE  
Book Ten

Josephine McCarthy

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## Course Advisory

*The Quareia takes a magical apprentice from the beginning of magic to the level of adeptship and beyond.*

*In order for this course to work, it is wise to work with the lessons in sequence. If you don't, it will not work properly.*

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## **Initiate Module IX**

# **Working with the Spirits of the Land**



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## Lesson 1

# Beings of the Earth I

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Throughout the course so far you have learned how to connect, honour, and commune with various land features and beings, and how to tend the land and its features. Doing this over a span of time has not only introduced you to the land, but also normalised your energies to it, and vice versa.

Connecting with, then working in service for the various aspects of the land puts you in a working relationship with these beings and features which opens the door for you to learn how to operate as a magician with them. The next step is to develop various methods unique to you so that you can operate practically as a magician with these powers and draw on them when needed.

Just remember to treat these features and beings with the utmost respect. You do not command, bully, enslave, or 'use' these powers; you work alongside them when they turn up, and get into a two-way working relationship where you help them and they help you. Always keep at the back of your mind that these forces can be very powerful. Mutual respect and co-working can expand your magical practice massively, but abusing them will put you on a path of destruction.

In this module we will look at the practical working methods a magician can use to draw on these powers when needed, and ways of giving back in service: it should always be a two way street. You should always be willing

to help them if they ask.

Another thing to remember with nature magic is that whatever is needful often happens despite what you are doing—or *not* doing. When you build the relationship through service, and you see a need in nature and fulfil it, nature will respond in the same way. If they see need in you, even if you are not aware and have not asked for it, then they will give. When you become aware of this, always thank them, and keep an eye out for when they may need you, even if they do not ask. This can be as simple as picking up litter, giving a being shelter, magically protecting a land feature, or giving companionship. Always keep the scales balanced, so they do not owe you and you do not owe them; rather you give where it is needed and receive when you have need.

In this lesson we will look at working with rocks, rock beings, and faery beings of the land that are connected with rock and earth. We cannot cover the whole collection of land beings in one module—it would be like covering the whole of humanity. The list of beings and their characters, complexities, and differences are vast. However by looking and working with some of them you will learn a general working approach which you can then apply and experiment with.

**Note:** for this module it would be very useful for you to have the book

*A Dictionary of Fairies*<sup>1</sup> by Katherine Briggs. You will be able to use it for reference and read up on old folk tales which often have gems of advice hidden within them.

## 1.1 Overall approach

When working with faery beings, land beings, and so forth, there are some basic things that are worth keeping in mind that tend to apply to all of them. The first is balance. Land beings without physical bodies, like faery beings and so forth, draw their information about you from your energies. Humans tend to look at faces and bodies to decide whether or not a person is good. We look at physical features, vocal cues, how someone dresses, how they smell, what they do, what they say, how they act, and so forth. Faery beings read your energies.

If you behave badly or in a degenerate way then they will react badly to you. Such actions in a person tend to project through your inner energies. We humans can also pick up on this energy vibration, which translates to us having a bad feeling about someone or a sense of knowing that they are bad. But modern life has taken that out of most humans.

If you are trying hard to mature and evolve then they will also pick up on this—and they are more likely to be forgiving of a ‘trier’ than they are of an asshole. You may get a warning shot from them if you overstep a boundary or have an asshole moment, but if in general you are trying to be the best person you can be then they will be helpful, forgiving, and friendly—to an extent.

The problem with magicians starting to work with faery beings is the difference in their understanding of what is right and wrong. Moving a rock that is a home to a spirit, dropping litter, chopping down the wrong tree, or hacking away at a bush without warning it can be terrible crimes in their eyes. Not paying your electricity bill, walking naked down the street, walking out on a marriage partner, or leaving a job without

notice—things many human societies consider bad—faery beings don’t give a shit about.

So you have to learn to think outside of your own human and cultural box. For some magicians this is obvious and easy; for others it can be a startling revelation. When unsure, fall back on the basic rule of thumb: have your actions caused any imbalance of scales—yours, the land’s, or someone else’s? For the land, do not think in New Age or Disney terms. Nature is not cute; it is tough and merciless at times.

Nevertheless pouring engine oil in to water courses or on the land is a terrible crime to nature, as is tossing a plastic bottle out your car window. The consequences of these thoughtless, lazy actions can bring death to creatures, which in turn will ensure that they will not work with you.

You will learn as you go along; just keep an awareness of your actions and how they affect nature around you. If you have an overgrown patch of land that for its health needs cutting back then tell the bushes and the land what you are going to do and why. Give the bushes time to warn others and to withdraw their consciousness down into their roots. By cutting them back you are servicing the land: if there are no deer or other animals to eat them and no wolves to keep the deer in check then you have to step in and restore balance.

But if instead of pruning those bushes, which are serving a purpose, you hack them back and totally destroy them, just because you want a neat garden, then you are more likely to get a negative response. This nature work will slowly change how you view the world around you, and that will open up a whole vista of magic to you.

## 1.2 Faerie beings that interact with humans

Each country and culture has its names for these beings, but the basic descriptions are more or less the same. Where you live (city or countryside) and how long it has had human interaction will determine whether or not you come across these beings. You are less likely to

<sup>1</sup>Also available as *An Encyclopedia of Faeries. Ed.*

find them in a modern city, but you still need to learn about them as you may very well bump into them in your magical work at some point.

In the British Isles these types of beings, which are many and varied, appear in folk tales, local legends, and also current rural communities. They have names like Boggles, Piskies, Hobgoblins, Elves, and so forth. Their main common feature is that they interact with humans when the two species cross paths. They will help or hinder a human depending on the type of person the human is and the faery being's agenda.

They are not cute little fantasy figures; they are real and sometimes dangerous beings that can cause all sorts of problems, or be very helpful to the magician. These are often the beings that cause the phenomena known as poltergeist activity. The trick is never to ask them for help, and to never 'pay' them for any help when they give it. Their reasoning can be far away from our own, so always tread carefully. If you live in the countryside then you are more likely to come across them. The energy generated by magical acts and by the magician makes you very visible and interesting to them.

So how does a magician work with these wee folks? This is the simplest of all the working practices we will cover in this module, as they are not generally beings to do direct magic with, but they can be useful to have around and may occasionally step into your magical acts. The interrelations outlined here are for those beings that have lived close to humanity for a long while. If you live in wild land and they turn up in your house then you may have to take an approach of 'try and see what happens': experiment and learn as you go.

### **What they do.**

These beings can stop fires from getting out of control, can help you find things, can repel parasites from a house, can guard things, anchor things, and generally watch over everything. They can warn you if danger is coming,<sup>2</sup> if an animal in your house is getting

sick, or if any magic you are doing is causing problems for the land. If they are reacting to any unbalance in you or your work, or wish to get your attention, then they will hide things from you like keys, jewellery, purses, and money. They will wind up your cats by scaring them, make candles or fires flare, knock over things, throw things, break things, and dart about energetically so that you will pick up on them, such as by seeing them moving around out of the corner of your eye. Think in terms of the actions of poltergeists and magpies.

### **How to be around them.**

If they do move in then do not ask them to do anything and do not purposely give them anything. Rather leave out a cookie on the table top for them to 'find'—and make sure it has no animal products in it. It is also best to make it yourself so that it is not laden with chemicals. Be careful with sugar: when I once left out sugar cubes it seemed that their inner energies reacted to it as the body of a child would: they got hyper and naughty.

If they have moved in with you and are being helpful then sometimes leaving out a little house for them seems to amuse them and becomes a playground for them. We have some that have moved in, and when my partner made a series of little houses for his own amusement they promptly moved into them—which means we now cannot move those houses. But they keep an eye on the candles for us, keep gribbles out of the house, and help me find things. They watch over the magical objects in the house and warn me in dreams if something is trying to get in. I ignore them for the most part, but occasionally leave out food in the kitchen or sparkly things on the mantelpiece for them to find and play with.

I have found them a very useful addition to the magical household and where I live now is literally crawling with them. But I have lived in places where they were just not there, or did not appear to be. They were in the areas where I grew up as a child, and I would leave things

<sup>2</sup>They will trigger a warning sense in your mind.

out for them; but in some cities where I have lived they were nowhere to be found.

Where I now live has a long tradition of these beings helping local miners. There have been working copper mines here for over two thousand years, and there are old stories about them warning miners before cave-ins, and helping the miners find good seams to work. These were known locally as *Knockers* and would use knocking noises to tell the miners where the best ore was. They are beings that operate through noise and vibration, and though the mines are no longer worked they are still around...

They do not like certain noises or types of music. If you live near very old mines or caves and your house has a bad reaction to certain music being played or certain sounds then you likely have one of these beings around. If so be careful what music you play and what noises you make, and keep a neutral attitude towards them. Then observe how they act in your home, and if they like you then they will help you. Later in this module we will look at the beings found in caves and mountains in more depth, and the powerful magical aspects of work with them.

### 1.3 Rocks and rock beings

Stone, rock, and rock beings can be worked with magically in lots of ways. In your training so far you have learned how to sink down into stone and sleep there, and how to pass through rock as you descend into the Underworld. This slowly got you used to passing into dense substance and also into the slow, deep consciousness of the beings that sometimes reside in rocks. You also worked a lot with stones: putting things in them, talking to them, and so forth. Now it is time to take this a step further. Let us look at some of the practical applications of working magically with rock, then in the exercises you will figure out for yourself, through experimentation, the many different ways you can apply this work.

### 1.4 Prisons, hideaways, and houses

Large rocks can act as repositories for many different types of beings. If you have removed, or need to remove, a troublesome being and put it somewhere, then if it is a land being you can deposit it in a large stone outcrop. This will essentially trap it there until you can figure out what to do with it; or you can leave it there if that is where it actually belongs. For instance, if a destructive being surfaces from the Underworld—which usually happens because some stupid magician somewhere has released them—then putting them into a large stone outcrop will hold them indefinitely. They will eventually sink back down into the Underworld and release into the Abyss.

If they are from the land or Underworld then taking them into the Desert will be very hard, as it is not their natural territory. Likewise a being from an inner place such as the Desert is better sunk in the desert's sands than externalised in physical rock, where there is always the chance of something going wrong and them being released into the physical world.

I have had to put powerful destructive beings in rocks, cliffs, and gorges. When you try to put them in the right place, often other beings will turn up to help. Just a word or warning, though: if it is an active destructive being then do not put it in rock connected to an active fault line or volcano. Such action can trigger the land feature—as I once found out...

Dragon, reptilian, snake, and serpent beings/power can be safely put in rock, and it is more their natural home than running energetically around in the physical world creating havoc. We will do practical work with dragon power in the adept section. Using rock as a prison appears in some European legends, including some versions of the Story of Nimue and Merlin, where Nimue traps Merlin in rock.

Rock's ability to hold energetic life also makes it a great hiding place for a magician. If for some reason you need briefly to vanish

energetically from sight then you can step into an outcrop of rock. If you wish to cloak yourself then work with a fist-sized stone, to which you have magically connected the Foundation Stone or your stone shield, and withdraw into it: this will make you vanish energetically. And if you wish to invisibly observe your magical space from a distance then passing in vision into your stone shield will let you look out, unseen, into your magical space or temple. This is a very old technique and one I have used many times for all sorts of reasons.

You can also use the same method to pass into stones in a stone circle or alignment to feel into the circle's power or to commune with any remaining spirits. Not all stone circles are magical; some were circles of social gathering. But some are weather circles, some are places of sex and death, and others operate to protect an area or to mark out a power spot. By passing into the stone you can determine what the circle was used for and whether it is still operating and can be worked with.

## 1.5 *Tasks: Rock skills*

Here are some technique exercises that you can do so that you can practice and gain the skill:

### **Sinking into rock**

If you live near large rocks, cliffs, and so forth then you can work with them. If you do not then sink into the ground until you hit rock, then move into it. Cast your mind to the rock and still yourself. Move in vision into the rock and sink deeply into it. Wait and rest in the rock until your breathing and heart rate start to lower. Feel into the rock for consciousness: rock consciousness is not like a being; it is very slow and dense, but you will know when you find it. Do not try to talk to it, as rocks do not communicate that way, but you will feel it if the rock becomes aware of you. Often our visits are too brief for the rock to pick up on you, as they operate at a very different speed and vibration to us. Just remember, rock is the ultimate vessel and so it is a container.

Practise this a few times until you can quickly sink into the ground or move into a rock and stay there silently for as long as you can. Should ever a massive and fast power sweep across the land or a dangerous being come after you, then moving into rock is one action you can take to vanish. If you move into your stone shield then you will instantly become invisible. The other option, under such circumstances, is to scatter in all directions at once, which is a way to become 'Void.' These are things that you need to practise to put the instinct for immediate reaction there within you. If you only know these tricks intellectually then they will fail.

I have used these techniques when major destructive or aggressive beings have, for various reasons, come after for me. Scattering or vanishing in rock has saved me many times. Try the technique at a dark moon so that you totally vanish, then try it in daytime to feel the difference.

### **Putting beings in rocks**

Another technique to practise is putting beings in rocks. Obviously you cannot go around randomly imprisoning beings, but when you do find a parasite, either attached to a family member or within yourself or your home, then find a good-sized rock and put the being in it. Take it into the rock in vision, then step back out again leaving it there. Then bury the rock. Do not leave it in sunlight or put it in water, as it will escape. Drop the stone down a hole—or dig one yourself and fill it in when you're done.

### **Looking out of your stone**

The other technique to practise is going into your stone shield and observing from within it. When you are away from home and have some time to meditate without being disturbed, go in vision to your house. Go to your stone and pass into it. Sit in your stone until your body starts to slow to the rock's vibration, then push your face against the inside of the rock as if pushing against a membrane. Don't push out of the rock, just lean into its 'skin'. Look through the skin into the room. You will not

see the furniture etc., but you will see beings, people, and animals that could be there.

Practise this a few times and put your stone in different directions before you go out so that you learn to feel the difference in the room when observed from different directions and gate positions.

### Travelling in vision to stones

The last stone technique is to go in vision to a large outcrop of rock or to a stone circle or alignment. In vision place your hands on the stone and feel into it to see if there is a being already within the stone. If you do not get a hostile response then pass into the stone and commune with the being there. This will teach you about the many and varied types of beings that take up residence in stone. Always be cautious with these beings and never commit to anything with them. The wide variety of beings that live in stones can be faery beings, dragon or serpent beings, ancestor spirits, and so forth. Tread carefully, be respectful, and learn as much as you can.

What you find will tell you a lot about the power in the land in that area, and will introduce to you many different beings.

My first encounter with dragon power came when I moved into a massive rock face. I just wanted to introduce myself to the area and was not expecting to find such a being: it was vast, powerful, and it frightened the shit out of me—and I think I stunned the dragon being, too. But once I got over the shock I went back and visited a few times, and I learned to work with that power in different ways.

Some of the beings you find sleeping or resting in rock will be willing to work with you if there is a massive threat to the land, and they will often ask for service from you. Do not engage in that way until you have got used to them and used to being in rock: give your body a chance to adjust by practising a few times. I have worked with serpent and dragon power in rocks when there has been nuclear contamination in the land, or to slowly release pent-up power in a fault line that had gotten to dangerous levels.

## 1.6 Dwarves and giants

One of the simple dynamics you will slowly come to understand is that the climate can dictate what types of beings one finds in the land and the rocks. In deserts you tend to find long, thin, fast beings that move quickly through the sand. In more temperate and colder climates you will more likely come across dwarves and giants. Where I live in Southwest Britain the land is littered with them.

These beings seem to appear together, with the short beings being connected to the seas and weather and the giants connected to the rock outcrops, land vortexes, cliffs, and so forth. They appear to us in vision as small people and big people, as that imagery is telling us about their power and energy. Sometimes the imagery can also be connected to far distant ancestors.

Many different countries and tribal cultures have legends of small people and giants, and the consciousness of these people/beings can still be accessed in the land, particularly in rock features. Other times what you are seeing are land beings that present in these ways, and the only way I have found to tell the difference is by working with them in vision and out on the land.

If you try to move into a large outcrop and it rejects you then you are probably trying to move into a giant who is living in it. I do not fully understand the difference between an outcrop that is a vessel and an outcrop that is an outer manifestation of a large rock being or giant. Some stones are just stone, some stones are vessels, and others seem to be beings, but my instincts tell me that the outcrop is the *home* of the large being, not the being itself. It would seem to me that the ones that appear in vision as large beings are really rock vessels filled with very big beings that over time have taken on the rock's identity. Always remember, *rock is a vessel that holds*. I have found goddesses, ancestors, faery beings, fire beings, serpents, giants, etc. in rock. Sometimes they appear as themselves and other times they appear to be beings of rock. Think of rocks like houses:



some are empty, some house many different people, and sometimes they house a person, animals, and so forth.

If you live near a lot of boulders or large rocks, as opposed to a cliff face or outcrop, then sometimes you may be lucky enough to find rock beings or giants within them. If you need an area guarding then you can ask them to guard it.<sup>3</sup> Sometimes they will ask you to do something in return. I have worked with large boulders that have rock beings/giants within them, and asked them to guard things. They will position themselves in spirit around an area and will patrol until you ask them to stop. I suspect this sort of mechanism was sometimes employed in the early stone circles in Europe.

In return they have often asked me to move stones from one place to another: as humans we have the ability to pick up something and move it, something stones cannot do for themselves. If a being within a stone wishes to travel from A to B then they will ask a human or an animal to move them. Sometimes, though, the reverse happens and a human will pick up a stone and take it away, which will enrage the beings within it. There are countless tales of visitors to Hawaii who have taken rocks home, only to be hounded by nightmares and bad luck until they post them back home to Hawaii. The goddess Pele in Hawaii does not take kindly to having her rocks removed. And I too have fallen foul of picking up rocks only to be shouted at to put them back.

On the other side of the scale I have been asked before to bring home huge rocks and place them in the garden. They immediately became home to various faery beings who oversee the land there, and I tend them as faery habitations in my garden. In return the beings that moved into the rock have taught me a great deal about the land here and how to look after everything around me. So if you have large rocks near where you live then go and explore them, and talk to any beings you find.

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<sup>3</sup>Asking something of these large beings seems safer than asking faery beings for something.

Through working with some of the information and exercises in this lesson, you will come to realise a great deal more about rocks, how to incorporate them in your magical life and work, and how to be of help to them. Always have a two-way relationship with rock beings, and if you ask them for help then always be ready to be of service to them in return. You can also acquire much knowledge in this area of work that will teach you a great deal more about your stone shield and the different ways it can be worked with magically.

## 1.7 Sleeping armies

In your studies you have come across sleeping armies, for example in the Welsh mythology you looked at. Besides the sleeping spirits of human armies I have also come across what I term as faery armies: a collective of beings asleep in the land, usually in hills, and that will awaken—or can be awoken—in times of dire need.

In places like Britain they can appear to us as humanoid, which is their shared vocabulary with humans. In more wild places they can appear as a collective of very strange and hostile-looking beings gathered together and sleeping in a hill. If you come across these armies in your visionary work out on the land, do not awaken them or interfere with them.

The only time to wake them is if the land and everything living on it is in dire need. They will not get involved in the petty politics of human societies, but if there is an invasion on the land that will devastate everything, be it a human invasion or a major attack from inner beings, then they will rise and fight. They can be called to rise but, again, that should be done only when everything is at real risk.

The reason for this is that when they awaken and fight, they will destroy everything unbalanced in their path. Their appearance maybe faery, but their power is that of the deep Underworld, what we would call a demonic power, and anything that needs destroying will be destroyed. Legends of these armies are scattered around Europe in areas where the locals were aware of these beings. Having

come across them in vision a couple of times, I have learned to tiptoe very quietly around them. Should you come across them, do the same. Observe, then leave quietly.

## 1.8 Black dogs

Seeing black dogs in vision, in dreams, or out of the corner of your eye out in the countryside, is a potential sighting of a *faery dog*. These faery beings appear to us as black dogs, sometimes accompanied by a featureless ghost-type human apparition. Very occasionally they can appear as a solid human and dog who suddenly vanish.

These are common in Europe but I have also seen them in Montana, so they may be all over the place. These 'dogs' are guardians, and usually guard stone circles, sacred groves, power spots, healing springs,<sup>4</sup> and the houses of old people who tend to the faery beings on the land.

They can be benign or truly dangerous depending on what you are doing and why. If you are lost out in the countryside, particularly in a wild area, then an old man and a black dog, or just the dog, may appear out of nowhere and will seem solid and normal. They will give you directions, then vanish.

When I was a child we lived on the edge of the moorland, and when the heavy mists came down it was not that unusual for a stranger to get lost and then turn up in the village with a tale that a black dog had guided them off the moor.

However if a person disrespects one of the sacred spots then the dog will attack them and physically injure them, and they will also be plagued by nightmares for weeks afterwards. When I lived for a while on top of a sacred mound, we and our house guests regularly saw a man walking a black dog through our garden, which was the remnant of an old apple orchard. There was nowhere for the man to come from and nowhere for them to go, but he and the dog would appear regularly and then vanish: he was patrolling the hill as was his job throughout time.

<sup>4</sup>Along with spirit boars.

If you come across a black dog when working in vision out on the land then be respectful and be aware that you have drawn near a very sacred or special place. Back away quietly if the dog is standing guarding something. If the dog wants you to follow then tread carefully and bear in mind that the spirit does not have your welfare in mind; he is more concerned with the land's welfare and the beings he guards.

If you come across a black dog in mythology or faery stories then probably whatever the story is about has a sacred element to it. Often old faery stories were Christianised and the older characters changed to make them more suitable, so you have to read carefully to tease out the pertinent information.

## 1.9 Tasks

Do the visionary work outlined in the lesson and the experiments with moving into stone and working with stones.

Set up your work room, then go out into the inner landscape, as you have done before, but this time step forward with the intention of stepping into the timeless landscape as it is now. What this means is seeing the landscape before humans took up habitation, but within the timeframe of human existence. Go in each direction through the gates and note the beings you see, or any evidence of their presence. If you see situations where beings have been trapped, usually because of human buildings or constructs, then release them and help them. Take note of where it is and the surroundings, and when you come out of vision go visit that area and see what there is causing problems.

If you live in the countryside or you have a garden then create a habitation for any faery beings who may want to move in or who need shelter. This does not mean making a gaudy New Age 'house'; rather it can be a large stone or collection of large stones, or a miniature house made of stones and natural substances. Do not dress it up, and do not draw attention to it: keep it simple, tuck it away in a corner somewhere, and leave it alone. Occasionally leave a bit of bread or a cookie or fruits nearby

for them to find and for the animals to eat. Often nothing moves in, but occasionally you will find that land/faery beings has taken up residence—you will know as soon as they do, as everything will change energetically. If they do then make sure you use no pesticides or such like in the garden, and be careful of what you uproot, plant, or cut down. You will need to pay far more attention to the garden/land, but also be careful not to enrage them by cutting or damaging a special plant, or letting a hostile plant run wild. You will know if you have made a mistake as they may strike you or threaten you. I once started to cut back an old bush that had become leggy, and I didn't warn the bush. I was immediately struck with terrible arm pain. I apologised to the bush, explained what I was doing, then tried again. It was fine after that.

When they ask you to do something—and that request will usually come in a dream or show up in a reading—then do it. Build a slow and steady relationship with them, but never ever underestimate them. These days people think of things like faery beings as being cute: they are not. They can be very troublesome and, at times, dangerous. Tread carefully and learn to work with them and live alongside them, as they are part of magic.

When you work in your magical space, particularly if the work is about the land, balance, or working with goddesses, then be aware of these beings around you and acknowledge them. If you are working with the element of earth then cast your mind out to the rock outcrops and rock beings in your area, and ask them if they are willing to work with you in whatever you are doing.

If you live in the countryside or have a private garden—if not, go out to a country area near where you live—work the directions. Use no tools, no altars, and no flames. Simply define the directions in your mind, 'see' the gates in the directions, and go around the directions as you would in your workspace. As you work around the directions and silently do the Fulcrum with no tools or dressings, you will find that certain beings draw close to observe what you are doing. Acknowledge

them and continue with your work.

Doing ritual and/or vision work to establish balance or contact will draw them close; then they can see who you are and what you are doing. Once you have finished, sit down and mediate. As they draw close, if any of them try to communicate with you then answer their questions. Let them be curious and tell them that you are a magician willing to be of service. Your intention is to forge alliances, friendships, and working relationships. If you do this a few times then you will find that whereas in your magical space you draw in angelic, deity, or inner contact beings, doing this out in nature draws ancestral spirits and land/faery beings. Build the same working relationship and help when asked, but do not in general ask them for help: rather do what you need to do and if you do need their help then they will step in and work with you.

There is no formal or ritual way to work with these beings; rather they will build a friendship with you and when they see real need then they will step in—so long as you are willing to do the same for them. Each relationship is different, each situation is unique, so you have to draw on everything you know, along with your instinct and inner senses, to develop a strong, long-lasting connection with them.

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## Lesson 2

# Beings of the Earth II

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In this lesson we will look at and work with other types of land and faery beings besides rock beings, which are the most common. We will also look at the specific issues surrounding, and methods for working with, these beings on different lands. First we will look at beings of the air.

### 2.1 Birds

Birds are particularly important to a magician. Forging friendships with them, then learning how to work with them—and as one of them—is a key skill in magic. Birds are strange creatures that we take for granted because we see them around us all the time. And yet they are astonishing creatures and very magical, just like cats. Birds are often intelligent, and certain types of birds are very intelligent, resourceful, and magical.

There are various ways a magician can work with birds, from observation and physical communication to flying with them and even mimicking them. The first step is feeding birds—which you should have already started in your apprentice work. This marks you as friend instead of predator. Watching birds carefully is the next step. As always with people living in modern societies, birds are often ignored or considered pests; or they are romanticised. Magicians will often wish for a pet crow, or something similar...

A major step in the magician's mind is to move away from the 'pet attitude' towards a mutual respect. Having a pet crow might seem romantic, but for the most part it can be cruel. If you live with a bird then you have to be home at all times. You must always be its partner, and you must never have a human partner, as it will cause depression and jealousy in the bird. Leaving a bird alone each day while you go to work is a horrible thing to do, and though the bird will survive it will not flourish. A good magical relationship with a wild bird is one where you respect its life in nature, but you forge bonds with it without trying to cage it—which is really imprisoning it.

For a few years I worked with severely traumatised, injured, or mentally ill parrots, and often their trauma came from its imprisonment. I had to teach the birds the meaning of freedom, what 'flock' meant, and how to live out their natural instincts. It was a heart-breaking job, but we managed to rehabilitate mentally damaged birds and get them into sanctuaries where they could fly freely with other birds. I have also worked with wild birds: crows, owls, sparrows, and so forth, always releasing them back into the wild as soon as they were able to fend for themselves. It is often said that if you hand-raise a bird then it cannot go back into the wild: that is not true, but it does take time and skill.

Through that work I slowly learned a great

deal about birds, not just about their rehabilitation but also about them magically. They are very magical beings, and building a magical relationship with them over time can greatly add to your magical life—and theirs. So let us look at the different aspects of working with birds magically, and as an initiate learn the practical work so that you know it. If you develop a strong pull to work more deeply with birds then I can tell you that it is the most magical and rewarding path to walk.

## 2.2 Augury/communication

Birds are strongly drawn to magical energy and to energy fluctuations in general. You have done some work already watching birds, but let us take things a bit further. When you start a connection with birds by feeding them, providing shelter, and generally respecting them, you begin a slow process of energetic connection that can build powerfully over time.

The first step is observing the birds around where you live. What birds are present? When do they vanish for migration, and when do they come back? As you watch them coming and going you will start to notice that although they migrate at the same time each year, the actual week or day that they leave or return will tell you about the coming weather.

Different birds react differently to weather, energies, and so forth, and some are more sensitive than others. When certain qualities of storms are coming, for example, the crows will vanish. They do not leave for every storm, but if one is coming that is dangerous or has a destructive consciousness, then the crows are usually the first to get out of its path. This tells you something is coming and you need to hunker down.

Where I live, I have learned to tell not only weather patterns, but energy tides and magical flows, by watching the birds leave or arrive. Blackbirds do not like certain types of magical energy, and will move away from the area if there is a tide or pattern that is magically destructive. I could write a long list of different birds and their reactions, but

it would be useless to you for the most part, as each landmass and type of bird is different. The only way to tell what is what is by observation. This and other actions of birds forms the basis of augury from observing birds.

However, the trends for some species, such as owls, do carry over across landmasses. Owls are messengers and give warnings, usually about death or endings. They will draw close to a house and call if a pattern of death or massive change is around that house or area: the power attracts them. Ravens and crows are also good warning systems, and similarly will draw close if there is a death power building up.

By first observing and feeding birds, the bonds begin. They will slowly become aware of you as a magical being who is not a threat, though they will likely still be wary: this is part of their survival mechanism. Once those bonds start to strengthen, individual communion starts to build. I have a couple of ravens in my valley who come and tell me when there is magical danger around me. They land outside the house close to the window and scream at me until I get the message. They follow me when I go out for walks, and if they stay close to me then I know there is a dangerous energy around me and that I need to be cautious.

The next step is the birds coming into your dreams to warn you or to show you things. This is when the bird has crossed over from being attracted to an energy and is now directly trying to communicate with you. Once this crossover is made, friendships begin to form, and the birds will hang out more around your home. They will ask for food, sometimes to the point of banging on your window for it, and will try to raise the alarm for you if they pick up on dangers around you. If they become tame around you, do not try to develop pet relations with them: just let them be themselves.

My mother had a strong bond with blackbirds. They would waddle into her house in the morning for breakfast. She would leave the door open and they would come in, have food, land on her head, hang out, then leave. She never tried to close the door, cage them, or

interfere with them. They became her friends and would chatter to her, warn her, and keep her company.

To build these bonds, which is the first step of working magically with birds, first start feeding them. Have different types of food for different types of birds always available in the garden or on windows—which is something you should already be working with. Watch them, take note of when they vanish for a few days, and note down what happens at that time, either with the weather or the energy flows. Keep a bird diary so that you can plot patterns. Take note if your magical work attracts the birds or whether they vanish. Note down which breeds react in different ways. Take note of when a bird shouts a lot at you or comes very close to the window, and take note of what happens in your life around that time.

For instance, recently a group of screech owls came very close to my house and were calling long into the night. I presumed it was for the old lady who lives next door, as she is dying. But it wasn't. The following morning I got news that a baby in our family had died early that morning. This is an example of a crossover.

If it had been death energy in their environment, like from the old lady next door, then they would have very possibly gathered because of the energy around the death, and not directly to try to communicate with me. That wasn't what happened. The birds are directly linked to me and came to me to tell me that a death in my own line, away from that land, was about to happen: it was a direct communication. These subtle acts can be built on and worked with, and when you experience a crossover that is a direct communication to you then you know you have crossed from being simply in the same space as them to being their friend.

The more you build connections by feeding and watching, the stronger will be the bonds that will slowly start to form. Go outside and talk to the birds in your mind and also with your voice. Remember with the use of the voice that repeated sounds are a warning signal to a bird, so just use a single word

or sound. They talk well in mind-to-mind communication, though it may take you a while to understand them and for them to understand you. Start by thinking in terms of emotions and pictures, not words. If a bird turns up regularly around you, 'talk' to it and start a friendship. Never try to touch the bird unless they initiate contact: just hang out with them.

If you want to expand this surface level of work then learn how to tend to injured birds or orphaned babies. Such work can be specialised, but you can learn, and be ready for it. I always keep a heat pad, a dropper, and baby bird foods of different types in the house, just in case. I have had sparrows, thrushes, black birds, crows, doves, etc. all turn up on my doorstep for help. They will recognise the energy around you, that you are someone who can help, and they will come to you.

## 2.3 Flying

There are different ways of working with birds and flying: one is to fly alongside them as a bird, and another is to fly within a bird. These techniques take different amounts of magical skill. Care must be taken when flying alongside or within birds that it is okay with them and will not damage them.

The main reasons to do this work are to 'see' things or go places. Flying with or in birds allows you to look over a vista and see something without being spotted, or to get closer to storms or energies to observe them and assess their danger. If you fly as a bird, which takes skill, then you will appear in vision to others as a bird, not as a human: you can imagine the applications for such work.

The first step is to fly with birds. To do this you need to know about that type of bird's energy, its characteristics, personality, and power, and you must be accepted by those birds. The acceptance comes from feeding and befriending birds: now you know one of the reasons it was impressed on you as an apprentice to feed them and look out for them.

Once you have got used to the local birds and they are used to you, you can begin the process

of learning to fly with them. The first step is to still yourself, then to learn to shrink yourself down. Also learn that type of bird's idiosyncrasies bird: how it moves, how it preens, how it calls, and so forth: you will adopt its character so that you blend better with it.

As you shrink, use your imagination to take on the shape and appearance of that particular bird; and as the birds outside take flight, take off with them and fly with them as long as you can. When you feel that you can no longer hold it, fly back to your body.

Practice this a few times until you find you can fly with them without too much struggle. One you have gotten to that stage, the next time you fly, look around you—and look down as you fly. When you look at the land and its creatures in vision, it often seems different or a lot is obscured: you have to learn to look without your eyes. Use your inner senses to feel out energies, life forms, and so forth.

Doing this regularly, a couple of times a week, will build up your capacity to fly with a flock of birds without being rejected by them, to look down and see, and to understand what you are looking at and feeling. Always take on the form of the birds you are flying with; so if you wish to learn to fly with crows then work each time with looking like a crow, moving like a crow, and calling like a crow.

Spend a lot of time flying in the area where you live, so that when something odd catches your attention you can go physically to see what you spotted. Learning to fly with birds and learning to interpret what you see/sense can take some practice, but if you persevere then it can become a very useful tool for when you need to scope something out, check an incoming storm, or survey an area of land, or people, or animals. The hardest part for most people is learning to interpret what you see using inner sight and senses: try not to impose images with your own mind; rather let things appear in their energetic form and learn through experience to understand what they are.

When you fly with a flock there will be a very defined pecking order within it, and you will gradually come to understand who is in

charge. Once you figure this out, remember they are the head of the flock. You must follow the lead of the other birds in your behaviour. Never impose superiority in a flock, ever; simply be one of the birds. When you are comfortable flying with a flock or a few birds, then practice flying alone. It will feel different, as the energy of the birds will not be around you: just like humans, the energies of birds flow together and they can think as a team, which in turn becomes a hive energy.

Getting used to flying alone is important for a magician, as there will be times when you need an aerial view of something or will need to follow someone or find someone. It can also be useful when you want to cast your mind to a place a distance from where you are.

Should you build a relationship with particular bird, and that relationship becomes solid, then you can try to fly within the bird. Some birds do not like how this feels and it freaks them out; others are perfectly happy with it, as they get to feel into your energy and tap into your mind just as you feel into theirs.

However, this sort of work is draining on the bird and the magician, so it is not something to play with: use it only when absolutely necessary. You can develop this work in steps. If a bird starts to hang around you a lot, first cast your mind to them very briefly.<sup>1</sup> Slip into the bird for a few seconds, then come straight back out. Each time stay a little longer, but still for only seconds, not minutes. If the bird reacts badly, stop it. If the bird accepts you, don't overtax them, and keep your consciousness as small as possible. Build it up steadily so that you can move into the bird, stay there for a few minutes, and look out through their eyes: this is a natural instinct rather than a magically forced action, and each person will experience it differently. Your own instinct will guide you, as will the bird's reactions.

Learning to process the information seen through the birds' eyes also takes time and practice. Birds process information very differently from humans, and they use inner senses as much as they use smell, hearing, and sight.

<sup>1</sup>Remember the method of passing into rock? It is essentially the same technique.

It will take some time for you to understand the varied strands of information that come from the bird's mind—and be very careful not to push the bird. These techniques must be taken slowly and built over time so that no damage is done. Should you be successful with this work then you may find that the bird you work with starts to try and look through *your* mind and eyes.

If you are walking outside one day and you find that your sight is acting funny, that you are seeing things around you in a different way, and that you are feeling like a bird, then chances are the bird is experimenting with looking through your mind and eyes. Their energy is very different from ours and is subtle, so you may not notice the bird moving into you until it tries to 'see': then you will definitely feel it.

As your links build with the bird, they will learn how to energetically warn you. For some this comes as a sudden belly feeling; for me it comes through my inner senses, so that I can sense the energy of whatever is coming. It's hard to explain, but when a bird or creature warns you it is very distinctive from your own inner senses, yet it still works through them.

Just be aware that some birds and creatures can cope with this sort of contact and some cannot. Crows are the best birds to work with. We have two cats and I work with them magically, too. One is perfectly happy with me getting in his mind, communing with him, and showing him things. The other is not: it freaks her out and the moment I try it, she bolts. So tread gently and respectfully. And be aware that should you go down this road in your magical work it will be a two-way street: if you move into animals and birds, then they will move into you.

## 2.4 Guardians of waterways and springs

You have learned to work with waterways by connecting to the beings within them, and sometimes to the goddesses in water. Now it is time to learn to work with the animal and faery spirits that often guard particular

springs, wells, and natural ponds. You can also come across these guardians at certain river heads—the area where springs and bogs start a river.

When connecting and working with these guardians, you are connecting not only with a guardian but also with an interpreter and go-between who will work between humans and the river consciousness. This has a variety of magical applications, and these guardians can teach you a lot about the specifics of what that spring does, what its power is, and how to work with it.

Different springs have different powers: some are healing springs, some carry warrior power, and some are storytellers that tell of the area's energetic history—teaching springs.

The sorts of creatures that guard springs are ravens, crows, owls, bears, boars, and pigs. Sometimes these guardians also manifest as physical creatures. For example I have come across sacred springs guarded by crows, owls, snakes, and bears. In one of the areas where I grew up there was an ancient warrior spring that in the past was guarded by a boar: it was called the Boars' Well. I used to visit it often, and what came out of the spring was a power aligned to female warriors.

The spring's guardian showed me women who used to live near the spring who forged swords. When I researched this I found that the spring area had indeed a profusion of Iron Age smelting works, female bones, and the remnants of sword making. This research after the vision work told me I had made a clear contact, and I started working much more closely with the guardian. In the local history there were tales of a wild boar that lived by the spring and terrorised anyone who came near it. A local hero killed the boar and showed off its head to the local lord. This enraged the power of the springs and the energy in the area became antagonistic towards people.

The guardian, the inner boar spirit, taught me a great deal, and I learned much about defence, healing wounds, and the power of battle within women. They in turn were happy that a female human was prepared to work with them and not abuse them.



To find and make friends with a guardian of a spring, first you have to find a spring that is in fact guarded. One way to do this is to go out on the inner landscape and see what's there. The other way is to visit the spring physically, sit down in silent meditation, and see what turns up. Your very presence as a magician in meditation will trigger the guardian, and it will come to see who you are and what your intentions are.

Never antagonise or threaten a spring guardian: they can be far more powerful than they appear and will strike you if they feel you are a threat to the springs. Simply sit, be still, and when something turns up, be it an odd-looking faery being or an animal spirit, stay still and let them check you out. If they can commune with you then answer their questions and tell them you wish to learn. Once you have been there physically it will be easier for you to go there in vision, and you should visit fairly often.

If you are there physically then show that you are a magical servant by picking up any litter and moving things that need moving, or sit and sing to the spring.<sup>2</sup> If the guardian charges at you then stand your ground silently and bow to them. If you take some food with you then ensure it is non-animal, chemical-free food that will not harm any creatures. For example don't take chocolate, which is an animal killer. Leave the food by the spring for the guardian, and a bright coin or gift for the spring itself.

Lie down and go to sleep by the spring, or simply sit in meditation, until a communion starts. Learn as much as you can about the spring, ask if you can drink some, ask if the spring needs your help, and ask if you can work with the spring when you need to.

As a magician these springs can be worked with in all sorts of ways. You can be simple and drink the water, or bathe in it when you need healing and cleaning; you can work with the spring to charge a sword or blade by placing it in the water; you can dispense information, gather information; or you can use the water to

diffuse fire energy around you when you have been attacked by fire.

If that stage of work goes well and you are of good use to the spring then the guardian and the spring will give you gifts of energy/power as and when you need them. If you are ill then the spring will pass on energy to you via the guardian. Sometimes the guardian will keep an eye on you—or even guard you—in times of need. Some spring guardians have a very small territory and do not go beyond it, but others seem to reach much further afield, and faery guardians in particular will follow you home and watch over you in times of great need.

Like all faery and land being work this is instinctive, unpredictable, and cannot be regulated. You have to work out for yourself what is happening, how something works, and how to build solid, long-term relationship with these powers. Just remember: guardians of springs can be some of the most powerful of all land beings and animal spirits, so tread carefully and respectfully. Also remember that though they are powerful they are also vulnerable. These places are becoming more and more attacked and polluted by humans, so in turn they withdraw their power from the land and go into hibernation. When this happens, the health of the land and the nearby people will slowly deteriorate and fade. This is when you can be of service.

If you live near one of these places, visit often, upkeep it, and make friends with its guardian. If the guardian comes home with you then make a space for them in your home, away from your magical room. They will build an energetic bridge between the spring and your home, so that the spring's power is around you and you are around it. This can lead to a deep and powerful relationship with the spring and the guardian, and if you are planning to specialise as a healer or an exorcist then it will come in handy. However, do not forge such strong bonds if you are not planning to live in that area for a long time. They will expect you to stick around and work with them for the long term.

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<sup>2</sup>Water always likes sound.

## 2.5 Faery beings of the forests

Faery beings that you find in forests and wild areas are different to those in rock outcrops or near human settlements. Although few people live near or in forests, as a magician you need to know about them and if possible work with them, as you are likely, at some point, to cross paths with them.

The wilder and more primal the forest, the more feral, dangerous, and wonderful its faery denizens can be. If they are conducive to human contact—usually this is in places which have not been laid waste to or polluted by humans—then you can make friends and work with them on environmental magic and also the healing of humans and animals. However if the forest has been abused, particularly in spots special to them, then they can be hostile.

Rather than spend hours writing about the various types of forest beings, which could take a very long time, it is better that you find out about them for yourself. If you have a chance at some point to visit a heavily wooded area then go and spend time there alone. Walk through the trees and talk to them as you go. Pay your respects to the goddesses that often emerge in such places, whom we will cover in another of this module's lessons, and let your inner senses guide you to spots with more concentrated energy.

Find a spot to sit down, then walk around the forest in vision. Keep an awareness of any beings that try to follow you, or that appear, or that confront you. If you make contact then talk to them about your work and learning, and ask them about what they need from you. Often they just wish you to honour and respect the forest, then leave them alone. But making contact and being of service if they ask for help will forge bonds that can be mutually beneficial.

These are, like all faery beings, not cute Disney characters: they are powerful and can be vicious if threatened. They do not have your best interests at heart; their allegiance lies with the forest, not humans. However, if you befriend the forest then they will come to

you if they need you, and you can go to them. There are some forest beings with remarkable healing powers, just like springs, and they will help you if it is in their interests. And so too, humans can be very useful: we are physical beings who can bring things, take things away, move things, and so forth.

One bit of service you can do, which is also a good exercise for your learning, is to go to a forest or grove of trees, sit down, and in vision go to the lake at the edge of the stars, the lake with the trees around it that lead to the Inner Library. Put yourself in that vision, then see the trees around you as part of the trees around the lake: you fuse the two together. This is a powerful service to forests, and it is like a homeopathic catalyst for them: it plugs them back into the sacred pattern of creation and retunes the land and forest.

The connection between the inner and outer place is often damaged by human encroachment, human tree plantations, and so forth. You can give back by reconnecting the trees in vision: they can utilise the vision to retune and refocus. Trees are also full of consciousness and are like a hive community: by helping one you help them all. You have already done some work with trees and goddesses within them. By revisiting some of your notes and work and applying what you learned to a local forest, or one you visit on holiday, then you will find yourself befriending faery beings of that forest.

Although connection and communion often happens in vision, these beings also have the energetic ability to affect substance. This means that they can affect your body, the ground around you, the local animals, and so forth. If they are present around you as you spend time in the forest then you will experience some interesting physical phenomena, either with the animals, the nearby trees, or by the faeries themselves touching you. Sometimes you may be guided to physical cues, so keep your eyes open for strange things in the forest.

If you are nowhere near such a place and cannot get to one then you can experiment by going to such a place in vision. Choose a

forest known to be ancient or untouched, and go there in vision. Tread carefully, as you could encounter any number of beings, and not all of them will be friendly. It is a poor second option compared to physically going to a forest, but if you live in a sprawling city with no wild nature around for hundreds of miles then using vision is a way to try to connect with these particular types of faery beings.

Like all faery contacts, a magician's reasons for, and the anticipated benefits to, making these contacts are as varied as magic itself. Do not limit your practice and study; explore, interact, and learn about everything in the world around you. Such connections and knowledge can come in useful in the weirdest ways.

As an aside, talking about faery beings and magicians, I had an odd encounter just yesterday. It was my birthday, and my husband and I went out for lunch in the nearest city. I do not leave the valley where I live very much while I am working on the course, as my energies need to be protected and conserved. Halfway through the meal I started to feel odd, as if I should not be in the restaurant. My body reacted to the food<sup>3</sup> even though I have no allergies to anything I was eating. I thought nothing of it.

When I came to pay for the meal and held the card reader in my hand, a lot of crazy energy suddenly started up around me. The card reader began bleeping and clocked up a total of 530,788 British pounds, then it crashed. It would not reconnect and it kept happening until finally it behaved and the payment went through. I do sometimes affect electrical things, particularly anything with a chip, so I assumed it was that. But as I turned to leave the restaurant a faery being flashed its face in front of me, a form of mind projection, and said: "now will you come home?!"

The house was in energetic chaos when I got back and it took a while to calm things down. The faery beings that hang out around the house were disturbed by my leaving on that particular day, and they were trying to hold something until I got back home. These beings

come out of the local forest, and a couple of them spend time around the house, usually outside, and they keep an eye on me because I help the local forest. They are connected with the ravens and crows that hang out with me and who are deeply connected to the goddess that flows out of the forest behind our house.

The projection of faces is also a technique that you should learn as a magician. It is used a lot by faery beings and other types of land beings with faces. If a being cannot directly communicate with you over a distance then they will project a face at you, a bit like sending a message saying "call home," "come home," or "I need you." The face will suddenly appear in your mind out of nowhere, strongly, and with urgency. Animals closely bonded with humans will also do this when under stress or if they fear you have left them.

This is a technique that you can learn and practise to project your face to other humans as well as animals, faery beings, etc. It uses a similar form to the *dripping tap* method of projection, but it is stronger and more immediate. It can also be practiced without hurting anyone.

Still yourself with a short meditation, then choose a person connected to you, like a partner or a family member. See their face clearly in your mind. Build up that picture strongly, then see yourself before them. Send a clear, simple message like "call me" to them. You can also use the dripping tap method by stopping what you are doing every half hour and projecting yourself and the message to them until they contact you.

How quickly they respond depends on how naturally psychic they are. Some respond quickly; others may contact you a few days later and say "oh, you kept coming into my mind, how are you doing?"

I have used this method for many years to contact my kids, partners, and pets from a distance. If someone close to you is in distress then you can use this method to maintain a presence around them in times of difficulties. I also use it to let my house pets know I am coming home, and to find them or comfort them if they are lost.

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<sup>3</sup>Hives.

Once you have mastered this skill then you can use it to connect with faery beings out on the land; and once that form of communion is established then they will use it too to ‘flash contact’ you if they need you. Most communion with faery beings is through the mind and inner energies. Once this form of communication is established with them then you and they can call back and forth when there is danger or need. The local forest here will flash me if someone is hurting them or there is a danger to the forest. It has also happened when danger is approaching me and I am not aware of it or they think I have missed it.

All work and contact with faery beings is natural and fluid, and not ritualised or formalised. If you connect and work with them then it will become part of your everyday life and work. Just be aware that if you make a promise to faery beings to do something or be a certain way, then *never go back on that agreement*. They will expect you to keep your word and will explode in fury if you do not.

And this rule is a general one in magic. It is one of the reasons a magician should avoid making vows, promises, or deals unless they are absolutely sure they can keep them. It is always best to agree to things on an individual, short-term basis, with an end point. But if a major agreement is made then stick to it. It may not be major to you, but it will be to them.

For instance I was once asked by a local ancient oak forest to stay away: they did not want humans going there as it was a major threat to them. I agreed. So no matter what I must never go there again: it is a special place, a sacred place, and they want no connection with humans. Tourists do still go there, and I do not know what happens to them as a result, but I do know that my going there is not in their best interests. It was not a rejection of me; they were saying that I would likely bring in a tree disease on my shoes, and the human energy is not conducive to them. So I respect that and keep away. If the same happens to you in one of these places then do not feel rejected: we have to learn that sometimes the best gift we can give nature is our absence.

## 2.6 Deserts/Djinn

Deserts have a particular land power that defines the inner beings that reside there, just as vast ice areas do. I have not lived for any great length of time in deserts, but I have visited and stayed in them, and I found the land beings and faery beings there to be powerful, sometimes hostile, and sometimes just troublesome.

What are called *Djinn* in Arabic desert areas are faery beings: the word Djinn is simply the Arabic name for what we call faery and land beings. To find out more about Djinn in the Near and Middle East, a good book to start with is one called *Jinn in the Qur’an and the Sunna* by Mustafa Ashour. It looks at these beings in religious terms, so you will have to pick through the dogma for insights into these beings’ actions and presentations, and also their relationships with the people of the land there.

Another good place to look, if you live in the USA, is in the folk tales and mythology of the Navajo and Pueblo Indians. When I was staying on the Navajo reservation in the desert I encountered *desert runners*, a type of faery being that moves at great speed across the desert and consumes anything in its path. It was fast, powerful, and frightened the shit out of me, but it did not harm me. It checked me out, decided I was okay, and ran off. Phew!

You will often find, with these encounters, that if your energy and your heart’s voice indicates that you honour the land and its beings then your stupidity will be patiently endured by its denizens—so long as you are willing to learn. They will often test you to see if you are greedy, stupid, or arrogant; in which case they will engage a power that we know as the Unraveller. They will offer things to you to see whether you bite or use your common sense. This is why it is so important for you to learn about these creation dynamics, as they will pop up in all sorts of strange places in your magical interactions.

Whenever you encounter a powerful spirit, faery, or land power, always draw on what you know of the creation powers, as those powers

and dynamics run through everything. Make your decisions and actions compatible with those powers, and when in doubt draw on your knowledge to decide what to do.

I cannot write a lot about desert spirits, as my encounters with them have not been deep enough to do that. However if you live in a desert area then you can use the methods outlined in this module to explore, connect, and discover. I am sure you will make some mistakes, but that is how we learn. Keep close records of your encounters so that others in the future may benefit from your learning. Go out in the desert, both physically and in vision, and learn as much as you can.

## 2.7 Divination

Throughout this module you will be looking at and working with various encounters with land spirits. One of the magical methods you can employ to help you in your explorations is divination. Using the Quareia Magician's Deck and the Landscape layout, do readings for various different land areas you know of: rock outcrops, plains, water areas, forests, deserts, mountains, and so forth. Ask questions like: "Show me the land power and the beings that reside in this area." You can also use yes/no layouts like the Tree of Life to look at questions like "Do the land beings of this area want a connection with magical humans like me?" "Are they amenable to contact with me?" "Would they be happy if I worked with them?"

You can also use the Mystical Map layout to get a deep overview of the land beings there and see which type of being is more dominant, and whether there is a strong deity there. The deities will show either as creation/destruction forces, in which case they will not have modified their energy to interact with humans, or they may show as 'people' cards: *Goblin Queen* (wilder female land deity), *Priestess Queen* (goddess used to working with humans), the *Leader* (male deity power), *Faery King*, and so forth. The descriptions of the cards will tell you about their power and accessibility.

The reading may also show ancestors in the land—*Blood Ancestor*—or a collective ancestral contact willing to commune with living humans—*Ancestral Temple*. The *Ancestral Temple* card can also appear if there is literally an ancient temple in the land, hidden away.

Use different layouts to find out what is there, who they are, and how willing they are to work with magicians. It is best to go and do the visionary work before the readings. Keep records of your readings so that you can go back and look at them over time as your understanding deepens.

## 2.8 Astrology

It is nearly impossible to do a natal chart for a patch of land, as its birth was too long into the past for us to fathom. However, if you do decide to work an area of land and you work with the faery beings as a long-term project, then you can still keep an eye on the astrological 'weather' and how it correlates with events in that area and how work/contacts with the beings goes at particular times.

Faery and land beings are strongly affected by tides of energy such as the weather and the influences of the stars and planets. It is a good exercise to choose a piece of land that you work with and where you interact with the land powers, to keep an eye on the land's astrological tides to see how the interactions with the beings shift during particular long-term and short-term astrological alignments. And don't just look at the planetary aspects, also look at the shapes in the chart formed by the aspects between the planets: look for triangles (male or female power gates), the four-directional gates appearing (something coming in or going out), and so forth.

The aspect lines that form patterns create gateways, influences, and structures that a magician can learn to work within, avoid, or engage with. Keep good notes and the charts, as they will be handy references to look back on. The way to run a chart for an area at a given time is to run a chart for that location at a given time, then look at it.

## 2.9 Working with the tools

Another series of experiments you can try, if you have chosen a patch of land and its beings to work with, is taking magical tools, one at a time, to that area and noting how the beings react to them.

You may find that with one particular tool, the beings all suddenly appear, gather around, or ask you to use it to do something: limit, guard, dispense, call in, anchor something, release something, and so forth. This is all experimental work and will be individual to you. Keep notes, and use your inner senses to find your way forward in this work.

Just be aware that if you take a tool to a place, and if it is needed, then you may be asked to work, and to turn down that work would be rude. If you walk in with a magical tool and a skill that can help, and you turn down a request for help, then it will likely cause a permanent break in contact. So only do this if you are willing to follow through.

You may also find that in return you are gifted a powerful but often seemingly irrelevant present: a feather, a rock, a stick, and so forth. When they are given under such circumstances, they will have a power within them you can work with. If you are not sure what it is then simply keep the gift safe: its purpose will become apparent with time. Sometimes I have hung on to these gifts for years before I finally understand what they are and how they can help me.

## 2.10 Cities

And finally, for those of you who live in cities and do not have access to wild areas, forests, mountains, deserts, and so forth, you will have to become an explorer and find out if something is around you in terms of land beings and faeries.

Some cities do have these beings living there, and others do not: it all depends on what is under the city in terms of land and archaeology, and what is living within the city. Some cities have powerful beings nearby or faery beings that have adjusted to living

silently alongside humans; other cities have little if anything. The only way you can find out is to look. Use the methods you have learned, done, and read about, and do your own research into that city. Sometimes you will find an ancient hill, or sacred river, over which the city has spread, or certain trees, waterways, caves, old buildings, and so forth that may be a hotspot for faery beings.

Do outer research and inner exploration, and adjust and adapt the working methods to work in a city to see what is where and why. Keep records and notes, do readings, charts, and visions, and work with the birds that populate the city. There are no rules, there are only situations that need a curious mind and a willingness to explore.

If there are presences in the city then they will probably need your help, work, and friendship: don't just look and move on. Be willing to help: do your bit to help them survive and flourish. In return you will likely develop a longstanding connection and friendship with these beings. Just always keep an awareness of their differences from humanity, never take anything for granted, and understand that you will likely make mistakes, upset them, or do something stupid. Just always go in with clear and balanced intentions, and don't let them bullshit you or lead you up a path of glamour.

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## Lesson 3

# Gods and Goddesses of the Land

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In magic, most magicians focus on deities that flow from temples and religious or magical systems. The deities found in temples, as you know, are vessels that have developed interactions with humans in a formalised and systematised way. Many are subdivided, and have specific and predictable *habits, wants, and needs*. Their actions are clearly understood, and they work well with magicians in a temple space or magical setting.

Raw deity power out in nature is different. Some temple deities flow from these natural features, but structured interfaces have developed for the magician to work with, and if the magician has knowledge and common sense then those working relationships can be very fruitful.

Raw deity powers in nature cannot be boxed into an image or statue and worked with in a magical space. Like the rest of raw nature, they flow through the landscape with powers we cannot even begin to understand.

To work magically with these powers you need to go to them. You have to work with them out on the land, in tune with the land, and within the needs of the land and its creatures. Whereas a temple deity will help you with magical acts, rituals, visions, practicalities, and so forth, a wild land deity will teach you about the power of the land you live on and the inner powers that flow through them. They may offer you protection,

individual help, and guidance in return for your offering assistance when needed. They also like simply being respected and acknowledged, and for you to conduct yourself on the land in a way that respects their power and the land itself.

Like all magical work with deities, you do not blindly worship, entreat, beg, or flatter; nor do you command, control, or expect. You approach the relationship with respect, honour, co-working, and mutual upkeep.

A temple deity will most likely already know a human's needs, limitations, and available skills. They will draw on them as needed and in return offer help. But a wild land deity often has little understanding of human needs and limitations. This can sometimes put the magician in a difficult situation. Bear this in mind in your work with wilder deities. You have to tell them your limitations, your needs, and your skills. You must also ask them about their needs and powers.

An adept should work with both temple deities and wild ones, not only to keep balance but also to live productively on a landmass. An adept must stay in tune with both the land and the streams of mysticism and magic that they draw on. Being an adept is a constant balancing act between various different powers, beings, and places.

Whereas a temple deity will look after your material *needs* while you work in service and

with them, a land deity will protect you from dangerous land powers and damaging storms. They will also play a major part in giving you the help you need to achieve whatever it was you came into life to do as a magician.

What they will not do is get involved in petty spats, greedy wants, or smiting magical enemies. The lower levels of human consciousness are of no interest to them: they leave all that shit to the parasites and bottom feeders that such magic usually dredges up.

If as an adept you choose not to interact much with the land, if at all, then you will likely not come into contact with its deities. Once you do start to interact with the nature powers around you and make yourself useful, though, you will slowly come to their attention. And once one land deity has noticed you and likes you, then your energy signature changes slightly: you become marked energetically as “one of the useful ones.” Then when you visit other land areas the deity powers there will recognise you as a human worth interacting with.

This is why working on the land in service came so early in the apprentice section. Now that you are in your initiate studies, deities all over will recognise you as someone worth looking at and potentially communing with. This is the root cause of the experience that many adepts have when they travel: they are contacted, given help or jobs during their stay, and they are watched over. For many years now, wherever I go, I end up being given a job to do—often a very small one. In return I get protection, learning, and sometimes wonderful gifts.

So who are these land deities? You have met some already in your land work; now it is time to delve a bit deeper, both practically and theoretically.

In truth, every bit of land and sea has a consciousness that we would categorise as a deity. Some of these are too far removed from human consciousness to understand and connect with; others are not so obvious. But some are very present, very communicative, and willing to interact with us. Some have powers that tick away in the background and

are never really noticed by us, and some have a very immediate power and presence that is hard to ignore. The latter are the ones that humans have formed understandings, and sometimes relationships, with over time, such as deities of rivers, mountains and so forth.

These nature deities are never found in isolation. They are usually surrounded by faery beings, land beings, creature spirits, and so forth. This is why it is important for a magician to get to know the local land beings, guardians, and so forth, as well as the deities: they are a family.

In this lesson we will look at some of the more obvious types of land deities that you will come across in magic. You will learn how to approach them, and how they and you fit together in a magical working relationship. We cannot cover all the types of deities, as there are so many, but learning some of the more obvious ones and applying what you learn practically will open a road of expanded learning for you that you can develop further yourself. Draw on what you have already learned to make full sense of this lesson and the others in this module.

### 3.1 Trees

One of the oldest forms of deity connections humans have had is with deities that manifest through trees and forests. Remember, trees are a communal consciousness: what happens to one tree is communicated to the others. When working magically with trees and tree deities, you can work with a *foundation tree*, both physically and in vision, to affect all the trees around you. So what is a foundation tree?

In the inner pattern of forests, there is one tree that is the root, anchor, foundation, and mother of all the other trees. While deities that flow through trees can be connected with through a variety of physical trees, going back to the source in vision, and then finding the exteriorisation of that source in a physical tree, puts you in direct communion with the deity.

In your historical research and practical work you will have discovered certain goddesses closely connected with trees:



Hathor, Asherah, the Yakshis, and so forth. These nature goddesses have over time moved into temples, but their roots are within the forests.

You will also find legends and stories that link king-gods and trees: for example the story of Osiris and the Tamarisk tree, and the Celtic stories of kings in trees. You will look at some of these in your research tasks.

But in practical magical terms, you learn the most by working with them, first in vision and then by visiting them. If you have already made connections with trees and forests through your Quareia training, this next step becomes a lot easier. First you find the root tree with the deity that flows out into the forest, woodland and individual trees in an area.

You can still do this work if you live in a city and do not have access to a forest by working through the inner landscape of the land. Although trees might have been physically cut down, their inner collective still stands. If you are lucky enough to live in, or near, a forested area then all the better. I have done this work in the Pacific Northwest's temperate rainforests, and it was one of the most beautiful experiences I have ever had. I also learned a great deal and was able to be of service to the rainforests.

Before we get to the practical work, remember that for the most part the deities within trees, and trees' consciousnesses, tend to be female. If you come across a male presentation then a goddess is still likely to be behind it, so look further.

### 3.2 *Task: Trees: Practical work*

Working in vision is the first step, and you have done something similar in the past. Set up your work room, open the gates, greet the contacts, then still yourself. When you are ready, settle into vision and walk around the space's directions with the intention of seeking the direction that is the gateway to the foundation tree of the land you live and work on.

Once you have identified the direction, step over the threshold with the intention of going out into the land's inner landscape. Keep as your focus that you are looking for the tree at the centre of all trees for that land. Walk until you find yourself walking among trees. The further you walk, the older and taller they get.

Pause every so often to touch a tree. Greet it respectfully, then move on. As you continue forward the trees get denser and the overgrowth thicker. At the point you have to push through bushes and undergrowth you spot a small, dilapidated cottage deep in the woods. This is not your destination in this vision, but you need to pay your respects to its occupant before you go further in. Fight your way through the overgrowth until you come to cottage door. Knock and tell the person inside your name. Say you are on a quest to seek the foundation tree.

An old woman opens the door. She looks like a bag lady off the streets, wrapped up in lots of warm clothing, with wild hair and strange eyes. She welcomes you in and tells you to sit by the fire to get warm. You sit in the only chair and she settles herself before a loom and continues weaving. She does not answer any questions, and she does not ask you any: she simply weaves and smiles. Every so often she finishes a small weave, and as she cuts the thread the weave turns into a bird or a creature that vanishes through the door and out into the forest. Now you know who she is.

You feel you have to get up and continue on your quest, but you are stuck to your chair so you simply have to wait. She finishes another short weave, cuts the thread, and holds it up to you. It is a coat with many different colours that flash and shine like gems. She holds it out and motions for you to put it on. She helps you get your arms in, then she checks to make sure it fits well. Once she is happy with the fit she puts her hands on your shoulders, looks deeply into your eyes, and says:

"This coat of many colours is an honour for you to wear. Wear it with respect. Never abuse it, never boast of it, and never take it off: this is

the bark of the goddess so that all creatures and beings may know of your path and your work. Its weave tells the true story that your heart speaks, so that others will know who you are. Its skin will protect you, and its strength will uphold you.”

Look down at the coat, which has beautiful coloured threads running through it. When you look back up at the old woman to thank her, you find that she has vanished. You stand alone in the cottage whose walls are covered with tapestries and weaves. As you look at them you see that each is a creature, and as you touch them you can feel the creature’s life under your hands.

As you look at the weave something touches your leg. Looking down you see a large, muscular snake watching you. Be careful: this is a powerful guide and guardian. Be respectful to the snake, and when it moves away from you and out the cottage door, follow it.

The snake glides through the dense forest and waits for you to catch up: each time you reach it, it moves ahead again at speed, clearing a narrow path for you through the forest.

Eventually it reaches a clearing and stops to wait for you. When you reach it, the snake tells you to take off your shoes, and asks to inspect the soles of your feet. It is checking to make sure there is nothing untoward on your feet that could contaminate the ground before you step into the sacred grove. Once the snake has checked your feet it moves its head to a small spring at the clearing’s edge and tells you to wash your feet.

Before you touch the water greet the spring. Reach into your pocket and pull out a gift for it. As always, when you give a gift to an inner power, whatever appears in your hand is the gift. If it is something you own in life then drop it in a spring or river after you have finished the vision. For now, drop whatever appears in the water and ask the spring if you may wash your feet. Dip your feet gently in the water one at a time, left foot first.

Once your feet have been cleansed by the

water the snake moves into the grove. You follow. As you tread on the soft moss you can feel it ‘reading’ your feet. The moss detects what sort of path you walk through life by reading the soles of your feet, then relays its conclusions to the grove. This ensures that the grove’s guardians will not attack you.

In the centre of the grove is an ancient tree. You have visited this tree before, and you recognise its feel. Once you arrive at this ancient, vast tree, the snake curls itself around the tree and watches you. Kneel down and place your hands on the tree: you will feel a slow, defined heartbeat—that of the goddess within the tree. You will also feel something moving within the tree: someone is residing in the tree and reacting to your touch.

Carefully insert your hand into the tree: if you touch the tree with intention then your hand will pass through its skin and touch whatever resides within it. A hand grasps yours and holds on. The snake curls itself close to you and talks to you:

“What lies within is the king within the tree, the living consort of the goddess, the man who is ancestor to you all, the man who governs the land with the agreement of its people. Do you wish the king to return?”

Before you answer, think carefully. The sacred king within the tree brings the rule of Ma’at, or sacred balance, to the land and its people. His power will flow into the line of leaders who rule a land. Still yourself and reach deep within yourself for an answer. If the answer is yes then pull on the hand to pull him out of the tree. If the answer is no then withdraw your hand. You must make that choice for the land you live on.

If your answer was yes, then when you pull the king’s hand he will step out of the tree and stand before you. Bow respectfully to him, then look at him. He is a union of power between the humans and the land, a son of the goddess, and a power that will flow through generations of leaders. With each generation of leaders his power will grow until a leader is

filled with his power. After that it will slowly decline until the king's power withdraws back into the tree.

Look at his appearance. This will tell you what his power is, what animal spirits are strong within him, and where his power flows from. Whatever animal features are present in the king will tell you what to look for in the physical world: the animal whose features he bears will become a signal to humans of the active power of the king.

When a leader carrying the king's power comes to rule in a country then that animal will start to appear around you, either in physical form, in vision, or through images that you keep seeing. It will also tell you about the nature of the leader's rule: sometimes the sacred king power will manifest through peaceful rule, other times it can be harsh—whatever is necessary to establish the flow of Ma'at. The key is that a human must release the king: we *choose* that rule.

The king strides off out of the grove, leaving you standing before the tree and the snake. This tree is the foundation tree for all the world's forests. It is the tree that the goddess power flows from and manifests in many trees out in the physical world. Still yourself and clear your mind. When you are still, place your forehead on the bark of the tree.

Many different colours, sounds, sensations, vibrations, words, and images flash through your mind. You are communing with the Tree of Knowledge, and you are experiencing all its sacred knowledge at once. Let everything flow into your mind, but do not try to fix on anything; just let it fill you. It will unfold in your consciousness as necessary. Just when you feel your mind cannot take any more input, a woman's face appears in your mind: the face of the goddess within the tree.

She will speak to you. Take careful note to remember what she says. Also remember that whenever you are around a tree you are around one of her children. If you need to take anything from a tree then always ask it first and warn it. When she has finished speaking her face will withdraw. Step back from the tree, bow deeply to her, and thank her for talking

to you.

The snake hisses loudly and you look at it. It coils itself, then straightens itself flat out. As you watch, it turns into a large staff—a straight branch from the tree. Pick up the staff and hold it in your right hand. It will be long enough to touch the floor and also rest in your hand. Take a step forward with your left foot, then look at the staff: it may stay as it is or it may form its tip into a particular shape, which will indicate its power. This is the staff of the adept. As an apprentice you did not work with a wand—in fact you learned not to work with that power. But now, on the threshold of adeptship, you will learn to take up the staff which will be your magical companion but not a tool.

Stand and feel the power of the staff, and the power of the snake within it. Feel the power of the goddess flow through it, and how your right arm, the arm of the scales, feels the power flow into the arm. A magician never makes vows, but understands boundaries. Recognise that the power you now hold is greater than you. It must be handled with respect and never abused. If you misuse it then it will be taken from you and never returned.

Bow to the tree and walk away carrying the staff. With each step, as you touch the staff to the floor as you walk, you become aware of the moss beneath your feet reacting to the staff's presence as though it is greeting an old friend. Look down to the moss as you walk: you will see small clumps of flowers springing up to form footsteps through the forest: these are the footsteps of the sacred king who has walked through the forest on his way to the physical world. Follow those footsteps through the forest until you come to the landscape near your home and workspace.

Cross over the threshold into your magical workspace and lay the staff across the southern altar. Go around the directions and bow to the inner contacts that have been holding the space for you to work, then go to your body and sit down. Be still and silent for a while as you go back over in your mind everything that has happened. When you are ready, open your eyes. Write down everything in your journal before you do anything else.

When you have finished, get up and close down the directions. Keep an awareness of the inner spirit of the staff lying across the south altar: you will bring that out into physical form in the next module, but for now the inner staff needs time to adjust to the physical world.

Type up your notes on computer and keep them in your files.

### **A note about coats**

The coat you were given by the weaver goddess in the cottage is something that will stay with you. Over time you will forget about it, but it will remain on you throughout your life unless you choose to remove it in vision and return it. Sometimes these inner coats manifest in the physical world and find their way to you. They will appear as a coat of many colours made of natural fibers, and sometimes they can come to you in the strangest of ways.

When you wear the physical coat it will strengthen and ‘switch on’ the inner coat: it becomes a robe that can offer a layer of shielding, and it will ‘talk’ to those who can ‘hear.’ It tells those who can hear who you are, and that you a magician who walks a mystical and magical path. This in turn protects you. Should a powerful Underworld being rampage across the land or through its people then the coat will tell it to ‘pass over you’ and not harm you, as you are protected by the land’s gods and beings.

The coat works in many ways, most of which you will have to find out for yourself. It will not protect you from your own stupidity or from things you need to experience, but it will protect you from unnecessary incidents, and it marks you out as one walking the Path of Hercules. The coat is not a tool; it is a being, deeply connected to the land and faery beings. It is a companion that will stay with you throughout your life from now on, and it will work with you.

My coat does all sorts of interesting things. I guess it will take me a lifetime to fully understand it. A physical version did come to me a while after the inner coat did, a few years later, and I wear it when it tells me to put it on. The

coat seems to know far better than I when it needs to be worn.

### **A note on staffs**

Now is the time to start keeping an eye open for a staff or branch that is straight, of hard wood, and that will not crumble. You cannot buy one; nor can you cut one using metal of any kind. You will either find it on the floor by a tree while you are out walking, or it may be given to you unexpectedly.<sup>1</sup> Or you may find a tree with a straight branch of hardwood that you can break off. If you find one still on a tree then ask the tree if you can break it off to become a staff. If you get a negative feeling back then it is not the staff for you: the tree must be willing to give you the branch as a gift.

You have plenty of time to find one, as you will not learn what to do with it until lesson six of the next module. When you do find it, place it in the south of your magical work space and just leave it there to adjust and tune to the inner staff.

### **3.3 Task: Tree research**

Research goddesses from around the world who are connected to trees. Also look at mythology and legends from the land where you live about trees, tree spirits, deities, and so forth. In a country like the USA, or in any country which still has tribal peoples, the tree power may not be called a deity but rather a powerful spirit of the trees or forest: it’s the same thing in most instances. Type up your notes.

### **3.4 Task: More tree research**

Look up and read the story of Osiris and the Tamarisk tree. Find a good source for the story—not a New Age book or website—and read it. Then reread it in magical detail: look for the magical aspects, which you will have to find within the overall story. Often deeper

<sup>1</sup>And you cannot ask or suggest it as a present to anyone!

magical truths are hidden within stories. Type up your notes.

### 3.5 *Task: Hills, mountains, and caves*

Hills, mountains, and caves feature a great deal in magic that works with nature. You have done various bits of work with these land features; now it is time for you to explore further. When you come to work with such features you will find that they are very strong faery aspects of the land and often have very old legends attached to them.

Instead of me outlining all the different variables, you are going to do this work as an individual exploration to teach you how to discover such outer and inner powers yourself. I will talk you through the various steps that will take you from research to contact.

First find out what is in your area. You should have a good idea of this by now. If you find nothing appropriate nearby then look further afield.

Look up legends and myths of fairies, hills, mountains, and caves. Then take out the word 'fairy' from your search and look up mountains or caves with myths and legends. You will find all sorts of things from all over the world. This will give you a general idea of the sorts of powers people have encountered in the past, and what wisdoms they passed on through legends. Usually I would suggest going in vision first before doing research so that you do not subconsciously project what you read onto the vision. However, some mountain and cave powers are very strong and can be rather dangerous, so in this case it is better to have some background knowledge first. By now you should be astute and skilled enough not to let what you read affect what you will later see.

Go in vision down to the Foundation Stone at the centre of the Underworld, the place where mountains are connected, and talk to the contacts there. Tell them what you are working on and studying, and ask for their advice and guidance. They can tell you how

to conduct yourself safely and may give you other advice or help.

In a separate vision, go to the Goddess in the Cave and do the same thing: ask for advice and guidance.

If possible, visit the land feature physically before you approach it in vision. Do not do anything magical there, simply go, hang out, explore, leave gifts, observe, then leave. See how things react around you, see what the weather does, the creatures, and so forth.

Approach the land feature in vision. Either walk through the inner landscape or fly there as a bird. Be very cautious and respectful, and take note of everything you see and encounter. Be very careful not to get glamoured. The powers and beings that reside in these places can be very powerful while seeming benign. They may try to entrance you, get you to stay, get you to make promises, or ask you to eat with them. All these are dangerous for you and you should avoid such things. You are going there to make alliances and to learn; nothing more.

Once you have finished your vision work, think carefully about how you could be of service to the powers you contacted, and also how you can work with them magically. Each feature is different; hence you have to make these discoveries for yourself. These powers can be worked with at a faery level, or you can work more deeply with the 'king' or 'queen' there, who are deities. There is also a level of work that can be done connecting those powers with the deep Foundation Stone, which will teach you a lot and also inform your general magical practice. Figure this out yourself.

Write up all your findings in a computer log. Anything you discover or do that is strictly personal to you, put them only in your private journal. Also, go back to these notes and add to them as things surface in your life directly connected to this work.

Working with these powerful features can open up a huge amount of magical work and learning for you, and can change your life. Because of this it is best that you are not guided too much with this work; rather you

should make the connections and contacts for yourself: you have a good foundation in nature work from all the inner and outer contact you have already made upon the land in your earlier studies.

Trees come and go and are strongly connected to life and death in a timescale that we can cope with. Mountains, caves, and hills operate on a very different timescale, and have a very different power to them which can make them dangerous to us while also providing immense learning opportunities. The danger with these powers is not that they are 'bad,' just that they are very different, and are the fabric that makes up the ultimate vessel of creation.

Draw on what you know of the dynamics of creation when doing this work, and understand that the mountains, caves, and hills are the receptor for the combined powers of creation. What resides on the surface physical manifestation of these features are inner beings, but once you dig deeper you will come to a whole new level of power. You will learn a great deal about the natural deities of the land, about how stone works magically in its vast form. From there you will have to figure out how to convert that knowledge into magical terms.

As an aside, you will also start to spot commonalities in this aspect of work: weavers, sound, serpent power, bright light, wind, 'kings and queens', time changes/flows, and the power of Restriction. These dynamics pop up in the stories connected to mountains, hills, and caves all over the world: the stories tell of how these powers have been experienced before by others, and developed into creative stories that are then added to. Learn to sift through the stories to find the creation dynamics within them, which will tell you about the magical aspects of these powers.

Finally, remember that some of the caves, hills, and mountains are entrances to the Underworld, places where Underworld powers and vast beings can come to the surface. Use your knowledge to inform your work and keep yourself safe.

### 3.6 Springs and rivers

Springs, rivers, and waterways are also powerful natural features where faery beings reside and where nature deities can be found. They are a more surface power than those found in mountains, and more immediate. They can be worked with more easily as a magician.

Sometimes we get lucky and find myths or stories attached to a waterway which helps us understand what deity power resides there; other times we have to figure everything out ourselves. Water is a strange element to work with in vision, as its inner power flows from the same power pattern as visionary work. You would think that this would make it easier to work in vision in water, but I have found the reverse to be true.

Flowing through water in vision can be very odd, as the beings and powers within it have no defined boundaries, and it can be difficult in a practical sense to discern what is what and who is who. Because of this I have found it better to work magically with the water itself: when I am trying to make contact or understand the deity, I work magically through succussion and ingestion, through working with tools in semiritual actions, and through visionary work with the beings that come out of the water or reside nearby.

You already have quite a body of work to draw on as you have worked with water in so many different ways, and you have met guardians, beings, etc. from springs. But an interesting way to learn in depth the power of a particular waterway and the deity power that runs through it is to potentise water and ingest it, then observe what changes it causes.

As you know, some springs are healing, and some are not and have other powers such as battle power, learning power, etc. Some of this can be identified through the methods you have already learned, but here is a project for you that will teach you directly and will be personal to you. It is externalised work which brings it into your own body, and therefore gives it a vessel and boundaries to work with.

### 3.7 *Task: Experiment with water*

Before you do this experiment, do a reading using the Quareia deck and the landscape layout to ask how it could affect your body and life. There are really two experiments here: one is a daily experiment and one is a monthly one. You will choose one to do. Read the cards for each experiment to ensure that whichever you choose doesn't affect you very badly.

If the reading shows some problems but is okay in the longer term then still do the experiment, as it will teach you about subtle connections with water deities. If the reading is a total disaster then do not do the experiments. Instead do a mystical map layout reading to look at the overall power of the spring and the deity that flows through it. If you discover a battle or war goddess then it may not be such a hot idea to take her into yourself; but if the reading shows that it would not be a total disaster but just a rough ride then it is worth doing for the learning that will come from it.

Visit a waterway like a spring or river, and make sure it is one not badly polluted or abused. Take a clean, sterile bottle with you and a gift for the water. Talk to the guardian of the spring in vision and ask if you can take some of the water to learn about the deity power of that particular spring or river. Drop your gift into the water and fill the bottle: take it from part of the water that is flowing and not stagnant.

Take the water home and use the dilution and succussion technique you have already learned, diluting it with distilled water. Once you have decanted it into a sterile bottle, which you will store in the fridge, then each evening impact the bottle using the succussion technique on a hard book ten times, and take ten drops under your tongue. Do this every night for seven nights, and pay close attention to dreams, emotions, and any shifts in your personality, health, and so forth.

After seven days switch to taking the water in the mornings, using the same methods. Again keep a close eye on how you feel and what, if any, changes occur, and so forth. After the seven days, pour the rest of the water

away. Keep a close eye on your moods, actions, dreams, and how people react to you for a few months after the experiment. If you have absorbed a strong resonance from the water deity then it will peak and then fade. The timing of this is very individual to the person: it could last days, weeks, or even months.

Another way you can work with this water, which works over a longer period of time, is to take it monthly at the full moon rather than daily. Because of the length of time you will have to add alcohol to the succussed water to preserve it. Use alcohol of 44% proof or more, adding in one third alcohol to two thirds water. Bang the bottle on a book ten times and take ten drops on the night before the peak of the full moon, and do this for six months.

Working with the full moon potentiates the water's effect so that it works on a different, deeper level from taking it daily. When water works more deeply, it first travels to your depths, and then slowly but subtly rises through the layers of your being.

So what can happen with this work? It all depends on your level of sensitivity. If you are pretty dense then the effects will be subtle and you will have to be very observant to feel them. For those with less defined energetic boundaries the water can shift how you feel, how you act, and how everything around you acts.

What you are basically doing is taking in an 'essence' of the deity power of the water. The power and personality of that deity will filter into your body, mind, emotions, and inner energies. By experiencing this directly you will learn about the power and personality of the deity that runs through that water. It can cause subtle shifts in how you feel, what you do, and how others react to your personality: you are taking an aspect of that deity into yourself.

In this way you will learn about the power of that water feature, which will show you how you can work with it. If you discover a female warrior power then you can build a relationship with her and work with her magically when you need to access that sort of power. Similarly, if it is a healing spring, then you can learn to work with the water in terms of healing people, animals, and the land.

If you have not already come across an Irish healer called Biddy Early<sup>2</sup> then look her up. She was a very famous witch/healer who worked closely with faery beings and with the healing powers that came from a spring by her home. Various books and websites talk about her, and you will find that some have been ‘damped down’ to conform with a Christian viewpoint. Early books about her talked about her work with springs, wells, and small lakes; more recent ones tend to gloss over these things and make light of her work. If you search for a book on her, then some small Irish presses from the 1960s and 1970s produced books on her: those are the ones you want. I had an old book about her and stupidly gave it away, and now I can no longer find that book. It went in depth into her life and actions, and there was enough detail to be able to understand magically how she was working. It was a collection of interviews by people close to her.

One thing that stood out was her blue bottle. She would use it to draw water from the spring when someone needed healing, and when she died it was cast into a local lake. Think: vessel, magical water.

Here is a clip from an article held by the library in County Claire, Ireland:

Biddy was visited also, for her great healing potions which it was said healed most ailments. Biddy had a well at the side of her house, the water from which possessed the most magical powers, and *if given with her consent* could cure a person of any affliction. Animals were of enormous importance, the death of a cow or pig could mean failure to pay rent and the death of a working horse could mean destitution. In this time of no vets, Biddy was relied on to cure the most serious of animal ailments of which it was said she could cure very effectively with a drop of water from her well, or one of her potions.

<sup>2</sup>Date of birth 1798—I think I mentioned her earlier in the course.

Biddy, not being a selfish woman, did not make a great fortune from her powers, she only accepted a jug of poiteen or whiskey, or perhaps some food for her services but never money. It was said that never was a tired traveller turned from her door and many a passer-by was given a jug and a seat in front of her warm fire.

Another great power which Biddy is accredited with her ability to talk to and cure the wrath of the Fairies. People used to come to her who had been bewitched by the “little people”. One man had his entire herd of cattle cursed by the fairies and they all became violently ill. On the advice of one of his friends he went to see Biddy. After looking in to her bottle, she saw the problem. He had planted a whitethorn bush along a fairy path in his field. She instructed him to go home and remove the bush. As soon as he had done this, his entire herd immediately returned to full health.

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

### 3.8 Task: Shinto

As a final task on the subject of deities, spirits, and land features, look up folk Shinto. Look at the versions of Shinto that are not the heavily formalised temple ones, but rather the folk Shinto where ordinary people interacted with the deities and spirits of the land. There is a lot in there you will recognise. Look at different sources of information to get a good overview. You will learn a lot, and gain a lot of insight into how another culture built—and still sustains—a relationship with the powers around them.

From that research, and from the various things you have learned in these lessons, you will be able to develop your own working method of befriending and interacting with these powers. You will also start to understand how these powers around you are part and



parcel of your magic. They are affected by magic you do, just as the land is affected by magic, so not only do you need to take these beings into consideration, but you should include them in your magical actions and work when you are doing magic that relates directly to the land.

Learn how to work within your work space with the gates and these beings, and also work out on the land with them. Slowly the bridges will be built, and you will become a part of that very magical community of land beings.

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## Lesson 4

# Ancestors

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You have already done some work with ancestors in the course so far, but before we get to this lesson's practical work I need to reiterate something you have probably already started thinking about, as you need to be keenly aware of it now, particularly in relation to land and faery work.

Working with ancestors can be very useful, but it is also a snake-pit of problems. Countries with populations not deeply rooted in the land or cut off from their ancestors are particularly vulnerable to classic mistakes when it comes to ancestor work. Ancestor work can encompass our own bloodline, ancestors buried in the land, and the much older primal ancestors, faery ancestors, and the ancestors of land beings that still reside in the earth.

The first problem for a magician is romanticism. When you are cut off from your own line and live far away from the land of your ancestors, like many Americans, then it is very easy to form a romantic view of your ancestors and their ancient land connections. In this modern time with such accessibility to information and communication, it is tempting to glamorise the ritual and nature rites of tribal people and attempt to copy them. We forget that these tribal people have been on the same land for hundreds or thousands of years, that they all operate within roughly the same paradigm, and that their way of living is intimately woven in with the fabric of a small

land area.

As very few modern people have a comparable connection, attempting to ape the ancestor work of people who do is nearly always folly. As well as leading magicians up blind alleys, it also prevents them accessing what deeper, more truthful ancestral powers that they *can* tap into. I despair at the number of magicians with romantic ancestral altars, often dressed in the trappings a culture totally unconnected with their real ancestors.<sup>1</sup> Such work has no connection to any ancestral truth: it is about modern fashion, done in ignorance, and for all the wrong reasons.

The first issue is the ancestors themselves. When you do not know your own family roots it is easy to have a rose-tinted view of them. Some know their immediate ancestors and do not like them, so they reach deeper and further back for an ancestor to glamorise. For those who do know their ancestors it is still easy to gloss over inconvenient truths or simply not realise them. In magic you have to be acutely aware of the sensitivities of your ancestors, and you must respect their paradigm.

For example, on my father's side I know the names—and some of the actions—of my ancestors back to A.D. 900. Some were savage killers, some were what we today would call terrorists, some were Catholic priests, nuns, and bishops, some were artists and

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<sup>1</sup>Central American culture is the current trend.

poets... they were a mixed bag of adventurers, thinkers, and mystics. One thing they all had common was their strong minds and personalities. That is a danger sign—one I did not realise for a long time.

The first mistake I made when I was young was not realising that connecting with certain ancestors would horrify them: they were strictly religious and would deem my life an abomination. We forget that people thought in very different ways in the past, and their rigidity of thinking clashes with our freethinking attitudes today. Putting a picture of your great aunt Betty, a devout Catholic, on an altar that is not *purely* Roman Catholic will trigger a hostile response.

In today's world we value life to the point of unbalance, and see each child as something special. In the past, children often did not make it to adulthood, and so they were viewed in a very different way: if they were a threat to the family in any way then the family would reject that child. The same mentality comes through with ancestral work. While we may be happy to have Aunt Betty in the house as a presence, she may not be similarly thrilled about being there...

This issue occurs the most where the ancestor is from a religion with a pattern of eternity in it, like Catholicism. They believed they needed to be buried and stay in their body to wait for the Day of Judgement. As a result, quite a few dead Catholics are still present and connected to the land, waiting to be raised up to God. Along comes a descendant who is a magician, who is not religious as their ancestor was, and who is dabbling in all sorts of magical, mystical, and ritual things. They call the ancestor to them, make a picture or a doll for them, and keep using their name on an altar. There is nothing more horrifying for a devout Catholic soul than to have this happen to them: in their eyes it risks tainting their souls. So think about that.

The other issue that can happen—and which has happened to me—is when an ancestor who is still knocking around decides to relive their life through their magical descendant. In my family line there is a woman from the

late nineteenth century who was a very strong personality and very mystical, an eccentric adventurer and a leader. Without realising it I followed in her footsteps around the USA, lived by her grave, and met the descendants of her best friends: I stepped into a pattern unknowingly. There was a strong magical reason for this which I am still digesting, but one of the major side-effects was her deciding that she wanted to move in with me and be 'in' me. She wanted me to finish something she started, and tried to force her way into my life pattern and make it hers by pulling me into her pattern.

I had to banish from my home all images of her, her writings, her biography, and stop any connection to her. Eventually she backed off and faded away, but until then she drained me terribly and seriously interfered with my work. She tried to block my writing every step of the way and get me to write her work instead.

The same thing happened with a magical ancestor, a past magician who was a teacher, who tried to muscle his way into my life to continue his work. He was duly dispatched.

Whenever you think of ancestors, think of the living people around you and out in the world. Think of their agendas, weaknesses, narrow-mindedness, sexism, racism, power games, and so forth. All that stuff comes with them and will influence you if you are not careful. Also think about the relatives you have who are still living and their attitudes towards you. Past ancestors are no different: they do not magically become wise, balanced, mature, and broad-thinking beings when they die. If they stay connected to this world then all that potential limitation and unbalanced thinking stays with them.

If you want to work with human ancestors then either work with them through the magical direction/gate in the north in the workspace, which will act as a filter, or go to them. Do not draw them to you. Working in the magical workspace is the best way, as the north gate is a strong filter: anything incompatible with your pattern of magical work will be blocked from approaching the threshold. Ancestors whose consciousness is

still around, and who are amenable to what you are doing, will be able to come to the threshold. If you go to them by visiting their grave and talking to them then you are less likely to have problems with them. Just don't take them home with you.

I do a lot of work with graves and visit those who have died and sleep in the land, usually as a way of paying my respects in the area where I live. I keep a focus of spirituality, but in a neutral way so as not to offend them. But inviting that power in your home is asking for trouble. They may draw on your life force, interfere with your life, and not understand what you are doing. The dead do not suddenly become wise; they are just dead as opposed to living.

Another problem I once had with ancestral spirits was when I hung up old photographs of my great grandparents and their generation. After a few weeks I kept having a feeling around the house of disapproval and mild hostility. I could not figure out where it was coming from, and the feeling wormed its way into my brain as I worked. It slowly built until I could no longer ignore it. I did readings to identify where it was coming from, and traced it back to the wall photos of the old generation. It was one of those slap-the-forehead moments.

Some of those ancestors were still very present in the land (buried Catholics) and were horrified at their great-great-nieces' behaviour. I talked to them briefly, took the pictures down, wrapped them up, and put them in the attic. The feeling subsided in the house and I could get back to work. I have had family photos out before and not had that problem, but one or more of the family members in that collection was still very much present, and was not amused.

Another problem I came across when helping another magician was where they have made figures of their ancestors and had an altar going for them. The ancestor was not present, but another being had stepped in and masqueraded as them. This caused all sorts of problems and the being had to be dispatched. So use your common sense and don't get all

dewy-eyed and romantic over your ancestors.

What we will work with practically in this lesson is faery ancestral beings and the ancestors of the creatures and beings that are living around us now.

But for ancestral work in general, remember these points, and also remember that such work is closely linked to faery, Underworld, and land beings. Ancestral work is never done in isolation; it touches on many areas of magic. You will learn a lot by experimenting and paying attention.

## 4.1 Faery and human ancestors

A strange phenomenon pops up all over the world where faery beings and human ancestors have joined together in a strange but sometimes helpful way. The first thing to think about this combination is that the lifespans of a faery being and a human are two very different things.

This sort of union is rare today, but it was more common in the distant past, and it seems to happen like this:

A person or family befriend a faery being or collection of faery beings on the land where they live. They build a living, working relationship, and the family members make agreements or come to understandings with the faery beings. In return the beings watch over the family, advise them, work alongside them, and so forth. They basically look after each other and inform each other. Examples of such relationships are discussed in the writings of Apuleius, and in Plato where Socrates talks about his daemon.

When one generation of humans die and the next is born, the faery being does not notice the difference: to them it is the same people. They expect the new generation to be exactly the same as the old one: deals must be kept, work must continue. It is not that they expect the new generation to uphold the agreements of the previous generation, but rather that to the faery being *they are one and the same thing*. If the person dies without having descendants then the relationship goes no further.

As you can imagine this can make for some very complicated situations, particularly in modern times as we scatter all over the world and no longer carry on the trades or land management practices of our forebears. It has changed dramatically even in my generation: when I was a kid, relatives lived close by and people stayed in the same house for most of their lives. Places in nature special to one generation became special to the next. Farming was often a family concern, and the same family would have lived on one farm for generations. In the twentieth century that changed dramatically for many countries over the hundred year span.

As a result a lot of these faery and human unions were broken when the new human generation sought a better life in cities and towns. Now this raises issues that a magician needs to be aware of. Firstly, there are groups of faery beings on certain land areas who feel betrayed and abandoned. Secondly, and more importantly, the faery conception of time is vastly different to our own.

We think of time relative to our own sense of time: if someone has a short life then their day is still as long as the day of someone with a long lifespan. However beings with a vastly different lifespan, particularly non-corporeal beings, experience time very differently. A twenty-four hour measure for us is a split second to a faery being: *we move through time at different speeds.*

A person carries a lot of inner information within them, and their genetics carry a specific signature. When a faery being works alongside a human they recognise that genetic signature. Succeeding generations have the same overall genetic signature, and the faery being interacts with the holism of that genetic signature, not the individuals within that family. Your family is the 'being' that the faery interacts with, not the individual within the hive.

When you work as a magician with a faery being, and no long-term agreements have been made, then you can cross paths and then depart on your respective paths. They may hang around for a while, even a lifetime,

but to them this is a mere passing of souls in the night. But if you make agreements or strong bonds then the faery being will expect them to be upheld within *their* lifespan, which effectively means you are speaking for everyone who descends from you who is still on that land.

It took me many years of working with these beings before I fully understood this, and it started to explain the various encounters that I had experienced. I would go to certain places that were connected to my family, but places I had never visited before, and I would be greeted like an old friend by various faery beings. Then I would be chastised for not keeping a bargain or for not doing something that they felt I should be doing.

This dynamic bears thinking about in terms of your own work with these beings: do not make commitments that your family will not be able or willing to uphold. Rather always work in the moment with these beings. Sometimes you will find yourself taking on a task that may last for years, or for however long you live on that land, but don't make vows that are impossible to upkeep. Never commit, but always help. The beings where I live, and with whom I work, have repeatedly asked me to commit to various things, and I have always had to turn them down as I know that such work would die with me. I do not expect anything from them, and they do not expect anything from me, but within that I tend to them, and keep an eye on their area and the creatures around them, and in turn they watch over the land and my home.

When you come across these combination beings that are the result of faery and human connections—and you will—they will appear as faery beings with human features. Through working and living closely with humans they will have taken on a projection of human form, but at the same time they are also clearly faery. If they have connected closely with a human genetic line then they will take on features that are part of that human line, i.e. hair colour, skin colour, and so forth. They will also often project the image of the clothing that was taken

on when the combination first started. This visual presentation helps to tell us when the connection was first made: it is common to see human/faery presentations in sixteenth or seventeenth century dress.

If you are working on or visiting an area that has had some form of human habitation then you will very likely come across these combination beings, who will appear in vision as 'faery humans.' This tells you that they have a good understanding of human abilities and weaknesses, and that they are used to human contact. They will see that you are not of the genetic line to which they connected, but their relationship with that genetic line will probably still influence how they react to you: they may project some of the personality of the family in that line as a way to communicate with you.

If you live on, or near, the countryside then probably at least one set of faery beings will have this connection. It is pointless going out to find them if you do not intend to work with them: tourism has no place in this work. But if you do live in such an area and wish to forge friendships with such beings then you can find them either by going out regularly on the land and sitting and being still, or tending the land and keeping an awareness of the possibility they are there. That will project an energy that says "hi." Or you can go out on the land in vision, or do both, with the intention of finding these beings, making their acquaintance, and talking to them.

The reason for doing this is to learn what is needed of you, and to alert them to your being in the neighbourhood. If you have been working with the land features magically then they are probably already aware of you to some extent.

So what makes this relationship so different from other faery and land beings?

Because they have been connected to a human line, they have a much better understanding of what humans can and cannot do, and they are far easier to communicate and work with. Because they already have a human connection, even if it is inactive, then they will probably not be hostile but will be

willing to work with you. Their skills can be very useful to a magician, just as the skills of the magician can be very useful to them: faery beings can travel vast distances at speed, can see into things that you cannot, and can communicate with powers and beings that you are not even aware of. Their knowledge in such areas, areas we call magic, is far better than human magical knowledge.

In return the magician can make sound, which faery beings cannot: they love singing and music. You can pick up things that threaten the area like trash and contaminants, and you can move things from A to B, which faeries consider a wonderful skill. You can create food combinations like baking, clear things, and make signs and marks: think about what your physical body can do that a non-physical being cannot do.

But never fall under the spell of thinking that these beings think like you do and that they are benign; they are not. These beings can be tricksters and are easily enraged; yet if you are a 'good' person in their eyes then they will work very hard to help you. For example if you are looking for a lost child or pet and for some reason you cannot fly to overlook the search area or track the creature's energy signature, then if you are friends with these beings they will go look for you and come back to tell you.

A lot of old European faery tales have some remnants of knowledge of these beings embedded in them, and one way to learn about the faery beings of an area is to read its old stories. They also give you clues on how to behave with them.

If we stretch back further in time then we come to layer of these relationships where an ancient human ancestral line and a group of faery beings have become one being. These are essentially faery beings that have absorbed the ancient human line and are therefore ancestors to both humans and faeries. These can be powerful beings to connect with to learn the lost knowledge of land powers and land features, and they are also great magical teachers. In areas where these beings are still active there are often folk tales of faery kings and queens in the land, or daemons in

classical texts. Sometimes these are deities, and sometimes they are these ancestral unions. If in the tale they seem connected to a particular area, village, or family, then you are looking at one of these combos. Sometimes they take a shine to an individual, such as the tale of Socrates and his daemon. Every land has them in some form or other, and the best way to learn about them is to go and meet them yourself.

When you do meet them, keep the intention that you wish to serve nature as a magician, be it the land, the creatures, the weather—whatever area you feel is most important to you. In the practical exercise I will outline two methods: one that takes you to find the ancestor on the land where you live, and the other one can be used to see if one of these beings is connected to your own bloodline.

## 4.2 Meeting the ancient faery ancestor

Every land area will have one of these unless you live in a place that has had no human habitation at all until the hundred or so years—and that includes different forms of humanity such as Neanderthal. So they are virtually everywhere. If you live in a heavily built-up city area, particularly a city that has been in place for hundreds of years, then you will have to reach deeper into the earth to find them, but they will still be there.

Bear in mind that the human side of this ancestor will be very different from you, so do not take anything for granted. Do not assess a situation within the meeting from your own understanding of life; it is better to remember that the consciousness you talk to will have a very different view on life from yours, more so than other old ancestors you have reached.

Once you have met this being, some magicians will never work with them again, as the reason for reaching and working with this being is very much about the land, the creatures, the land beings, and so forth. So if you choose not to specialise or work in nature areas as a magician then there will be no real need to connect with them again. However,

reaching one of them is a good exercise for you, and will inform you. If you feel that as an adept part or all your work will be about working closely with the land then this contact will inform you and will likely work with you in the future.

A good reason to work with this being is that is a close-knit union between faery and human, the closest you can find. By talking with this being you will get the deep understanding from the faery being along with the human's communication skills. If there is a major issue with the land, which most lands have these days, particularly in terms of climate and weather, and you wish, or have been called, to work on it magically, then this is where to start. They will either tell you what to do, point the way, give clues, or will embed the information within you.

As a quick example, the current weather we are having in Southwest England (December 2015) is very unusual for this time of year. It is warm, almost summer warm, and there has been no frost yet, which is a problem for plants and creatures that cycle around the cold in winter. So I asked the deepest ancestor in the land here if I needed to do anything to catalyse a shift. The answer came back that there was a conversation of heat going on, between the land and the southern seas, and not to interfere with it: it is doing something that the land needs (not the humans). The way I was shown it was as a good fire and bad fire in a struggle, and by not interfering the good fire will be able to do its job.

So let us get to work and meet this being. This work is best done outside if at all possible, in the countryside, by a lake, or even in a city park. If none of these are possible then work from your workspace. Pick a time in the day when you will not be disturbed.

Start by walking out in the inner landscape with the intention of meeting this being. Walk until you reach a small hill, a cave entrance, a large crack in rocks, or a very old tree in the Inner Landscape: you are seeking an entrance down to the shallows of the Underworld, but not too far down. As you walk you will feel beings around you watching you. When you

find a land feature that is a possible Underworld entrance, before you go in, stop and be still. You are waiting for someone.

Wait until a powerful-looking woman appears: she will seem to be human and may be dressed in an old-fashioned coat and hat, and she will stand and look at you as if to see what you are doing. When you look at her, you will see her eyes filled with energy and strength, and your body may react to her: this is the Faery Queen, a female power from the land who is also closely connected to humans. She will look deeper and deeper in your eyes until she sees all that she needs to see.

Bow to her. She may ask you for a line from a poem or a song. Whatever comes into your head, sing it or recite it: this power loves sound that is a conversion of the thoughts and emotions of humans, like poetry, songs, and so forth.

She may move forward and touch your hands lightly: she is reading you. When she is happy with what she sees she will point the way to where this ancestor is resting. Bow again to her and thank her, then follow her directions. If she gives you advice then take careful note of it. If she touches you and your emotions change then she is also advising you, but through your emotions: if you suddenly feel anxious then she is warning you of the power of the ancient ancestor; if you feel overjoyed then she is telling you that the ancestor will be glad to see you.

Follow her directions and climb down into the land until you reach a small cave or hollow. Hum or sing as you go until you reach an area where there are strange beings lying around sleeping. As you peer through the darkness you will see, in the far corner, a man or woman sitting on a stone throne, very similar to the Goddess in the Cave that you met early in your apprentice work: they operate on similar power levels.

When you get to the ancestor he or she may be dozing: not quite asleep and not quite awake. This tells you, in terms of visionary clues, that this person is very old and has been here for a long time without human interaction. Very gently sit by the ancestor and

place a hand on theirs. The ancestor will wake up, and may be a bit shocked to see you there.

The other faery beings sleeping in the cave will also start to wake up and may gather around. Tell the ancestor and the faery beings who you are, where your family comes from, and what you do. Then tell them about your magical learning and the things you have learned so far. All this gives the beings the information they need to understand why you are there and what use you could be, as well as your potential needs.

Ask them about themselves and the land you live on. Show them in your mind where you live, and the state of nature around your living space. Ask them about the ancestor sitting next to you, and watch as the ancestor watches and listens to your conversation. Ask them about what it was like before the cities came, and ask them how can you live as a better human being on the land.

Now it is time to talk to the ancestor. Talk with them, offer them a gift from your pocket, listen to what they have to say, observe what they do and how they move, and observe your emotions carefully: these ancestors often communicate not with words but with sounds, pictures, and emotions they project in your mind. Stay as long as you need to and let the conversation go wherever it needs to. They may ask you to do things while you are there, or they may do things to you.

When you are ready to come out, simply retrace your steps. If the ancestor gives you a gift for the lady/Faery Queen that you met then do not look at it, do not feel into it, and make sure that no matter what it is you give it to her. Once you have given her the gift then if she is willing you can talk to her too. She is a real force to be reckoned with in nature, and her feminine appearance hides a wide-ranging power on the land.

When you come out of vision, if you are still alone and outside, then sing a short song to the wind. Remember, these land features work a lot through vibration, and translating that vibration into lyrical sound is a major gift that humans have, and one that the land, water, and wind truly appreciate. The faery beings



also like it, and whenever in doubt with faery beings or land beings, a good icebreaker is song. For those of you who feel more of a pull to formal ritual and temple magic, think about this predilection the land has with song in terms of creation powers/vessels, utterances, and the power of the word. It is simply the other side of the power.

Write down everything you remember from the encounters. With faery work this is particularly important, as small but pertinent details will vanish from your mind very quickly. Type up your notes and take time to go over them a few times, remembering and letting certain things come to understanding in your mind.

If you are planning to work with nature quite a bit as an adept then this vision and visionary work that you experiment with will expand and branch off from this work: it will be a great help to you. The contact is a solid, rooted one and stable enough for you to work a lot with.

### 4.3 Working with the Blood Ancestor

This working is one of the many different ways to reach back through your own blood to find a blood ancestor that you can work with, particularly one with faery/land connections. Remember that before Christianity, and even during the early Christian phase of development, such a union was more commonplace, so sometimes you have to stretch far back depending on your own racial and family lines.

For this working, pull out the card 'Blood Ancestor' from the Quareia Magician's Deck and put it on the central altar before the candle. Set up your work room and open the gates. Sit before the central altar, still yourself, and when you are ready close your eyes for vision work.

In your mind see the altar with the card on it. Look at the card and see the person sleeping on the stone, under the stars, with rivers of blood flowing from them: feel yourself stepping into that landscape. Look up and see the stars, look in the face of the sleeping figure, and see your own features on their face. Prick your finger

and let blood drop onto the stone: place your hand on the stone they are lying on, and step into the river of blood.

Walk in the blood river away from the body. Follow the river, walking in the blood up to your ankles, and look at the land around you as you walk. The further you follow the river, the more the land changes and the narrower the river becomes.

Eventually the river becomes a small stream, then a trail of blood, and eventually blood drops. Somewhere along that passage you will spot someone sleeping at the side of the blood river, someone partially hidden by bushes and who may have creatures sitting around them. When you spot this person climb out of the blood river and go sit by them. If they do not wake then see if any of the creatures or beings around them will communicate with you. If the ancestor awakens to your touch then you can converse with them.

What you are seeking is knowledge in your own bloodline of relationships with creatures, faery beings, or the land. It may or may not be within this ancestor: the only way to find out is to search and then communicate whoever shows up at the side of this river. Working with the card image and walking through the blood triggers a deep connection within you that stretches very far back in time. Someone in that line probably has the land/being connection you are looking for.

When you have finished communing with them walk back retracing your steps. When you reach the ancestor on the stone, climb up onto the stone and merge with them. Lie there on the stone and look at the stars. Take your time: lie in silence and let the deep knowledge within your line surface in your mind.

When you are ready step off of the stone and go back to your work room. Settle back in your body and when you are ready open your eyes and write down everything you can remember. Type up a summary later.

**Note:** If you are interested, then here is a modern faery story with a lot of magical faery details in it. It may inform you a bit more as to what modern city contact with faeries can be like, how it works, and so forth. I wrote it many years ago, and it is a combination of fiction and personal experience, with the experiences of two other magicians added in to make it a story. This is an abridged version.

## 4.4 Faeries in Manhattan

### I

West 19th Street shivered in a frosty blast of cold air that sneaked through peoples' jackets and nipped their ears. Peter hurried down the street and stood on the corner of 7th Ave, waiting for the traffic signal. His feet kicked against each other in an effort to try and encourage his circulation not to come to a total full stop.

He looked in astonishment as people queued to get into the dance theater on the street corner. Everyone was huddled together as close as manners would permit in an attempt to escape the vicious cold wind.

The green light finally came and Peter shuffled across 7th Ave and down the last few feet to his home. His hand searched all around the corners of his pockets, even though he knew he had forgotten his key. Silent prayers bounced around Peter's head all the way to the front door in futile hope that Chris, his partner, had not popped out for a minute, as was his habit.

He leaned his head against the door with his finger on the bell. No one came. He rested

his head on the door not knowing what to do. Maybe Chris has just gone out for a couple of minutes, thought Peter. He put down his briefcase and sat on it.

He sat looking up and down the street. It was empty. He put his nose into his gloved hands and breathed heavily in an attempt to warm his face up. It was then that something moved out of the corner of his eye. It was not small: a strange silent shadow moving quickly past him. He looked around but there was nothing there.

Almost immediately, the frost bit his nose. He buried his face back into his gloves, when he faintly heard someone call his name. He looked up, thankful and expecting to see Chris, but no one was there. His eyes scanned the street in both directions. Nothing. He began to worry that the cold was beginning to affect his mind when Chris strode around the corner waving to him. Peter stood up and looked at the tall man approaching him. He knew better than to tell Chris that he was going nuts. Chris worried about everything.

Later that night, as Peter wrapped himself in the eiderdown, he thought he saw something move across the bedroom. A shadow flitted by and Peter sat up in bed, trying to see what was happening. Chris groaned against the cold. The eiderdown moved with Peter as he sat up, creating a cold inrush that caught Chris, and awoke him.

"Sorry, I thought I saw something move, like a fast shadow."

Peter lay back, looking at the ceiling. Maybe he was going nuts.

"This is Manhattan. It's full of fast shadows, now get to sleep before I put a pillow over your head."

Peter smiled into the darkness and turned over. Sleep pulled him quickly and before long he was snoring in chorus with Chris. He sank deeper and deeper into the blackness until someone whispered in his ear.

"Would you play for us Peter? Play so that we may dance."

Peter dreamed he was playing his harp and that creatures were sneaking out of all the nooks and crannies of the city to come listen

to his beautiful music. The dream became stronger and stronger as the faery beings danced around him while he played.

They were of so many different shapes and sizes. Some were dressed in eighteenth century dress; some were clothed in bark and feathers. Others were part animal, part human looking. One of the biggest, which looked like a large bear, came and sat beside Peter as he played. The faery being hummed along with the tune and began to cry. All the other faery beings stopped dancing and began to cry too. Soon, they were all weeping and Peter became very distressed.

"Why are you crying? What is wrong? Have I hurt you in some way?"

Peter was distraught that he may have done something to hurt these beautiful creatures.

A faery woman, clothed in the dress of a settler and sporting bright red hair to her knees, came and sat beside Peter and put her arms around him.

"No, knight of the music, you have but given us memories of a better time and place. See, watch, listen."

The woman placed her hands over Peter's eyes and she closed her own eyes. She started to tell him a story and Peter watched as he listened.

Peter began to see a scene unfold before him: Ocean mist clung to his face as he looked out to sea. Trees bent in the sunshine and the sand moved, shifting beneath his feet as the tide clung to the shoreline. Tall ships dipped as the waves welcomed the strange visitors. Small white faces peered over the shipside while some waved banners and ribbons.

The land around Peter was forest. Deep, thick, sensuous forest that smelled of fresh earth and dew. Hiding in the forest were many faery beings clothed in twigs, bark, and leaves. They looked at the ships with astonishment and wonder.

In among the people on the ship were faery beings darting from place to place, trying to see the approaching land. They were dressed as the humans were, but were shaped differently. Some were tall and thin, some were little and fat. Some glowed like the sun and some were

chaotic like the wind. Others had the ocean in their eyes and some brayed like a donkey.

The faeries of the forest were excited. One by one they carefully crept forward out of the trees once they were sure that the humans could not see them. They waved to the faeries on board the great ship, and the strange faeries waved back.

That evening, deep in the forest, the faeries held a gathering, making friends and exchanging gifts. They danced through the night and slept through the day, warmed by the sun and protected by the creatures of the forest.

The faeries of the forest were grateful to the humans for bringing these new friends. So they helped the humans learn about the seasons, the forest, the trees, and the powers of the land. But the people were wicked and selfish. They stole more and more of the forest and did not heed the signs that nature sent as a warning of impending disaster.

They built and built until the forest was no more. The faeries were becoming homeless. They were forced to reside with the faeries of the Underworld, who were good friends. But the Faeries of the forest missed the green and the dew.

Eventually the forest vanished under concrete and the Underworld was damaged by poisons and the strange powers that the humans used for energy. The faeries wandered the streets of the city, tending to any remaining trees and bits of grass that they could find. But the faeries were poor and in bad health.

The humans seemed to have put aside a little nature for the faeries, for in the city was a large park with water. But the humans had poisoned it by spraying things on the plants and adding death to the soil. The faeries could not bear to be there.

Peter thought his heart would break. He loved the city, but he had never realized before what a terrible price others had to pay for that. He wanted to do something, anything, no matter how small, to redress the balance. He asked the woman if there was anything that he could do.

"Yes," she said and cupped her hands

around his face. “Weep for us. Weep all you can and gather your tears in a chalice. Mix your tears with spring water and pour it into the cracks of the pavement. Water the land with your tears and you will give strength to the earth to fight back.”

Peter began to weep. He wept as though his heart would break. Every pain he had ever suffered both physically and emotionally flowed through him as he wept. Something shook him. Something called his name. Peter opened his eyes and realized he had been dreaming. Chris was shaking him and calling to him to wake up. Peter sat up in bed and looked around.

On his mantle shelf was a glass chalice that Chris had bought him when they first met. Peter sprang out of bed, still weeping and grabbed the chalice. Chris sat up in bed in confusion asking him what on earth he was doing. Peter wiped the dust from the chalice and held it to his face. His tears dripped into the chalice and Peter wept.

Chris got out of bed and gently placed his hand on Peter's shoulder, looking at him in sorrow. Peter tried hard to catch each tear as it tumbled out of his heart. He could not stop crying. He tried to explain what was happening but it just sounded weirder and weirder. So he became silent. Chris padded out of the room and into the kitchen to put the kettle on.

A few moments later, Peter came into the kitchen. He had stopped crying and was now hunting through all the cupboards while holding the chalice.

“Peter, what are you doing? It's three in the morning, and I'm freezing. What are you looking for?”

Chris was hopping from foot to foot. The heating had failed again and his feet were like ice.

“I'm looking for spring water.”

Peter did not look around at Chris as he spoke, his head buried in a cupboard.

“Dare I ask why you bounce out of bed, cry into a cup, and then tear the place apart in the freezing cold at three in the morning looking for spring water? Or should I just go back to

bed and pretend none of this happened? And, by the way, there is a bottle of Evian on top of the fridge.”

Chris stepped to one side as Peter dived for the water. He poured some into the chalice where he had wept and mixed the water with his tears. He turned to look at Chris and smiled.

“Just don't ask, really, you don't want to know.”

Chris held his hands up in defeat and turned to go back to bed. Peter opened the coat cupboard and took out his boots and coat. He pulled a pair of jeans out of the dryer and struggled into them while trying to find a sweater.

“Peter, what, where are you going, what are you doing? Please, for God's sake.”

Chris was becoming alarmed. His partner was often strange: a visionary, a poet. But going out at three in the morning in this cold was just plain nuts. Peter put his arms on Chris's shoulders and looked straight into his eyes.

“There is something weird that I have to do. It's crazy, and I don't know why I'm doing it, but I am, so go to bed, and I will be back in a few minutes. Please, just let me do this, then I can get a good night's sleep.”

Chris nodded and went back to bed. Peter, wrapped against the cold and holding onto the chalice, quietly crept out into the night and the cold. He walked down the street, looking at the pavement. He knew what he had to do. He poured his tears and the spring water into the cracks of the sidewalk up and down his street, a precious drop at a time. When the chalice was empty he looked up and down the street before scurrying back to his warm bed.

He did not see Chris holding back the blind and watching him. He also did not see the bag lady hidden in the shadows as she smiled and nodded to him. She stood, her coat half open, oblivious to the cold as her eyes followed Peter's every move. She whispered something on the wind as he turned his back to her and climbed the steps to his apartment.

## II

Peter was deep in thought as he stepped out onto the cold street that early spring morning, and had walked a few yards before his thoughts faded and his eyes focused on the sidewalk. Usually it was covered with litter and feet, but no nature. This morning, little shoots of green poked out of the cracks in the concrete stretching towards the spring sun.

Peter looked around to see if anyone was watching. He squatted on the sidewalk, looking at the green close up. There it was, jutting out of the concrete sidewalk, in the middle of Manhattan: a green army standing to attention in its infancy.

Nobody seemed to notice. Nobody pointed and looked at the little miracles being birthed in their midst. Everyone ignored them except Peter. He wanted to scream at people not to stand on them, not to destroy them. But he did not want to be hauled off for therapy, the ultimate torture. So he just stood and looked in astonishment.

The image stayed with him all through the working day and by that evening he knew what he wanted to do. He dashed home, ignoring the fact that it was his turn to make dinner. He pulled out his harp and opened the window wide, letting the spring enter in all its cold glory. His fingers wove music that filtered out into the street below as he played to the green shoots that had dared to surface in the cold.

He wanted them to experience music before they died in the frost and songs surfaced in his thoughts as he played at random to the little miracles. He played and played until his fingers stiffened and his teeth began to chatter.

That night, as he drifted into sleep, he heard someone call his name. The voice was unearthly and he knew they had returned to him. As he fell deeper into sleep, the call became louder. He found himself on a grassy plain by a tall standing stone. He sat down with his back to the stone and drank in the beauty of the landscape. The green grass lit the land rather than a sun or moon. Trees grew down from the sky, their branches lightly

touching the grass below them and their roots dug into the dark sky above. Peter could hear people moving all around him, but he could not see them. He called out, but no one answered.

Something brushed against him and he spun around, but saw nothing. The frustration built within him as he called and called for someone to appear.

*You have to find us by day, handsome bard, look for us by day...*

The words swirled around him as he stood up, leaning his forehead on the stone.

"But how? But how?"

He shouted out across the empty landscape that he knew was full of faeries. Something tapped his shoulder and his eyes sprang awake. Chris was laid on his side with his head propped on his arm.

"You were shouting in your sleep. Are you feeling OK these days? Want to talk about it?"

Peter looked at Chris's concerned face for a moment and then shook his head.

"No, its ok. Its nothing, just the pasta."

Chris frowned. "What do you mean the pasta?"

Then Chris's face lightened in to a smile.

"Are you trying to tell me that my cooking is driving you nuts?"

He threw his pillow at Peter who dived under the eiderdown while trying not to laugh so loudly.

## III

## Four months later

Peter sat on the steps of his apartment looking at the weeds growing out of the cracks in the sidewalk. He was smiling widely as he held his newspaper. On the back page, in the local news, was a report about city cutbacks and the sidewalk cleanup being cut back. It meant that no more chemicals would be sprayed across the sidewalk to kill the weeds.

An old woman shuffled down the street, pausing at every trash can so that she could look through them for titbits. Peter did not notice her at first until she was almost at his feet. He did not look up. The street people

frightened him, not in a danger sense, but it was just something that he did not understand. He felt sorry for them but he was not sure how he should react to them.

She looked up at him and caught his eye. He was trapped. He smiled and looked away.

"You miss them, don't you?" she rasped. "Once they touch you, that is it. You can spend the rest of your life searching for them."

She shuffled on, not pausing for a response or a reaction. Peter thought for a moment and then realized that she was talking about the faeries. She must have been, what else would fit with such a comment?

He looked back down the street in the direction she had gone. He wanted to catch her and ask her how she knew and what did she mean. But the street was empty. There was nowhere else for her to go and yet, she was not there.

He ran to the end of the street and he breathed out in relief when he saw her waiting at the end of the next street, looking away from him. He ran towards her and she vanished around a second corner without looking back and he followed. She led him this way and that until he finally found himself in Union Square.

He stood on the corner and looked in all directions. He spotted her in the distance, standing outside a Buddhist restaurant. Once she saw him, she turned and vanished into the restaurant and Peter quickly followed. Now he was certain that she knew he was following her.

He got to the restaurant and climbed the stairs into the main part of the building. A quiet and peace descended upon him as he entered and he began to feel rather foolish. This was not the sort of place that a bag lady would enter, maybe he had been mistaken. He looked into every corner until it occurred that she may have sneaked into the restrooms. A waiter stood and looked at Peter as he stared at the ladies restroom.

"Would you like a table, sir?" The man asked politely.

Peter looked around him. There was a table that gave him a view of the bathrooms and the

entrance. He went and sat at the table and the waiter gave him a menu. Peter did not know what to do. He felt embarrassed and realized he would have to order something. He asked for tea and a simple dish before settling with his eyes fixed on the restroom door. No one came in or out.

At first he did not see the old man sitting at the next table. The man had long white hair and a thick beard that he constantly pulled. The man watched Peter with interest as Peter watched the door. Finally, the man came over to Peter's table and sat beside him.

"Young man, there is no one in there, I can vouch for that. I have been here for fifteen minutes and no woman has been in or out."

Peter looked at the man and realized he had made a fool of himself by staring at the toilet door.

"Are you sure? I mean, did you see an old lady, a street lady, go in there, a woman with a red scarf on her head and red gloves?"

The man pulled on his beard and smiled.

"Aha, that is why you will wait a long time. She will not come out of there because she is not in there. Funny how she led you here."

The man's voice was strange, with a foreign lilt to it.

Peter frowned. "How do you know? Do you know that woman? Who is she?"

The man laughed and rubbed his hands together. "I cannot tell you here, but I can tell you that you will want to hear what I have to say. Have you had strange dreams in the past few months? Hmm, thought so. Eat up, let me finish my soup, and then you can come with me."

The old man returned to his seat, leaving Peter to stare in confusion at the man. After they had both finished their meals, the old man stood up and put his coat on. Peter had been debating whether he should go with the old man or not. There were some strange people in the city and it would be just his luck to get picked up by a pervert or a maniac.

But there was something good about the old man's face, and he was very frail. Peter could snap him in two with his fingers if he wanted

to. That finally clinched the decision for him. He was in no real danger.

Peter got up and left, walking as slow as he could so as not to hurry the old man who obviously found walking a problem. They moved at a snail's pace to a door around the corner. It did not look like a house or an apartment, but the service door of a shop or warehouse. The old man fumbled with his keys and finally got the door open.

Before them was a steep stairway that they climbed slowly, floor after floor, until Peter's legs grew tired. He marvelled at the old man who slogged away without complaint, climbing up what must have felt like a mountain. They emerged in a small apartment that looked as though it had been fashioned out of offices. It was full of books and clocks.

Everywhere that Peter looked there were books, dust, and clocks. A loud noise came from the corner, which made Peter jump.

"Yes, yes, I'm back with your treats. Not so loud, you scare the natives."

The old man's voice seemed aimed at the noise, which Peter was trying to see the source of. In the corner, perched on a bookcase, was a large dark crow half hidden in the shadows.

"Peter, this is A.E., A.E., meet Peter."

The bird said hello and Peter nearly fell over in shock.

The old man laughed and the bird instantly imitated his laugh.

"I found him on the streets years ago, with wire around his leg and his wing half torn off. He has healed well, but he will never fly, so we two old farts live together. He loves his treats from the restaurant."

The old man unwrapped two steamed dumplings, which he put up on the bookcase. A.E. tucked into them with gusto, making lots of kissing and sucking noises as he lost himself in an orgy of Zen food.

Peter browsed the bookshelves, which were stuffed with every imaginable subject that would delight an inquiring mind. His fingers stopped at an old leatherbound volume on Faeries. He opened the book and wandered through the text. The hairs on the back of

his head pricked when he came to a passage marked 'Faery Queen.' He read the text under his breath, as though his lips must echo the words that rolled around his brain.

And though she be terrible, with her staring eyes and sharp teeth, and though she be fearful in her anger, the faery folk do delight when her heart is stolen. For then, and only then doest she wear the clothing of a human form. But take heed, for when her love is a burning passion that draws man into the flame, then she does wear the look of an old and bended woman. And if the young man looks into her eyes and does recognize her, he shall fall with her to faery land, never to be seen again. There he will reside in the land of richness and plenty.

Peter thought of the bag lady and then shook the silly thought out of his head. He put the book down and browsed some more. The old man watched him like a hawk, and A.E. watched him like a man.

"So you be having some interest in the wee folk then, young man?"

The old man's voice sang in the strange accent and A.E. mimicked his sentence.

Peter was going to deny such a thought, but then he realized that this man knew something and might help him. After much soul-searching, Peter sat down, drew the chair near to the old man, and started, slowly, to tell him the story that began that cold spring night last march.

A.E. inched closer to listen, making crunchy noises with his beak and fluffing his feathers every so often. At the end of the story, which came to a close at the Buddhist restaurant, Peter sat back waiting for a comment from the old man. He realized at that point that he did not even know the name of the old man, let alone anything about him. And yet here he was, spilling out his secrets to him.

A.E. leaned back at the end of the story and shook out his tail. He looked straight at Peter and decided to hop down to be at his

side. Once he was a feather's breath away from Peter's hand, A.E. put his head down and made little squeaky noises.

"I think he wants you to scratch his head. He must have liked the story, he usually bites anyone who ventures up into my castle."

Moving slowly, so as not to frighten the bird, Peter started to scratch the bird's head. A.E. closed his eyes and groaned with pleasure. He turned his head this way and that so that Peter could scratch just the right places. The old man started to laugh.

"You are definitely a hit, I think he is in love with you".

When Peter eventually withdrew his hands, A.E. fluffed himself up and sat in a contented heaven. The old man leaned forward to Peter and looked straight into his eyes.

"So I gather you want to know how to get into the faery realm then, without going to sleep?"

Peter became excited. He had thought that any mention of the faery realm would end up with him classified as a madman. He nodded to the old man and then looked around him.

"Don't we have to go and find a forest or something?" said Peter.

The man looked at Peter blankly for a second and then started to laugh.

"Oh God's no, young lad. The faery realm is here, it always has been, always will be. The city is just a temporary scum on the surface of the land. Civilizations come and go, the faeries just wait for all the concrete to vanish back into the forest. It always happens, you mark my saying.

"These days, you get into the faery realm through vision, through the imagination. Your mind is like a car that carries you there. The pictures you see are from the imagination, but what you experience is real. The beings are real and are there whether you exist or not. Your mind just gives you a window through which you can talk to them. That is why they made contact with you through your sleep. But when you go in vision, it is always good to have someone from the animal world to go with you.

"That is why A.E. hangs out with me. He

makes sure I don't end up in outer Bolivia or somewhere. So are you ready, young man? If you are, close your eyes and listen to my voice."

Peter sat back and got himself comfortable, but not too comfortable. He did not want to fall asleep. He felt A.E. edge his way closer to the chair and the power of the bird strengthened to Peter now that he had his eyes shut.

The old man's voice was like listening to beautiful, ancient music from a distant land. Peter tried to concentrate on the voice and not allow his thoughts to invade. He found himself falling down through the building, down through the concrete, the sewers, then the rock, and the earth.

Down and down they fell and Peter was aware of A.E. flying alongside him. As they passed through the rock and earth, Peter felt as if he was being filtered and cleansed. Old stuff, emotions, poisons, and worries fell away from him as he passed through the solid rock, leaving him feeling clear and light.

He landed on the top of something and he felt around to try and find out what it was. After stroking the surface, he realized it was bark. Confusion set in until he realized that he was climbing down the inside of an inverted tree.

He climbed and climbed down until he arrived at branches. Jumping out of the branches, he landed heavily on grass. A.E. plopped down behind him and waddled to Peter. Peter sensed the old man land beside him and almost immediately he felt surrounded by many beings.

He remembered the landscape from his dreams; the grass that lit the world and the upside down trees. The old man set off walking across the landscape and Peter ran to keep up. A.E. gave up trying to walk and flew onto Peter's shoulder, playfully pulling on Peter's ear as they went.

Peter could hear many whispers around him, but he could see nothing. Not until they came to a field full of beautiful red poppies. He wanted to lie down among them: the urge was almost painful. Peter could not resist it and A.E. jumped off his shoulder, landing among the flowers as Peter fell to his knees.



He lay down, drinking in the pleasure of the flowers as they wrapped him in a sheet of happiness and tranquillity. Whispers echoed around him and he started to see shadows out of the corner of his eyes. Something moved behind him and he rolled over lazily to see what it was. He lay on his side, staring, with his mouth open.

"Shut your mouth," called out A.E. as Peter gazed upon the most beautiful woman he had ever seen. If he was ever going to fall for a woman, it would be this one.

Her eyes fixed on him and he became uncomfortable. Her eyes bored into him, searching his soul, and Peter became frightened. Her eyes ripped him apart, exposing all of his deeds for her to see. Peter cried out in fear and terror. Then he saw a vision of himself crying into the chalice and his fear subsided.

*I am the Woman of the Earth and these are my people. When they thirsted, you gave them to drink. When there was danger, you sat and kept vigil. When my children sprouted, you sang them lullabies. Peter the Bard, I give you three wishes, and guard them well.*

"I wish I could see the faeries."

It blurted out before he could stop himself, and the old man groaned behind him. Peter turned around to find out what he had done wrong. The old man told him in no uncertain tones.

"Fool. You have just wasted one wish. You will be able to see them anyway, they were just hiding. They wanted to see that you had a good heart before they came out of hiding."

Almost immediately hundreds and hundreds of beings of all shapes and sizes surrounded him. Some looked human, some looked like animal, some looked like flowers and trees. Some looked like things he had never seen before.

They all circled him and stared before laughing and clapping. Peter was not sure how to react. He did not know what they were laughing at. A.E. hopped over to him and looked up at him.

"They are laughing and clapping because they have just recognized you as the man who

played the harp. They will want you to play for them after the meal. Will you do that?"

Peter looked at A.E. in astonishment. He was not sure what excited him most, a conversing crow or a host of faery fans.

They all tried to grab him by the sleeve and together they led him across the grass and into a forest. They danced through the trees and in and out of the bushes, coaxing him ever deeper into the woods.

They reached a clearing where animals were seated around the periphery as if waiting for a show to start. The faery beings bounced in, holding large tureens of food that seemed to have materialized from thin air. The lids of the tureens were taken off with great relish and the platters placed before the animals for approval.

The platters were piled high with fruit, berries, leaves of all different colors, apple pies, breads, and a large dish of red juice. One of the faery beings offered Peter a cup and pointed to the juice. He nodded politely and scooped his cup into the juice. The faeries all slowed down to watch and see if he would drink it. Their lips smacked and their tongues wiggled as they waited with baited breath until the cup had reached Peter's lips.

The first sip tasted like wine. The second taste was like strawberries, the third was like dewdrops and the fourth was of honey. He smiled and tipped the cup back, drinking deeply with his eyes shut in pleasure. A.E. looked away and groaned.

The old man puffed into the circle, coming in last just in time to see Peter drink of the faery juice. He clapped his hands to his forehead and sighed.

"Oh, by the way, don't eat or drink in the faery realm."

The old man's feeble voice did not reach Peter, who was rolling around the floor giggling like a baby with the faery beings rolling with him, laughing. One of the faeries held out a fruit to him and Peter bit into it. A strength and vitality flowed through him, causing him to jump to his feet and dance like a madman. He danced and danced until he came to a full stop before a harp.

It was the most exquisite harp he had ever

seen. The wood was carved with many faces peering out around the directions, and each of the faces had eyes of rubies and pearls. The harp was covered in gold leaves, and the strings felt like silk.

He sat on a tree root and laid the harp to his breast. The harp seemed to move under his embrace, like a lover newly awakened. His fingers ran across the strings emitting an unearthly sound that brought each being to a stop.

All the animals, all the faeries, the old man, and A.E., sat at his feet with their eyes turned to Peter's hands. Peter closed his eyes. He wanted to play his favourite song, but his fingers seemed to have lost the memory. Instead, something started to push into his thoughts, something from deep down within him.

The song rose up from his heart and expressed itself through his fingers. Music of the forest spilled out of the harp and all the collected audience sighed. His fingers painted a vision of a time long gone, a time before humans started to build.

Visions of ancient trees touching the sky, flowers large enough to sleep in, a forest floor moving with life, a man child curled asleep in a tree beside a large cat. His heart sang through the harp until the song reached his lips.

In a language as old as the oldest tree, Peter sang of the brothers and sisters of the forest and the mountains. He sang of the union between Underworld and Overworld. He sang of love between the worlds and of children born under a radiant sun.

Because he sang with his eyes closed, Peter did not see the ladies of the trees one by one appearing between the branches. Their hair was of leaves and their skin of bark. Eyes that seemed to hold the light of the stars looked upon Peter in wonder.

One of them tiptoed up to Peter as he sang and put a golden acorn at his feet. Another placed a green leaf at his side, and another propped a branch beside his tree root. When he had finished his song, he opened his eyes to see the audience sat in silence with many pairs of large eyes fixed on him.

Something made him look down. He saw the golden acorn and picked it up. Before he knew what he done, he ate the acorn. A.E. shook his head and clicked his beak in despair. The acorn grew inside him, bubbling up every ounce of mischief that was in his bones. His hands returned to the harp and he began to play a jig. His fingers danced across the strings as the faery beings danced with the animals.

The old man was swirled around with A.E. hopping in and out of the foray, squawking at the top of his voice. The dance got faster and faster as Peter's hands flew across the strings in frenzy. He hummed and sang along, as the feet of the Faeries seemed to make the ground shake. They danced through the night until Peter felt he could play no more.

He fell asleep, still embracing the harp, which snuggled up to his warm body. A.E. was laid on his back with his legs in the air, snoring his head off, with a profusion of sleeping faeries all around him.

As Peter slept, he dreamed of the surface world. He walked down the streets of Manhattan and saw for the first time the pain and fear in people's eyes. He saw the faery beings huddled around a blade of grass like street people huddling around a fire. He heard the sad songs and the weeping. He saw the poisons trickling down the street: the death, the hatred, and the anger that the people had built around themselves. His nightmare woke him.

The faeries and animals had become still and silent. One called his name and handed him the branch and leaf from the forest ladies. They pointed to one of the upside-down trees, telling him he needed to climb. He put the gifts in his pocket and started to climb.

A.E. and the old man were already climbing and Peter was halfway up the tree before he realized that he was leaving the faery realm. He wanted to stop and jump back down. He did not want to go back to the surface world. But the tree that he was climbing pleaded with him to continue.

*You will be our brother who watches over us, who protects the animals, birds, flowers, plants, and trees. You will ensure that we will still have a world*

*on the surface to play in.*

Peter was full of sadness, but he understood that he could do things that they could not. Just as they could do things that he could not. Surely between them they would be able to make a difference in the cold, decaying world on the surface.

A.E. transferred over to Peter's tree and sat on his head as they ascended to the surface world. Peter became aware of the old man telling him to think of the room in which he first started, to remember the books and the chair upon which he was seated. The faery realm faded away. The tree withdrew from his vision and Peter felt heaviness on his lap. He opened his eyes to find A.E. sitting there.

The old man smiled at Peter. It took Peter a while to reorient himself. The old man told Peter that now he had been there, he could find his own way back by seeing the roots of the tree in his own world, and that if he climbed down the tree he would access the faery realm. There were many questions that Peter wanted to ask but the old man held up his hand for silence.

"No more, I'm too tired. Come back tomorrow and we will talk. Let yourself out, I'm going to sleep."

There was so much that Peter wanted to say. Thank you was the least of them. But he respected the old man's wishes and left, walking carefully down the steep steps. When he got out on to the street, he looked at his watch.

He looked again and tapped the glass. Only ten minutes had passed since he left the restaurant. But that was impossible! He had talked to the man for nearly an hour before doing the vision. He put his hands in his pockets and set off to walk home. His fingers played with something for a few moments before he began to realize what it was. Carefully, he pulled out a tiny leaf and a twig from his pocket. He remembered the gifts given to him in the faery realm and he stopped walking and looked at them carefully.

The leaf was much smaller than he remembered but its colours were not like the dull brown they were in the faery realm. He turned the tiny leaf this way and that to try and count

the colours that sparkled off the surface of this tiny fragment of nature.

Reds, gold, yellow, blues, colours that were deeper than anything he could imagine flashed and changed with the dull light that was around him. The colours changed as he moved the leaf, greens, brighter than the loudest sweater that Chris had bought him, flashed through the blue as Peter rested the leaf in his hand. Then the gust of wind came. It was too quick. The leaf left Peter standing on the end of 6th Ave with his heart broken.

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## Lesson 5

# Mountains and Caves

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In the last lesson we looked at a typical romantic fairy tale, and while such interactions do happen with seemingly-benign beings, in truth many encounters with faery beings and land beings can be terrifying and, at times, dangerous. This is particularly true of land and faery beings connected to mountains and caves.

When I was a child I read a lot of Nordic faery tales, and while they were often scary I always thought that they were just tales. It was only later, as an adult, when I travelled and stayed in such areas, that I learned the truth: not only were they not simply stories, but the power of the beings described in them was way beyond anything I had encountered before.

And these beings are everywhere around the world: each culture has its own tales, but they all reveal the same underlying principles. By reading these stories a magician can learn what sort of power is in what area and whether they can work with it or should step carefully and quietly around it.

In past lessons we have looked at various powers that reside in mountains and caves, from deities, serpent power, and so forth. In this lesson we will look at the land/faery beings found in mountainous areas. They can be the deadliest mountain beings of all: they are often vast and powerful, they have a long reach, and they rarely like humans.

As a magician I have worked with these

beings for a long time, as have other magicians I work with. All us have learned firsthand of their power and danger. Magicians cross paths with these powers when their work is very much focused on the tides of fate playing out in a nation and on a land. They can also appear when an adept spends time in an area where these beings are very active: an adept might slip under the radar for one night, but the second time they sleep there, they will become visible.

I do not know why this 'one night of invisibility' occurs, only that it has happened this way repeatedly for me and other magicians. My guess is that it is similar to how the body's immune system works, as the body and the land are both vessels for life. The body has its immune system, and so does the land. When a body first encounters something, it learns to recognise it and prepare a defence against it, whatever it is. If it is not of the body then the body will likely treat it as an intruder. The second time the body encounters it, it has its defences primed and ready. This is why the first dose of something never triggers an allergic reaction; it is always the second time, or a subsequent one, that the body's defences swing into action.

This has frequently been my experience when I have stayed in mountainous areas or areas riddled with caves. My first night is always peaceful, my second night is disturbed,

and my third and subsequent nights become a battle against a hostile energy. This does not happen in every mountainous or cavernous area, but it does happen with some. Where I grew up had large hills and deep caves nearby, and they always responded well to me. Often they even protected and shielded me: they knew me from birth and my body and its energy knew them. When I go back to that area as an adult, the beings there treat me as family, and they have helped me powerfully on more than one occasion.

But when I have moved to strange lands with mountains and caves, or when I have visited such areas, I have been met with varying levels of initial hostility. A magician who works with visionary magic is a bright light easily spotted by these beings, and there is no real way to mask that. Because of your magician's energetic visibility, you are treated as a possible threat until proven otherwise.

Because of this, I have learned to tread very carefully and respectfully in such areas, and always to introduce myself in vision rather than just book into a motel and watch TV. The first thing I do is to reach out to connect with whatever is in the area and ask permission to stay there briefly. Not only is this good manners, but it also shows the beings that you are not a threat: you are not there to harm them, and you recognise that you are on their territory. The wilder the area, the more you need to make this connection.

The other thing to be aware of is that as a magician working with deep and Divine powers, you are constantly working magically, even when you are not aware of it. This is something that took me a few years in my thirties to understand. So when you turn up to one of these powerful areas, you are often not there by chance: the fates have a way of moving you around the chessboard so that your power and skills are placed where they are needed.

I have lost count of the number of times I thought I had planned a trip spontaneously, only to find beings waiting for me when I arrived. And trust me, when you do interact and work with these great powers, you

will know about it: there is no subtlety to their power, and your work/interaction will often be greeted by high winds or sudden thunderstorms, sudden minor earthquakes, strange behaviour from the animals, and so forth—you get a big reaction from the local land powers, particularly the first time you visit or do work there.

We'll look at mountains and caves separately, because even though they are of each other, the beings that flow through them are very different in their actions and interactions. We will look at the two different powers that present; then we will look, and work with, their magical aspects.

## 5.1 Mountains

The mountains land beings reside on can be male or female (a god or goddess, a king or queen). And not all mountains are equal: some are very powerful and some are not. Throughout the world myths and legends have survived in various forms of the powerful beings that live on or within mountains, such as the Yeti, Krampus, Trolls, Jöttnar, and Bjergetrolde. If your country has mountains, then you will certainly find legends about the beings who reside in them if you do some research.

Particular mountains often have legends of children going missing, people being taken into them only to reappear many years later, and of strange lights appearing over them, strange storms that come from them, and so forth. When you see these legends connected with a mountain, you can guess that it is probably a powerful mountain. In some cultures the mountain will be revered; in other cultures, avoided.

The beings that reside within or around mountains are important for magicians, as without their cooperation you cannot really access the mountain's power for magical work. If the work is beneficial for the mountain power then these beings will either be friendly or conspicuous by their absence. If the work is not in the mountain's interests or you are approaching it in a poorly thought-out way

then you will probably be confronted by them and harassed—hence it is useful to know them.

Magical work with mountains is as old as magic itself. All mountains have taproots into the Underworld, all mountains are vessels, and mountains particularly hold powers such as fire, air, or *earth light*, the bright energy that bursts from the ground, whose release can sometimes be observed in an earthquake. Earth light is a pure inner power from deep within the land. It is connected with goddesses such as Brid/Brigh/Breed, a British goddess who later became Brigit.

These energies and powers can be used by the magician, who can also work in service to the land with these powers. Magically, as you should know by now, mountains connect with wind, utterance, swords, and the Underworld fire and light that forges the Sword. Behind that understanding are the powers of the Grindstone, the Limiter, and the Inner Mountain of Understanding (in the Death Vision) where the magician can step off to enter inner realms (hence the connection with ascending/mountains).

In the tale of Exodus in the Pentateuch, Moses climbs a mountain to gain the Word of God. We all presume that a mountain is central to this tale because it takes you closer to the stars and ‘up’ in terms of Divinity. That is partially true, but the mountain is also the vessel of air, the container of the Word, and the vessel that receives the sacred sword.

All this has powerful inference for a magician, particularly if they work in service to nations, groups, and lands. Putting the utterance or sword of power in a stone is one thing; putting it in a powerful mountain is another. It is an act that can change the fate of a nation and people. To do such work it must be necessary, and the magician must be on good terms with the mountain’s beings if he or she is to not be attacked, blocked, or locked down.

These beings can appear as part animal,<sup>1</sup> part human. The more dangerous the animal, the more dangerous the being. For example,

<sup>1</sup>Like a goat, a bear, a lion, etc.

after you have peeled away the superficial layers that have built up around a *Krampus* (St Nicholas, chains, and so forth), what you are left with is a mountain-dwelling being that is part goat, part human, and hostile. In mythology the Krampus tends to harass children, young people, and folks who wander in the mountains, particularly in winter. That is the *mildest* form of these mountain beings: a lot of such mythology is rooted within these inner beings, and subsequently dressed up in stories. A goat being is scary, but it will not tear you to pieces. A vast bear with huge claws or a lion being with sharp teeth is far more of a threat: these inner images have built up as a vocabulary that can tell us just how deadly these beings can be...or not.

So how and why would a magician work with them? They are go-between personalities that interact with all living beings and the mountain’s consciousness. They guard, tend, interact, and generally hang out with mountain powers, and they are a layer of consciousness that you can often hit if you go to mountains without the shielding of magic or in ignorance. If you go with magical intent to work in a way that the mountain consciousness has need of and/or has asked for then you are unlikely to see these beings—and if you do then they will guard you rather than threaten you. Similarly if a person wanders physically onto a mountain area guarded by these beings, then if they are harmless they will be ignored. If a person who is a potential threat or particularly interesting to these beings, then the beings will appear and will interfere with them.

Many of these areas have legends about how people were threatened, trapped, injured, or taken by these beings. Yet other people can wander about in perfect safety. It seems to boil down to the individual, the timing, the season, and so forth.

For magicians, however, there is no mild, invisible time to visit these places. Your magic comes with you, and your presence will elicit a reaction. If you find yourself in such a place and are having nightmares, experiences, and so forth, and you have no specific reason to

be there, then either get out, take the risk of making friends—which may or may not work—or do a job while you are there.

If you want to work with a mountain and have a good magical reason then first go in vision and present yourself to its beings. Tread carefully, never get defensive or angry, and always be totally honest with them. The magical reasons for working with mountains are varied, but they are all connected to work with the stone shield, the sword, utterance, or fire.

## 5.2 Vision method for making contact

Always work this method with a mountain or large hill on the landmass where you live, so that the work you do is relevant to the land. It is pointless working with a mountain on the other side of the planet if you cannot go there at least once to have a physical presence there.

When you go in vision to meet these beings who dwell on or in mountains, remember that they are not deities and can be harmful or hostile at times. Because of this, until you have forged a friendship or connection with them, go with another being. This can be a contact that you work with in your magical space, a contact out of the Inner Library, or it can be a creature from the land where you live with whom you have made a connection.

You can access these beings by approaching the mountain either through the inner landscape, through the Inner Library, or over the magical north threshold with focused intent. A very powerful way to approach a mountain and its inner inhabitants is to go deep down into the Underworld to the cave with the Foundation Stone, find the air hole in the cave roof that corresponds to that mountain/range, and then ‘flow up’ that hole. This brings you to the inside of the mountain from a powerful place. Then you can step through the mountain’s caves out onto its surface. If the mountain’s deep consciousness accepts you then the beings on the mountain’s surface will also accept you. It is a tougher way to get there and a riskier one, but it paves

a deeper path to the many layers of beings that operate within the mountain: it is very much an explorer’s way of doing things.

Choose one of those ways and go to a mountain or large hill steeped in folklore. Connect with its beings, then also with the mountain’s deeper deity power. And when you get back, write everything up immediately.

Once this connection has been made and you have been accepted, you can go back to work on, or with, the mountain when you need to. What that may involve will be made apparent to you in time, if it is necessary.

## 5.3 Caves

Caves, whether they are in mountains or not, are another powerful tool for the magician. You have already done quite a bit of work with them. Whereas mountain power is often most conducive to the present and future, caves are about the past and the Underworld. The deity powers in caves are usually female, and they often have ‘male’ guardian beings.

Caves are worked with a lot in magic: they can be places to rest, regenerate, and to commune with the female power of the land. They can also be worked with to utter within, working with an octave of the utterance of creation flowing into the vessel—the land. The guardians and beings that live within and around caves are pretty distinct from the beings that appear when you are trying to reach into the power of the mountain. And the faery beings deep in caves are often an older line of being, and not so human-friendly.

The best way to learn about a cave’s power, if one is near you, is to go and stay in it overnight. Sleep and dream there, and also lie in its stillness and let the beings come close to you. Physically spending time in a cave can teach you a great deal more than going there in vision. If you can work in vision *within* the cave then you are far more likely to get real contact with these beings, particularly if you show that you are willing to be helpful if needed. Some caves are not safe for this

magical work: you will find that out soon enough, so that you can get out.

Also remember that some caves are not safe for wholly practical reasons: if you are not used to working in caves, and the cave is on an active faultline, then going in and triggering things may not be too safe. Also, if you do decide to explore a cave then make sure it has no hidden pitches (drops) and that it does not flood from rainfall. If you are not an experienced caver with equipment, never go deep in a cave, just go far enough to be in darkness and not to be disturbed—and always read up on the mapping of the cave first, so that you know all its physical dangers.

If there are no caves around you to explore then the lesser option is to visit one in vision. Your past visions with caves were structured so as not to trigger any guardians, both through the way that you got there and what intent you held. But if you find your own way to a cave in vision then you will likely trigger the beings that guard it or live nearby, which gives you the chance to interact with them. Such exploration of caves would be useful to you, and the knowledge you will gain will help you in your future work.

## 5.4 *Task: Mountain and cave folklore research*

There are powerful mountains and caves all over the world that have legends attached to them. Research various mountain and cave legends from around the world—and even if you have done this before in your training, do it again now, as you will probably spot more clues. The stories and myths you find will teach you a great deal about the various beings that can be found in these places.

In truth, faery and land beings are as numerous and diverse as humanity. Think about it: humans from different continents differ very much in appearance, culture, health, habits, language, and so forth. On a continent there are different countries with major differences between them. Within a country there are regional differences, and even within extended families there are

differences. The same is true of faery and land beings: the diversity of presentation, language, personality, energetic makeup, and so forth is vast. Because of this is impossible to cover in lessons all the different types of beings that you are likely to come across.

And within that diversity is also individualism: just like humans, each being has its own unique and complex personality. No matter how much I wrote, I could never cover all the variables. All I can do is give you some basics for some of the more common beings; the rest you will have to find out for yourself through experimentation and awareness.

Once you have built methods for finding and interacting with a few of these beings then, just like learning about different people and learning how to make friends in strange places, the more you do it, the better you will get at it.

From a magical perspective try to widen your experiences relative to land features: attempt to make contacts in deserts, forests, mountains, rivers, caves, etc. Keep good notes that you can refer back to, as something seemingly unimportant could very well become really important in the future. I have found this to be truer of faery work than any other kind of magical work: it is odd, unreliable, tricky, unpredictable, and sometimes downright weird.

Many myths and stories will give you pointers about how to approach these beings: often they will tell you of certain taboos, gifts that have worked well, and what sort of things they do in a particular area.

Also look up the relationships in particular areas between plants and the faery beings. Late nineteenth century and early twentieth century texts are best for such things. Not only do these plants indicate associated beings where they grow profusely, but the magician can learn to work with the plants in various alchemical ways. We will look at this in the next lesson. So go and do some exploring, then write down all your findings.



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## Lesson 6

# Working with Substances I

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**Note:** this lesson relies heavily on the reference book *Lotus Materia Medica* by Robin Murphy MD. At the time of writing, the price of this book has risen steeply and is not easily available. Because of this, once I have finished writing the course, I will put together a reference book of magically pertinent information on substances and homeopathic remedies, as well as alchemical information. By the time you as a student reach this lesson, hopefully the book will have been written and will be available at a sensible, accessible price. Other types of homeopathic *Materia Medica* are available at low cost, but they are less detailed and include fewer interesting side studies; however they can still be useful.

When you are working with the land and its spirits, substances start to play a major magical role. This may mean working with plant extracts, herbs themselves, and/or homeopathy. Homeopathy plays a central role in such work as it is an energetic catalyst that brings energetic shifts in the magician's body, the animals that the magician works with, and the land itself. Homeopathy can also teach you a great deal about inner energies, spirits, and land beings; and their connections to the land areas, plants, and creatures.

In your apprenticeship you looked briefly at these catalysts, and learned to use a small number of them on yourself when needed. You also started the process of learning about the substances used in homeopathy, so you should have a general idea of how they are used in magic. Of all substance-based practices that can trigger change or help the magician dodge bullets, homeopathy is the strongest and most powerful.

Because of hostility from the science world and New Age ideas about homeopathy, its power as a magical, alchemical process has sadly been all but lost to magicians. But this method of working with substances, along with spagyrics, is a major resource, and a major learning curve, for the magician, and it edges them closer to an overall understanding of alchemy.

Alchemy is not just about turning base metal into gold or having lots of bubbling flasks in your workspace; nor is it about your own psychological development. In fact the popular idea of alchemy, prevalent in many magical circles today, is a poor expression of what alchemy is and what it can do. Yes, alchemy is about both the power of catalysed substance and the power of change/evolution with the magician. That catalyst power can take various different forms, the magical study of homeopathy being one.

So what is the connection between

alchemical homeopathy and the land and its spirits? The substances in homeopathy, which include virtually everything in the environment and on the land, are worked with as energetic signatures, which immediately puts them in line with the land's spirits: they affect inner beings as much as outer substance.

Through working with the substances and learning about them, as well as learning their the methods of preparation, you will begin to learn their deeper, inner energetic resonances of substance and form. You learn how the energy of, say, a metal, plant, insect, or virus has, as much as its physical effect, an *inner energetic effect* on a being, one that can at times bring massive change. Homeopathy will also teach you about a substance's powers, personalities, and energies, and the inner beings deeply connected with it. This in turn will teach you a great deal about a substance's power potential, which can then be applied to your magical knowledge and practice.

In this lesson we will expand on what you learned in your earlier training, and learn the magical methods and information that will let you delve deeply into the study of substance and magic. The list of substances used in homeopathy is vast, so we will look at a few orbits of certain substances, and how a magician can draw knowledge and action from them. Once you have learned the general methodology, you can apply it to other substances to explore further.

If possible use a copy of *Lotus Materia Medica* by Robin Murphy, and look at the elemental charts towards the end of the book, which will prove very useful. If the book is unavailable then do not worry—as I have mentioned above, I am hoping to prepare one myself in the not-too-distant future.

## 6.1 The approach

Here are some things you need to think about in general when working magically with these substances, for example how to choose them, what the potencies do, how timing is important, and so forth.

When using a *Materia Medica* magically, you approach it slightly differently from how a regular homeopath would use it. The most important things to look at in a *medica* are the effect the substance has on the mind and emotions, its 'personality,' any planetary alignments, and any anecdotal commentaries that come from direct observation with patients.

Each substance has a personality picture that can be examined when choosing a catalyst for a person, creature, or place. The underlying personality picture has a direct resonance with the substance, along with a picture of presentation, i.e. what the substance would do to a person's health, emotions, and personality if it was taken in poisonous doses without dilution and succussion.

This, along with the mental and emotional picture, gives you an idea of the substance's inner energetic action, and this can point to its uses for a living body, land, river, and so forth. Homeopathy runs along the principle of *like treats like*: when an energetic 'picture' presents in something or someone that needs a catalyst, a homeopathic dosage of that picture is given to create change.

While there has been a great deal of development in the use of such substances for physical and mental health, there has been little development in the use of homeopathy for magical purposes like working on the land, working with land spirits, or working with energy flows and tides. Homeopathy can also be used directly in relation to the magical tools, the thresholds, a ritual's energetic signature, and the development of the magician's visionary capability.

It can also be employed when the magician needs to apply a substance's energetic resonance without involving the substance itself. For example, in terms of the magical staff—which you are on the cusp of learning about and working with—if you need the presence of gold but the actual metal would be too base (too manifest) for the work, then homeopathic gold preparations can be applied instead. They contain gold's energetic signature but not the outer substance.

This use of dilute and succussed substance

infuses the substance's energy, power, and inner contact into the magical pattern. It is akin to the magical difference between vision and ritual: sometimes you need the outer material form, and sometimes you need only its inner expression.

Remember the potency rule: 30c or below is a *base* potency that acts directly on the *substance*, 1M to 10M *bridges* the physical and energetic, 50M is *more energetic than physical*, and once you go above 50M you are getting into the realm of *adjusting fate patterns*. MM and CM potencies can change a whole fate pattern or at least cause a major shift in a life path: with these levels of energy, the long-term consequences must always be checked via divination before they are dispensed.

Always use divination before applying a magical remedy, as you are treading into unexplored energetic territory. Too strong a potency can suppress and shut something down; too weak a potency can throw petrol on the fire. Also, when you are getting into the realms of the magical application of homeopathy, *who* dispenses it is just as important as *what* is dispensed and *how*. When you apply a remedy magically you become part of the pattern. You become the bridge for the remedy, and as such you will directly affect its action once released. Such dispensing is not magical work that can be delegated to someone else: you have to do it.

Also use divination to find the peak time for dispensing. Timing is everything: dawn, dusk, midday, full moon, dark moon, are all optimum trigger and threshold moments for dispensing. Also do a reading to discover how often the preparation needs to be dispensed: sometimes once is enough, sometimes it needs repeat applications.

When you look at the *Materia Medica*, read any folklore mentioned, look at the mental effects, and read any commentaries carefully. It's a good exercise in learning how to read something carefully and deeply rather than skimming it for a reference. In magic, information embedded in various places needs careful, considered reading. Looking up substances is a good way to learn how to

filter relevant knowledge and extract it from a non-magical source.

So let us have a look at some of these substances, how they can be worked with, and why.

## 6.2 Metals

Metals are substances drawn from caves, rocks, and mountains. They bring with them the inner energy of such places, along with their own unique expressions. They can be applied directly on tools, thresholds, and the magician themselves when these substances' deeper powers are needed for magical work.

## 6.3 Ferrum Magneticum—Black oxide of Iron

Iron is a major player in magic, particularly in respect of land spirits and land consciousness. It is a heavy metal, something that slows power and eventually brings it to a halt. This is the power of Restriction that works in direct opposition to the Light Bearer: iron blocks the Light Bearer's path, slowing it and sometimes bringing it to a halt.

It has a left-sided action, i.e. it affects the energetic power flowing through the left, limiting it. In a physical body it creates weakness and difficulty of movement. The outer substance, in toxic doses, would produce physical symptoms that relate to this picture when taken into the body. Energetically it slows and limits. Straightaway you can see the correlation with the magical sword: left, metal, and the forward action of the Light Bearer being limited.

Magically, iron plays a strong role in magic relating to land spirits: it limits them, blocks their path, and slows them down. This is the basis of the use of iron and iron horseshoes in folk magic to "keep out the faeries" from a house. In today's romantic world, people think they would love to have land spirits rampaging around their house; really such a situation would be very troublesome in an ordinary household.

People who lived in areas where such land beings were particularly active and troublesome learned that iron across the door would keep them out. They would wear iron rings, bangles, or necklaces to stop these beings interfering with their bodies and health, and to protect their children. Iron's magical action brings up a lot of questions about how the human discovery, then use, of iron created a shift in the balance between land spirits and humans: suddenly the humans were not quite so vulnerable.

Magically the homeopathic preparation can be used dissolved in water, succussed briefly, then poured around an area or threshold with a small bit of physical iron there to act as a battery and anchor for its inner energy. If the magician lived, or was staying, in a place full of very hostile land beings with a vulnerable child or person in the house, then a small bit of iron could be put at the house's entrance and a water preparation poured lightly around the building. This would create a layer of a barrier that could then be built on using different magical approaches.

The preparation to be dispensed would be distilled, consecrated water with a couple of high-potency tablets of Ferrum Magneticum crushed and dissolved in it, then succussed a few times. Using the remedies this way is very individual to the timing and land, so the potency to be used would vary according to the circumstances.

## 6.4 *Task: Alchemical metal research*

Now look at the other alchemical key metals in the same way using a *Materia Medica* while applying what you now know of magic and power. You have looked at these metals before, but now you need to look deeper and ponder on the magical applications. Type up your findings, and also your ideas on magical application.

## 6.5 Creatures

The use of insect, spider, reptile, and venom preparations in homeopathy also has wide-ranging applications in magic. Spiders, scorpions, snakes, etc. and their venom can be applied either to draw in that energy into magic, or to negate inner bites, stings, and attacks from such beings, particularly if they have been used in magical attack or the magician has been struck in vision and injured or poisoned.

Look on these remedies as inner antidotes to inner beings and their poisons when you cross paths and/or occasionally clash with them in ritual or vision. You can also work with these substances to bring in these beings' presence to magical work for a variety of reasons. Just be aware that combining very high potencies—which are strong inner signatures—with a land, person, or magical working can be a very potent mix when done magically and with skill.

A lot of these creatures have a strong presence in magic: the cobra is very much a guardian that will defend with vigour, whereas a viper is often a hostile attacker. Scorpions play a major role in Egyptian magic, as do certain venomous spiders.

The magical approach depends largely on what is needed and what the situation is. The remedies in their potencies can be combined with distilled water to wash something, to have a presence in the vessel; they can be spread or poured across a threshold to guard or help cancel out a malign presence; they can be taken by the magician as an energetic antidote; or they can be sprinkled or otherwise put on a pillow to assist in dreams.

The key to working with these powerful substances is to know the creature of the remedy and what it does magically, and to recognise the magic of one of them in action. That knowledge comes from research, magical knowledge, and practical experience.

When a creature like these turns up in mythic stories, patterns, or images, look up the landscape and climate in which it appears. See what powers or deities it may

be connected to, then look up the homeopathic symptomatic picture of its venom or bite's effect on a person. Careful reading and research will tell you a great deal about these creatures' power, not only in medicinal terms but also inner energetic terms. What does it do to their heart (the inner voice), to their spine (the upholder of the ladder), their intestines (power processor), their genitals (creative power), kidneys (inner watchers), and so forth? Think back to your work with the body and the organ spirits.

This knowledge is important to an adept as they step into deeper magic: an adept is far more likely to cross paths in vision or ritual with these beings, and such an encounter can end with an injury. It will also tell you a lot about these creatures' nature and personalities, which will help you if you work with them in vision. Such knowledge will guide your actions and point out warnings of how these beings react to certain things.

For instance, if you find yourself working in the Library with a venomous spider then you need to know its type and temperament. Is it aggressive? Does it attack only when threatened, or is it likely to bite when you simply appear or piss it off? A tarantula can leave a nasty energetic bite in vision, but it will only bite when it feels seriously threatened: they are very mild-mannered spiders. A black widow, on the other hand, will strike for the slightest reason. This tells you how to behave around them, and how to conduct yourself when you come across them. If a poisonous creature has been used magically against you then it will turn up in your dreams or vision work. If you recognise it and know its personality then you have a far better chance not only of dealing with it, but also of turning the magic away from an attack and into a new friendship—or at least a truce. If this is not possible then at least knowing its personality and how it will react will let you manoeuvre out of its firing line.

We will have a look at one of these creatures, then you can expand your learning outwards from there.

## 6.6 Naja: cobra venom

Naja is an important remedy to work with as a magician. The cobra is a powerful guardian and will strike even if you are not a threat: it demands respect and has very strong boundaries. If you step beyond them, it will strike mercilessly. It is the most common snake to come across in magic when you are delving into temple territory, and it guards the deity power.

If you are working, for example, with Egyptian magic, then a cobra can be a friend or foe depending on what you are doing. If you are working in service to the deity powers then it will protect you—you have already come across this briefly in your training. But even when it protects you, it will threaten you if you make a wrong magical move. If you persist then it will strike you and spray its venom at you. If you push into an off-limits area of an inner temple then it will first warn you, then bite if you ignore its warning.

The cobra's inner power causes paralysis and silence: it takes away your ability to move and utter. In the Valley of the Kings, inner silence reigns supreme, and the mountain that guards the valley, Meretseger, is also a cobra. The cobra's inner power brings a quality of power to the valley which is the power of silence and stillness. Now you should have begun to understand why the cobra features so much in mystical and religious tales as a guardian of a deity.

When someone has been magically attacked to silence them and stop them moving, travelling, or working magic, then Naja is one of the first remedies that should be looked at. It is not the only one with this energetic signature, so narrow your choice with reference to the symptomatic picture. When a place of stillness and silence needs inner protection, the cobra's spirit can be asked whether it is willing to guard the space, and the diluted remedy can be poured across the boundaries and thresholds. But only use this when the space is one where a deity presence connected with the cobra is worked with.

It can also be used as an antidote when a

magician has been struck by an inner cobra in vision and has subsequently fallen ill and has been silenced. In such situations the remedy is given orally and also crushed and placed in a bath of water in which the magician then bathes. It is important to attend not only to the physical symptoms, but the energetic resonance that comes with such a strike. Even when the physical symptoms fade, the cobra's signature stays with the magician and will slowly poison them energetically. This needs to be negated by using the remedy: it may take only one dose, or it may take a few doses, given once a month for a few months on the day anniversary of the attack. Dosage can be established using divination and a health reading.

Most Western magic does not use these beings, as most Western magic doesn't really know how to. But other older systems and some tribal ones certainly do work with these inner expressions of outer creatures, and it can get quite nasty.

Another thing to keep in mind when looking at these substances is that the creature is often connected to the wider circle of inner beings, faeries, Djinn, and so forth that are found where the creature resides. This can tell you a lot about the power and personality of those beings, and by learning about the remedy picture you also learn about the beings connected to the creature. In the case of the cobra, for example, it will also teach you about the power of the land beings in sacred mountains and how the mountain deity's power can silence and bind a human, either to protect itself or to draw the human to sleep into the mountain. Learn to think poetically when reading the *Materia Medica*, thinking as a magician and not as a physician.

Now look up these remedies and use what you know to read between the lines and extract the pertinent information. To this add research on the mythic and magical picture of the creature. Think also in terms of the beings, deities, and so forth that can be connected to them, and type up your findings. Think about how these remedies could be useful, and how they could be applied not only as antidotes but

also as protections and as magical tools. Using them as protections is a bit like vaccinations: if you have to wade in vision through a nest of vipers then taking the remedy before the vision will trigger an energetic reaction within you that will in turn prime your body and spirit so they are ready to protect themselves.

The following are just a few of the other remedies made from venomous creatures. As you browse through the *Materia Medica* you will find all sorts of substances that are made from creatures.

- Scorpion
- Bufo (Toad poison)
- Latrodectus (black widow)

## 6.7 Hallucinogens

Homeopathic preparations of hallucinogenic plants play a major role for magicians when they are working with, or around, faery beings; or working/visiting faery areas where they become adversely affected. Often the issues arise with magicians who have thin energetic boundaries or are easily affected by different energetic signatures. This is not because of any action by the faery beings themselves—though these substances can play a part in the recovery from such actions. Usually it is simply a matter of the mixing of very different energies in one place.

When you work with faery beings, the power of their energies can affect your inner and outer body, causing a reaction both mental and physical. In a very sensitive person such contact can trigger a bout of what has up to that point been a latent mental illness. It can also trigger a brief period of mental confusion and sensitivity in a normally stable person: hence the saying “away with the faeries” when someone is acting strange.

For most magicians a careful training sidesteps a lot of these issues, but a powerful presence can still knock the energies of a well-disciplined, solid magician. In the Quareia training you are very slowly introduced to these beings, first through reading

and research, then passive visitations, and finally slow but developed direct contact. This approach gives your mind, body, and energy a chance to build up a level of immunity, so that your energies become normalised to a faery being's power. But even so, a powerful and direct contact may sometimes cause problems in your body, and when those problems appear, these remedies will be a vital resource to counter them.

They can also be applied when powerful visionary work, particularly with land beings or Underworld powers, has knocked the magician off-balance. Because of this it is important to be aware of these substances, of their energetic, mental, and physical effects, their land distribution, and the powers that flow through that land.

This is why you have also been encouraged to learn about what grows in an area: learning about the local poisons and potential hallucinogens in the plant life (and reptiles, insects, etc.) around you will tell you a lot about your area's spirits and land powers. If hallucinogens grow in your area then strong faery presences are likely too: the two go together. If the area is now urbanised then it is useful to know what grew there prior to human building and clearing.

The way to work with these remedies, when needed, is this: first priority is to find what is local, second is to look at the symptomatic picture, third is to look at the magical or mythological picture. Say, for example, a magician has been suddenly badly affected and is displaying symptoms of a faery energetic impact. You would look to see what is natural to that area. If there is a local hallucinogen, then use it in a homeopathic preparation, both as a medicinal remedy and also as a bath with the remedy applied to the water. If no local plant fits the bill then go by the symptomatic mental/emotional/magical picture in other similar substances. Before you settle on a choice, look up the mythic picture of that plant to see if it fits with the encounter that caused the problem.

Again we will look at one substance so that you can see the approach. After that, look at

the others, take notes, and type them up. You can then also do further research on your own through the *Materia Medica*, as many plants fit this section.

## 6.8 Stramonium (Jimsonweed)—also look at related Brugmansia Arborea

Stramonium is a classic faery substance and highly toxic. Jimson weed is from the *Datura* family of plants and it has highly distinct characteristics that make it very interesting for magicians.

It is a substance that has become popular recently in magical circles, and has been used by tribal cultures as a poison for a long time. The upsurge in interest in *Datura* has led to a lot of poisoning situations, some of which have resulted in death, and in its natural state it is a plant that deserves a lot of respect and caution.

Like many homeopathic poisons such a substance, when diluted and succussed, has wide-ranging applications both in health and magic, and the plant's presence in a magical household has many uses. So let us first look at the plant itself, its energies, and physical effects. Then we can look at the homeopathic magical application.

Stramonium, like all *Datura* plants, has night-opening bell-like flowers that exude a strong and heady perfume in the evenings. The leaves give off a substance readily absorbed by the skin, and its seeds are highly toxic. The effects of Stramonium are: a sense of being very tall, hallucinations, hearing voices, and suppressed excretions—for example no sweat, no saliva, constipation, etc. It has a picture of a need for bright light, suppressed speech, night terrors, and seeing shining objects can trigger an attack of mania.

Someone with Stramonium poisoning will have a high fever but with no sweating; or conversely profuse sweating that does not resolve the fever. They will feel very tall and far away, will see everyone as 'little people,' will hallucinate, have abdominal spasms, tremors, and may not be able to urinate. It is

a substance of suppression, of binding, while loosening the mind.

The action of the substance on the brain, which causes people to feel very tall while everything seems very small, and its ability to temporarily open up the ‘inner sight,’ have made this substance one of great interest to tribal magicians for generations. They use it not only to induce visions (which can kill), but also as a poison that sends people mad before it kills them. Some *Datura* species have been used by South American tribes as arrow poison.

Homoeopathically it is of great interest to magicians as an antidote as well as a constitutional treatment. When magicians come into close contact with faery beings and suffer an adverse energy reaction, *Stramonium* is one of the antidotes<sup>1</sup> to use—which antidote depends on the condition’s symptomatic presentation. The sense of size and distance being affected in the magician from faery contact is a strong indicator of *Stramonium*, and this distortion of perspective can also be triggered by an inrush of magical power.

If the magician is being magically harassed by a being, or is under magical attack and having night terrors or bad nightmares, then homeopathic *Stramonium* can stop this in its tracks. In the longer term, the constitutional treatment of a magician by *Stramonium* can change their inner senses, bringing them into balance and opening up power suppressions within them, but it is a difficult process. *Stramonium* is violent; it opens up suppressed rage and releases it, bringing about a crisis before starting the healing process. If it is given to someone lacking the overall key symptoms—need for bright light, large pupils, and distortion of proportion—then instead of bringing about *resolution* it can cause *suppression*.

It is a key remedy for visionary magicians, but it must be treated with the utmost respect, even in its homeopathic doses: giving the wrong dose, or giving it to the wrong person, can result in violent outbursts, horrific nightmares, and a strong fear of the dark. Someone

without a strong imagination who prefers dark places is not a good candidate for this substance in any form.

And this is the mistake many magicians make when experimenting with *Stramonium*: if they do not have strong visionary skills then they feel that taking the substance will help them see visions. Often the reverse is true: *Stramonium* aligns itself to a strong visionary mind, and destroys one weak in imagination. Its power is confrontational, loud, aggressive, and beautiful, all at the same time.

On to this remedy’s use in magic. It can be taken as a catalyst for rebalance after heavy visionary work has taken its toll. It can also be taken this way to open up a mind where the naturally strong visionary capability has been suppressed by some type of violence, usually in childhood. Or it can be taken to rebalance after faery contact when the energy was too much. When it is used to release suppression, even in a compatible person, it can be like lifting the head off a highly pressurised boil—always treat *Stramonium* with respect. And its actions are highly individual to the person and the timing: you never quite know what it will do. Its action can range from very mild shifts to apparent personality changes. But for a magician who works a lot with vision work, *Stramonium* is sometimes invaluable, and as such is important to learn about in depth.

Working with the plant itself is also very interesting for magicians. Its very presence in a house or work room brings with it immense energies that affect everything around it. I have worked with *Stramonium* for decades, both as a homeopathic substance and with the plant itself. I am naturally immune to the plant’s bad side-effects, and because of that I was not aware, for the longest time, of the effects it can have on people who touch it or are near it.

The scent of its flowers, in an enclosed and poorly ventilated room, can trigger wild dreams; and in sensitive people they can trigger all sorts of bodily reactions, listed in the entry of the *Materia Medica*. Handling the leaves can trigger not only a physical reaction but a mental one, too, in a sensitive person. But the plant’s energy brings a visionary

<sup>1</sup>Belladonna, *Stramonium*’s close sister, is another.



power into the house, is very attractive to faery beings,<sup>2</sup> and creates a strong energetic barrier against hostile visionary magic.

For magicians under attack from such magic, first identify the *magical* direction that such magic is flowing from, then put the plant in the corresponding *physical* direction. This creates a layer of blocking that essentially dissipates such an attack, or at least takes a lot of the power out of it.

If you want work with the plant itself, then unless you live in its ideal climate you will need to tend it gently. In the UK we never have enough light for it: *Datura* loves bright light, but it does not like intense heat or heavy sunlight. Like the symptomatic picture, there is a love of brightness, but an intolerance or inability to cool down. So the plant will need full spectrum UV lights rather than harsh sunlight, moderate temperatures that do not vary a great deal, and good moisture without being swamped.

I used to lie down and sleep under my *Datura* plants, particularly when they were flowering, soaking up their energy and letting my inner energies bathe in their strength. I would always know if I had done that too much, as I would get wild dreams, whereas just enough exposure would help clarify my dream state, and tune up my inner visionary capability.

Do not experiment with this plant in your house if you have children living with you. *Stramonium kills kids*, it's as simple as that. Some kids are more vulnerable than others, and though visionary children respond well to its power, if a younger child were to play with it or eat it then expect long hours in hospital. It is not good around children.

Dilutions of a homeopathic preparation of the plant can be sprinkled in an area to mimic its power or draw in certain types of beings and repel others. The mimicking of power signatures done by grinding high homeopathic potencies, putting them in water, succussing them, then pouring the result, is an interesting magical method. What it essen-

tially does is create an area where the deeper energetic power signature is evident, without the root substance being there. Something very interesting to experiment with.

For instance, doing this with *Naja* will cause beings or visionary magicians to feel 'cobra energy' when they approach, and they will feel danger from the cobra power. They will often not be able to tell if there is an actual cobra there, and so will back away.

If you find this interesting then you can experiment with this method of dispensing remedies in water, potentising them mildly with succussion, then applying them across a threshold; observe what happens. You can use divination once you have watered an area to see what effect it is having, both on the area and the nearby people and creatures.

If this goes badly wrong then the energy signature can be scattered and dispersed by using strong essential oils like Patchouli over the same area, which will mask the energy, then break it down. Strong smells have their own vibrations and often overwhelm a remedy's more subtle ones; thus they make great antidotes.

Spend some time looking in the *Materia Medica* at *Stramonium*, then at these other substances within the same class of action. Take some notes of ones that interest you so that you can apply them in your practical experiments, which we will get to later.

- *Hyoscyamus* (Henbane)
- *Agaricus Muscarius* (Toadstool-Fly Agaric)
- *Anhalonium* (Peyote)

## 6.9 Magical substances

Some everyday homeopathic remedies have much deeper significance for a magician, both in terms of interrelations with beings and with magic in general. We will look at some of them, but if you are interested and take the time to browse through the *Materia Medica* then you will see quite a few of them. The way to search effectively is to think about what powers and

<sup>2</sup>If you want a house infestation of faeries, grow *Datura*.

substances have an action in magic, then look up their homeopathic remedy.

Like many remedies, these ones can be used in varied, wide-ranging ways. In terms of their magical uses, they can be antidotes, ‘vaccinations’ against certain powers, and delicate energy signatures when the base substance or power itself would be too strong or dense. Learning about these substances and how to use them is very much a matter of experimentation and taking notes, while also knowing the deeper power of each substance or power.

## 6.10 Luna and Sol

Luna is a potency gathered from the light of the full moon. Water or milk sugar is exposed to the full moon, stirred with a glass rod, then potentised. Sol is a remedy gained from sunlight using the same method. The moon’s power plays a major role in magic, and energetically its strongest effects are on the mind, the emotions, and the physical endocrine system. The sun’s power is one of energy, life, and both creation and destruction.

In magic the moon is used to work with—or against—the mind. Often it is used magically in a cyclical manner to ‘shut the sunlight’ away from someone or something. When the magician is deeply affected by the full moon, either naturally or because of magic, then Luna can be used to counter the symptoms.

You can also dilute the remedy in water, succuss it, then bathe a tool, person, place, and so forth in it; either to bring in the moon’s power or to dampen down an excess of solar power. The same is true of Solar remedy: it can draw in solar power or antidote it. The water preparation of Luna can also be used in the magical vessel during ritual work when the moon’s power is needed in conjunction with the vessel’s. This action brings the moon’s energetic signature right into the ritual space, and this, at a full moon, can be a powerful use of the vessel.

Making your own potencies of Luna and Sol is fairly easy and the resulting remedies can be applied in so many ways. They can also be used in conjunction with deities directly

connected to the moon or sun. Water or milk sugar exposed at key times in direct moonlight or sunlight, stirred with a glass rod, then succussed, can then be used in ritual or for exposing objects to its power. Similarly, deity statues and magical tools can benefit from being exposed to midday sunlight or full moonlight to recharge them energetically: check through divination if this would be helpful: sometimes it is, and sometimes it has the opposite effect.

Each tool, and each deity image, is unique in how they should be tended to. Learning how unique they are is an important step in magic. It teaches you that magic is far more complex than simple rituals and rules, and that ultimately you must learn your craft by experimentation and observation.

If issues with faery beings or land beings seem to come to a head at the full moon then you can use Luna remedy to counter that, or a succussion of Sol to bring the sun’s influence into the space by sprinkling it around the thresholds. Similarly, Sol remedy can be used to counteract the energy of a solar being causing problems. So you begin to see that each remedy can be used in opposing ways, depending on the timing, circumstances, and the magician themselves. Luna and Sol bring the powers of the moon and sun into a space where they were not already present. Where they are present, they can cancel that power out. How they are used depends on the unique situation and the divination outcomes.

Look up both Sol and Luna in the *Materia Medica*, and read carefully, as these two remedies can play a major part in magic: this is old-fashioned alchemy at its best.

## 6.11 Natrum Muriaticum - Salt

Homeopathic salt is another very interesting remedy. Besides its medicinal use, it has various magical applications. Salt has a profound effect on everything it touches: it breaks energetic connections, isolates, and in sufficient quantities kills. Yet it is also necessary for life.

Magically, salt breaks energetic connections, strips energetic imprints, and empties vessels. It is used extensively by magicians for its energetic cleansing properties, and it can also be used in potentised form. When you look at the *Materia Medica* symptomatic picture, emotionally you will see a picture of depression, isolation, and grief: the cutting away of emotional bonds and the disturbance of mental and emotional equilibrium. It has deep actions on the body's cells, and excessive use creates serious bodily disturbance.

Magically, this property can be harnessed in its potentised form as well, to cut connections, clear away energetic build-up, and disarm aggressive beings. In its potentised form it can be used by the magician when using the base form is not appropriate.

For example, if a magician has become entangled energetically with a being, or has had a dangerous magical pattern dispensed at them, then sometimes the base use of salt in ritual bathing and room cleansing is not enough. If the disturbance's energy signature is powerful but has no outer expression then homeopathic salt can be ingested by the magician: taking in the salt's energetic influence cleanses the magician energetically of disturbing influence.

You have learned to use consecrated salt to clean your body and your home or work space, and that is generally enough. That use cleanses energies and beings physically affecting the space or person. But if the effect is purely mental, emotional, or magical, and the disturbance is subtle but profound, then homeopathic salt is one layer that can be used. The magician chooses the tools of action which are most appropriate for and aligned to the job in hand. Sometimes you need a sledgehammer, and sometimes you need a whisper.

Remember the dynamic in magic that also runs through every living thing: a heavy action or power will trigger resistance, but a subtle action will trigger a shift.

## 6.12 Some other interesting substances

Here are some more substances for you to look at from a magical perspective. Because of the complicated nature of magic and substances, I will give you some clues as to why they fall in the 'magical substance' category. Read through the entries in the *Materia Medica* for these substances:

**Lachesis** Connections to fate, binding of the left side, disturbance of the power of the Lighter Bearer. It interferes with the balanced flow of left power and transforms that power into useless babbling.

**Apis** For wisdom, be as a bee: *si sapis sis apis*. The disturbance of the Scales/Harvest, the bee fights to the death.

**Methylene Blue** The taking in of very small doses of Methylene Blue in water counters fire power or energy that is causing disturbance in the magician. It can be used homeopathically or as a direct substance in very small quantities (one drop of MB liquid to an 8oz glass of water). The energetic resonance of the colour blue has a profound affect on all beings, bringing in a balance where there is a volatile fire driven imbalance. This is why it was used as a major colour in magic, in priesthoods, and with deities.

**Aurum Metallicum** The substance of gold works at the same frequency as the power of the Light Bearer. It can counter, draw in, or mimic the Light Bearer's energy frequency and can be used as an antidote to out-of-control creative Light Bearer power. When you look up this substance, also keep in mind that the ancient Egyptians considered gold "the skin of the gods." Think about this in magical terms.

## 6.13 Diseases: nosodes

As you will know by now, disease and epidemics can be vehicles for Underworld

destructive beings who unleash destruction on a population. From a magician's perspective, disease and epidemics have the energy signatures of these beings, and the illnesses they can trigger in populations are just the tip of the iceberg. Often their destructive influence also affects a population's group mind, and brings out humanity's lowest common denominator, which tends to be degenerate and destructive.

While the magician cannot stop such a huge swathe of power influencing a whole population, he or she can work individually first to make sure that they are not caught up in it, then to help give the people and land—those to which they are directly connected—various layers of deflection, immunity, and protection.

In such circumstances, homeopathic preparations of diseases can be worked with to offer a layer of inner energetic immunity. This is one of many different magical layers that would need to be applied, and it can also act as a deflection. Remember that not every outbreak of disease is directly connected to these beings, but some are, and if one is coming then you will often be made aware of it through divination, inner senses, or warnings from inner contacts.

Using these substances for immunity will probably not stop someone getting the disease, but it can take out some of its severity by lightly adjusting how a person's *inner* immune system reacts to the disease's consciousness. When such beings are involved in epidemics, their inner energy is as destructive as their outer energy, and bringing about a shift in a person or *place's* energetic reaction can reduce their vulnerability.

At times these beings surface and affect a population not through illness, but through more subtle energetic infections in which the group mind is shifted down a destructive course. Even when there are no bodily involvements in terms of disease, these destructive beings can do a lot of damage to a person, place, or community; and the nosode of a specific disease dispensed in the right way can deflect some of their influence.

Remedies can be taken weekly or monthly by the magician during a time of outbreak

when they are at risk, or they can be worked with ritually and dispensed on the land, its waterways, or around the magical space to act as a deflection or 'vaccination.'

Let's have a quick look at an example scenario. A series of powerful Underworld beings are released, for whatever reason, and have triggered an epidemic of some serious disease. The magician and his or her family are under threat. If any medical vaccinations or treatments are available then the magician first gets them. Then the magician must address the epidemic's inner aspects by creating a deflection from those beings. The magician, using their knowledge, reference papers, divination, and inner senses, identifies a nosode that is either a preparation of the illness or is closely aligned to such an illness.

They begin to take the nosode weekly (30c or 1m) to create an energy pattern in their body that states to inner beings: *I have this disease, I have the energy signature of this disease already in my body, so no need to 'infect' me as the job is already done.* So you begin to see that it is not working in the way a medical vaccination would do, which would be to trigger an immune response; instead it works by 'marking an X' on your forehead, saying you have already been infected and the being can "*pass you over.*" You may still get the outer disease, but you do not get the inner energetic infection that often goes with it.

The same can be done for spaces and places: putting the remedy in water, succussing it once more, then pouring it across thresholds and boundaries can act as a deflection, one which states to the beings that this area "*is already done.*" That does not mean that the physical illness may not be caught, but it does mean that the inner impulse is already dealt with.

And this is something much overlooked in magic and healing: there is often an inner as well as outer aspect to an illness. If the inner aspect is fine, then the outer body can draw on its reserves of inner, as well as outer, energy to fight an invasive illness: there is a higher chance of survival. If the inner aspect is bad and the inner body is harbouring an inner invasion, then no amount of body-targeted

health and medicine will help.

As you know, some ordinary people have great natural defences and some do not. A magician is always visible and as such at risk. So you need to draw on all your skills either to vanish or to put the big X on your energies to make beings pass you over. Of course this is not really relevant to everyday illness, but it can be invaluable in epidemics with an inner being undercurrent.

Obviously if a serious outbreak occurs of such illnesses then you do not refuse allopathic medical help: you use both, treating the outer body with medicine and the inner body with alchemical remedies. If your inner body is kept strong then your outer one can fight an illness much better.

When looking at these disease nosodes, as always, think in magical terms. Look at what the illness does to the body, then think about what poetic or magical effect that would have on a person's inner power and body.

## 6.14 Variolinum—Smallpox

This dreaded disease was a major vehicle for Underworld destruction and it targets a very specific aspect of the human's *inner* body: it cuts them off from their ladders, i.e. their ability to rise up into the cycle of creation and destruction. It cuts the magical tree off at its roots. How did I come to this conclusion? By working with the remedy and experimenting to see what it did. This is known as 'proving the remedy': a healthy person takes the remedy regularly and observes what body changes it triggers.

As magician I watched carefully to see what difference, if any, it would make. I was not prepared for the massive reaction I had, and it taught me to be a lot more respectful of nosodes. Physically, after a couple of weeks, it caused terrible backache and headaches, which are an early symptom of smallpox: you do not get the disease from taking the nosode, rather it triggers certain body responses related to the disease.

A few days into the back pain I began to notice that my visionary work was 'blocked'

in many ways: I could still navigate the Underworld, probably more so than usual, but I could not get into the Inner Desert, nor into the stars. I started to track this effect with divination and it became clear that the Ladder power (connected to the spine) had been blocked from me. I also began to be far more aware of destructive beings, both from the Underworld and out on the land.

The feeling was as though I had been sucked deeper down into the Underworld, and the only beings on the land whom I could see and connect with were ones of massive destruction. Then I broke out in shingles, Herpes Zoster, which is a chronic activation of the Chicken Pox virus, which is distantly related to Smallpox. I decided it was time to stop the experiment and try to negate the nosode. After drinking volumes of coffee it all began to settle a little.

This was my first real understanding of the connection between certain diseases and destructive beings, both out on the land and in the Underworld. The experiment faded, but my ability to perceive these destructive beings more clearly stayed with me, and I spent a great deal of time observing the inner aspects of epidemic outbreaks, how the consciousness of beings flowed through the outbreak, how the land consciousness reacted, and how it changed the energy of a human collective.

I then began to experiment with the nosodes by adding them to water, succussing and pouring to create signatures or thresholds, then observing what the beings did. I noticed that some disease nosodes had very defined effects on the beings in the area where I poured, whereas some other disease nosodes did not.

Essentially, with such experiments you are introducing the energy signature of a highly destructive being to an area. If the disease is only pertinent to humans then land beings do not often react, or they will warn you of an Underworld energy that may threaten humans like you. If the nosode's disease can infect many different creatures, like plague, then sometimes all the land beings will react. The complexities of this type of work are

fascinating, and you can learn a great deal about the inner consciousness of disease and its effects and reactions within all inner and outer beings on a land. You can also try this when a normally okay area becomes disturbed and the disturbance plays out in the local population. I only scratched the surface with this line of enquiry. If it interests you, you can certainly take it a lot further.

If you choose to explore some of this work with disease and the beings of the land then keep detailed notes so that others can benefit from your work. Here are some other disease nosodes for you to look at and look up. Look at the mental pictures of the disease and think about how that sort of mental picture, in a group or community, would affect a society. Bear in mind that these diseases can change a society by disabling the individuals in some way—think back to your study of demonic destructive Underworld beings and their effect on a culture.

Once you have looked them up, do divination readings to look at what sort of collective Underworld or destructive land beings would flow through such an epidemic, and how that would change a population's inner energetic consciousness. Look at what job these diseases do in a wider sense when they are out in the world, as well as what triggers them from an inner perspective. What stirs this energy into action, what does it do, and how does it affect a nation?

Also look at the effect of the disease's inner consciousness on land beings, faery beings, and so forth. It can get very interesting, and shows the magician that sometimes—though not always—outbreaks of disease play a much bigger long-term role on a land area in terms of inner energies, population balance between inner and outer beings/creatures, and the restoration of balance.

Such understanding is necessary if, as a magician, you will work a lot with a land's inner beings and spirits: as well as getting to know the beings, you also need to understand creation and destruction's tides and flows, and how these manifest through inner and outer populations, before you can understand the

driving force behind those populations and beings.

**Tuberculinum** TB

**Pestinium** Plague

**Anthracinum** Anthrax

## 6.15 Summary

Working in this way with highly dilute versions of substances takes the magician from passive, or working communion, with inner land beings, to an active working expression of alchemy within magic. Essentially, alchemy is the conversion of key substances that trigger inner and outer changes, ones that can then be applied to elicit magical or energetic transformation. It turns a base substance into a catalyst.

Similarly it creates energy signatures that can then be applied magically where a substance's inner essence is more effective than the base one. Why is this so important for working with inner land beings? Because these energy signatures are the communication forms that they use: they are not corporeal beings and their methods of interaction, action, and expansion come from inner energies more than outer ones. When you leave a gift for them, they extract its inner energy: the base substance is merely a vessel for the inner power, just as your body is a vehicle for you.

When working with homeopathic substances you are working directly with the inner force that expresses through the base vessel: you are edging into the territory of creation and destruction in its pure, energetic form. Working this way, then dispensing back to vessels, steps you into a magical action that works within the flows of creation and destruction in a very direct, but subtle way.

With a lot of study and care, these methods can be worked with out in nature to help catalyse change where it is needed at a very deep and subtle level. They can also be used with the ritual tools, the sacred space, and to upkeep the magician's health. Not all

magicians need to work this way, and not all magicians would wish to, but it is one of the side alleys of magical study that can prove very fruitful for those willing to immerse themselves in it.

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## Lesson 7

# Working with Substances II: The Transmutation of Matter

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Alchemy and working with beings are heavily entwined, as you are beginning to learn. In the last lesson we looked at highly dilute substances and their catalyst effects, uses, and applications. In this lesson we will look at another form of alchemy, the transformation of substance using the elements.

Substance is a vessel, and land spirits are a consciousness that for the most part do not have a physical vessel: that is the key to this line of work. Through the transformation of substance you can align a vessel's frequency to a land spirit's inner power and apply that application in magic.

Transmutation via homeopathy or inner vision is probably the most subtle energetic way to transform a substance, but there are other ways, and they often rely on introducing an element or power to bring about change within a substance. This can be a fascinating branch of magical work, but it is important to do this work for some end, not for the glamour of the process itself. To be glamoured by alchemy is a common trap, one many magicians get stuck in as they endlessly experiment in a homemade laboratory with substances for the sheer joy of it. There is nothing wrong with that in general, but for a magician, doing something for the allurements of the process itself is *playing*, not *doing*.

In the apprentice section you learned a lot about the various traps and dead ends that can catch the magician and take them out of the loop of learning. Alchemical processes are one of those traps. Learn this work so that you can actively apply it, not for the glamour that can accompany different forms of alchemy.

The different methods of transforming matter will become valuable tools for you. Every situation and being is different: there are no hard and fast rules here. The magician must always use their knowledge and wisdom to ascertain what is needed, when, and how.

These methods are used for a variety of reasons in magic: preparing a vessel for a being, removing a being from a vessel, bringing in an energy signature's influence, altering an energy signature, tuning a tool to a specific power, antidoting or treating energetic impacts and infestations, drawing a certain power or class of being to a space, or defending a space against certain types of beings. They can also be used to alter the magician's energetic signature so that land spirits can see them better, to hide themselves (or someone else) from beings, to enable better communication with beings, and so forth. The applications are wide and many, and each application will alter the magician's relationship with land spirits and certain other



powers.

The magician chooses the right method by knowing the power levels or energetic frequencies of different altered substances. A highly tuned and highly dilute catalyst will affect something deeply, often slowly, and at a pure energetic level. A substance that has gone through more physical transformations, like a spagyric, will trigger a more superficial and immediate change. The element used within the transformation also indicates the catalyst's power level. Water, for example, will hold very delicate, yet deeply powerful energies, whereas fire releases and opens up pathways. You have already looked at a very deep and energetically delicate method with homeopathy, so in this lesson we will look at a more immediate form of transformation: *spagyrics*.

## 7.1 Spagyrics

Spagyrics is a cornerstone alchemical method of preparation. The word Spagyria comes from two Greek words: ΣΠΙΨ 'spao,' which means to draw, as in draw out or extract, and ἔγειρω 'egeiro,' which means to arise or restore.

This method essentially extracts, or breaks down, a substance, then restores it by using elements to transform it and its actions and energies. Like homeopathy spagyrics can be used medicinally or magically, and it has a wider-ranging application in magic.

We first come across the term *spagyrics* in the writings of Paracelsus, a sixteenth-century scholar who worked within alchemy, the occult, and medicine. If you have not already read him, then you may find his alchemical and hermetic writings very interesting. He was of his time, but he was also a genius who began to understand the relationship between nature, its consciousness, and humanity. One of his sayings, very pertinent to this work, was *dosis facit venenum*: "the dose makes the poison."

His understanding of substance, dose, and effect became a cornerstone of various transformative cures, including homeopathy; it is also very relevant in terms of power, energy,

and magic. What can be a catalyst for positive change in a particular dose can become a poison at another dosage. Paracelsus also used the phrase *simila similibus curantur*: "like cures like." This is another major key, not only for medicinal cures but also for magic. Remember these two sayings and apply them in all your magical work: they are basic principles of energy.

Spagyric preparations use plant matter prepared, at first, in the same way as a herbal tincture. The plant is bruised or macerated with a stone, put in alcohol, then left for several weeks and shaken daily. After this the preparation becomes specifically 'spagyric': the plant matter is taken out of the alcohol, which is put to one side. The plant residue and matter is then burned to a fine ash. This ash is mixed back into the set-aside alcohol and the result strongly shaken or succussed five or ten times. A set number of drops are then deposited in an ounce of water, shaken vigorously, and drunk.

Timing is everything with spagyrics. The time the tincture rests, the day the matter is burned, the moment at which the ash and alcohol are recombined, and the number of impacts all correspond directly to the number of drops taken; and all these processes are conducted according to certain numbers, times, hours, seasons, lunar cycles, and so forth. The process can be timed in with planetary spirits, astrological peaks, hours, certain solar peaks of the day, or certain lunar cycles of the night.

Let us look at an example of magical spagyrics before we get to the practicalities of making spagyric substances.

## 7.2 Spagyric use of Rhododendron Tomentosum: Ledum palustre

Magical reasoning example: a magician has just moved to part of a city built on an ancient burial ground that also has capped springs. He noticed a lot of parasitical activity when he

moved there, and he has struggled to push that back and establish a clean magical work space where he can begin his inner work to tune the space and work with the land issues.

During this magical cleaning he is attacked and bitten in vision by a hostile land spirit. The area's heavy parasitical element heavily depletes his inner energy as he works continuously to try and clear the space. The inner bite manifests physical symptoms, including feeling cold and unable to warm up; yet heat irritates him. His ankle and knee joints have started hurting and he cannot get a sense of grounding and foundation through the ground in his magical work: he is feeling 'cut off at the knees' and aggressive, wishing to be alone.

The magician recognises that the bite has affected him, and when he looks up the symptoms in a homeopathic repertory (symptom listing) the substance *Ledum* stands out. It has the picture of a bite, an action against physical (and therefore energetic) parasites, and has the coldness and other physical symptoms he is suffering from.

He does a health reading to see if homeopathic *Ledum* would stop his symptoms, and restore balance in the space if he applied it to the room. The reading shows the remedy's inner energy is too visible energetically to the beings and they would adjust around it, rendering it useless. So he looks at using the substance spagyrically. This looks better, particularly if used in the space as well. The reading also shows that he is missing something, a hidden wisdom, that will come to light later (the use of local plant preparations used in the space to normalise it to the area).

He has a tincture of *Ledum* made from the fresh plant that has been sitting in alcohol for six weeks. He decides to make a spagyric preparation on the next full moon, in four days time. He keeps a little ash to one side, then uses the rest for the spagyric preparation. In the meantime he takes a homeopathic preparation of *Ledum* at a potency of 30c as a short-term solution to tide him over until the preparation is finished.

He also looks at his astrological chart to see where the planet Mars features in its current transit. It is currently sitting in his fourth house, home and hearth. Mars is one of two planets that rules over *Ledum*, the other being Saturn, too slow a planet to harness its action fully; but he takes note that it is in his sixth house, service and health.

The day before the full moon he prepares the ash, and the night after, the night of the full moon, he waits for the moon to rise, prepares the spagyric remedy, then uses the number 8 (balance) for the succussion and drops for dilution. Once he has the spagyric preparation he sets out his magical space, places the sigils of Mars and Saturn on the floor in their current transit positions relative to his chart, and opens the gates. He calls on the planetary spirits of Mars and Saturn to work with him, then places the magical sword by the Mars sigil on the floor.

Standing in the centre of the room, he does the Fulcrum ritual using only sigils and no tools, then picks up the vessel and places it on the Saturn sigil so that his work, harvest, and scales are under the protection of Saturn's planetary spirit. He asks the planetary spirit of Saturn to oversee his inner scales, to review them, and to offer protection based on his continued work in magical service.

He then puts eight drops of the spagyric preparation in the vessel and fills it with water. He stirs it with a glass rod and takes eight sips. He closes his eyes and welcomes that substance's energy into his inner body. He asks it to heal the inner bite that made him ill. Standing up, he takes the vessel in his right hand and walks around the space sprinkling the water in the directions. He then places the vessel on the Mars sigil next to, and touching, the sword, refills it with water, puts eight more drops in the vessel, and stirs the water. He asks the planetary spirit of Mars to put in the water whatever is necessary to restore balance, protect him and the wider living space, and banish the parasitical beings.

On picking up the vessel he goes around the house and sprinkles the water across thresholds, around toilets (a major entryway

to a house), sink plugholes, and beds. This puts down an inner 'scent' of the Ledum in the space, a first layer of clearing parasites and 'biters.' He puts his last bit of leftover ash in an open dish, adds some consecrated water, and leaves it beside the bed where he sleeps.

Going back to the magical space, the magician picks up the sword and stands on the sigil of Mars. He focuses on the powers of the Light Bearer and Restriction, bringing them behind him and through his arms. He moves his left foot forward. In vision he then asks the planetary spirit of Mars to *temporarily* infuse the sword with the power of Mars, and using inner vision he sees the spirit put its hands on the sword's hilt. The magician stays in that position until the spirit moves its hands away and vanishes.

Once the spirit has withdrawn from the sword, the magician sprinkles some undiluted spagyric on the sword and washes it in the substance. He then takes the sword to a central place in the living space, places it point down, propped up against something, and tells it to guard the house against all hostile, parasitical, or destructive inner and outer beings. This means that any beings compatible with the magicians work will not be challenged by the sword's power.

The magician goes back to the work space, picks up the two planetary sigils, and puts them on the central altar with the vessel between them. He puts eight drops of the pure spagyric substance in the vessel and kneels down before it, facing south, so that his face is level with the vessel's lip. His eyes closed, the magician sees the pathway form in the south and feels the Light Bearer and Restriction behind him. He takes a deep breath and blows slowly over the vessel's top, seeing in vision the tincture's energy flow from it and infuse the path ahead. This distributes the preparation's inner energy along the magical path ahead in the future, which deters inner interference.

The directions are left going and both vessel and sword are left in place: everything stays in position overnight. Before the magician goes to bed he puts a drop of the tincture on the

back of his neck, on his forehead, over both his kidneys, and on his palms and soles: eight vulnerable points.

The following day he ritually cleans the whole living and working space with the salt water ritual, doing each room individually. Then he takes a ritual bath. The tools are put back in their sleeping places and the remaining spagyric preparation applied, undiluted, across the thresholds of doors and windows and around the outside of the toilet bowl, sinks, and fireplaces with chimneys. It is also applied in each direction, on the edges of the floor, in the magical work room.

Now the magician has a space he can start to tune and energise. He will open the directions and gates daily, perform a Fulcrum ritual, and burn frankincense in the workspace and house. If any physical symptoms persist then he will now be able to take homeopathic Ledum at 30c, once a day for a few days, until any physical symptoms leave.

This whole process is used when a magician moves somewhere with parasitical and hostile land being problems. How intensively and regularly this work must be done depends largely on how bad the situation is.

So to recap, let's just list the stages of this work.

1. Identify the problem, and the potential nature of the being involved, with divination. Find out what it is, what it wants, why it is causing problems, and the longer-term effects on the magician if the situation goes unresolved. Sometimes all that needs to happen is an adjustment over time: a magician moving to a difficult or infested space can sometimes adjust, then become naturally immune, to the beings. Starting regular magical tuning work will sometimes suffice to clear a space and settle territorial disputes between land beings and humans.

2. Identify an appropriate plant that correlates with the problem. Identify the planetary influence that aligns with the plant. Use divination to see whether a Spagyric is needed or just hanging the plant around the space will suffice.
3. Identify a homeopathic substance of that plant as a temporary remedy. Using divination, work out the dosage, and the regularity of that dosage, to help you while the Spagyric remedy is prepared.
4. Prepare the Spagyric remedy (see below).
5. Work in ritual and vision with the substance and planetary spirits, wash the tools, and do the thresholds and space.
6. Let the treatment sit overnight with the tools out to establish a frequency.
7. Ritually cleanse the area and do a ritual bath.
8. Keep the space clear by burning frankincense.
9. Daily ritual tuning of the space and the magician, build up the directional gates, bring in the contacts, use the Fulcrum ritual, and establish the magical pattern in the space.
10. Longer-term management would be weekly or biweekly tuning with the Fulcrum and by working the directions, gates, and contacts.
11. Address any lingering issues with the land spirits: do they need work doing? Is there something you can maintain or upkeep for them while you live there? Using divination and what you know, identify any regular work that may need

doing out on the land or in your own workspace to ensure that the immediate area is brought into a better balance.

12. Upkeep the local creatures: feed the birds, pick up trash, tend to any waterways, ensure you are not adding to problems by putting chemicals on your land, plant things that need to grow there, and slowly, carefully, build up a relationship with the land spirits to get rid of their hostility.

As you can see this can be quite a time-consuming process, and you may still have occasional issues with hostility from the land beings, or other disturbances. It's like moving into a dangerous neighbourhood. You cannot completely shut it out of your space, so you have to establish boundaries, then make friends with the local hostiles while pushing out the parasitical ones. This all takes time and effort, but it can be worth it.

You will now also come to realise that it is worth keeping tinctures of key plants in store. Buying them for magical purposes is not a good idea unless there is no alternative: the plant needs to be local to the area whenever possible, or grown by you. When it is truly not possible to find the plant alive, get dried plant matter from an organic herb farm. Do not use powdered forms of the herb; get the whole dried plant, or dried leaves/roots/flowers.

If you can get it locally then you need to pick it while asking the plant to work with you, and the process of preparation is a very magical one. Keeping stillness while going through the stages of preparation helps the energy stay in the plant as you work with it. Now let's look at the actual process and stages of preparing a Spagyric remedy.

### 7.3 Making a Spagyric remedy

The method I will outline is the oldest known form of Spagyric preparation and the simplest one to use. There are other methods, some

of which need a variety of tools such as glass flasks, condensers, pots, burners, and so forth. If you love playing the mad alchemist then look up the more complex methods of Spagyric preparation: there are lots of websites and books that outline them. But in truth, these are not really necessary and spagyric methods have become overcomplicated. Like most areas of life, when something complicated is also glamorous, it tends to become the main method.

But simple also works well, and the simple approach gave birth to the whole method. The magician can use this when they simply need the remedy without all the traps and glamour that go with it.

1. Choose the plant and pick it yourself. Rinse it in water and leave it out in sunlight for a few hours to absorb daylight after it is cut. Bruise the plant matter with a stone on a hard, clean surface. If it is dried then pound it with a stone before using it.
2. Take a sterile glass jar with an airtight, sealed top, and sterilise it by boiling, not with chemicals. Also acquire a glass rod, as you will need it for stirring later. Nearly fill the jar with plant matter if you are using a fresh plant; three quarters full if dried. Then fill the jar to the very top with alcohol at least 44% proof: leave no air space. I use brandy.
3. Seal the jar and give it a good shake. Put it somewhere dark and not overly cold, and shake it well each day. Keep it like that, shaking each day for a minimum of six weeks. Nine is best. This creates a herbal tincture or *mother tincture*.
4. Strain out the tincture in another sterile jar and seal it. Get the plant matter and spread it out on a baking tray. Put it in the oven on a low setting and leave it overnight, or longer if necessary: you need the plant matter to be completely dry.
5. Once the matter is completely dry and crumbles when you touch it, put it in a heatproof glass cooking bowl with plenty of room up the sides to stop the dry matter blowing out of the bowl. Get a burner: I use an electronic trigger and flame designed for lighting ovens and barbecues. Light the matter and let it smoulder. You are not looking for a fire; rather you want the dry matter to smoulder until it is reduced to ash. Keep relighting until it has all smouldered down to ash. It will create smoke, so open windows strategically so there will be no breeze to blow the ash, and turn off any smoke alarms. Stir the ash with the glass rod.
6. Tip out the ash into a long, shallow, ovenproof glass baking dish, and spread it out with the glass rod so that it can reduce further. Put it in the oven and bake it on a medium heat until the ash turns white. It is better to use medium or low heat to whiten the ash rather than high heat: it takes longer, but there is less impact on the substance.
7. Once all the ash is white, take the glass dish out of the oven and let it cool. Then move it around with the glass rod and tip the ash carefully onto some paper. Carefully add the ash back to the tincture. Seal the jar once more and shake it well for your chosen number of times. Put it back in the cupboard and give it a number of good shakes

each day. The ash will settle as sediment at the bottom of the jar. Work out how long it should stay in the cupboard (divination and astrology)—usually a week will suffice—and when the day and time is right, carefully pour the mixture into another sterile glass jar without disturbing the sediment. You should be able to get out about half or more before you need to filter the rest. Pour the rest through a cheesecloth or coffee filter a few times until the sediment is all out, then add it to the glass storage jar.

8. Give the mixture some strong shakes—your specific number—and your spagyric remedy is ready. This is a Spagyric mother tincture. You can either use this directly on a surface or tool, or add drops to distilled water, succuss numerically, then take it as a remedy.

Timing and numbers is everything. The key times are when the plant is harvested, when it is added to alcohol, when it is strained and ashed, and when you add the ash back to the mixture. Each plant has a particular rhythm in terms of moon, solar hour, and planetary influence. The solar/lunar/planetary influences can be found in various books, as well as in the *Lotus Materia Medica*. I will also put these in a book.

Using astrology, once you identify the plant's planetary alignment or solar/lunar influence, you can look at your transits to see in which house of your chart it is currently exerting an influence. You can use this information to choose how to time the ritual work and the dispensing, as well as to find where in your life pattern it will have the strongest influence. If you are using this method for a home then look at what is in your fourth house. For illness, sixth house. For magic, houses eight, nine, and twelve. You should be able to draw on what you know of the houses

and the planets currently transiting them to choose which plant to use and when.

Also look at the current planetary transit positions for your area, by running a chart of that location on in the present time. Look at the pertinent planets and what houses they are in, then compare your chart with the land's to see the varied influences the planets are having. For example, if you have a key planet in a house then look at where it is in the land chart and see what the relations are like.

You can also do a progressed chart for yourself for that time period of work: look up progressed astrological charts, what they are, how they work, then use the online software mentioned in the apprentice section, or any other software/books to produce a progressed chart for your next few months. See what planets are having an influence and where. Gather together and assess all the astrological information to help make your decisions.

When making a plant choice, you will find that many plants have similar planetary influences. *Ledum* has a Mars, Saturn, and Moon influence, but many other plants have the same planetary signature. To narrow your search, find one which grows within a reachable area and check its symptomatic picture and personal rhythm. Look at when it flowers and under what conditions. When does it seed, how does it distribute its seed, when does it go to sleep, and what land and water conditions does it like? Get to know the personality of the plants you plan to work with, as it too is relevant to your decisions, and it contributes to the influence the plant will bring to bear.

In the more modern alchemical approaches to spagyrics all the focus is on the chemistry side of the preparation, with little, if any, understanding of the plant's own individual nature. You should know its life cycle, what time in the morning it opens its flowers, when it goes to sleep, how it reacts to the moon's cycles, what insects it likes to help it pollinate, what insects it repels, how much sun and water it likes, what type of soil, what type of creatures it attracts, what smells it give off and

why, its magical connections, and so forth. All this should be considered before you even look at the plant's curative or poisonous aspects.

By working this way you will build up a detailed picture of the being that is the plant, which will tell you a lot about how it affects and interacts with the land spirits—and subsequently, the magician. You will also learn a great deal about the land around you and how nature keeps its balance there.

#### 7.4 Task: Spagyric practice

In this experiment you can practice Spagyric preparation and learn more about the relationships between land spirits and plants in your area. You can do this an ongoing project as you move onto other lessons.

##### Plant work

Spend some time wandering around your area and see which plant naturally appears a lot, be it a weed, herb, wild flower, etc. Even in a dense city there will be natural weeds and plants that force their way up through the concrete—which incidentally tells you a great deal about their tenacity and strength.

Pick some of the leaves and take them home with you. Identify the plant, learn as much as you can about it, and find out whether it is poisonous and any medicinal properties and planetary relations. I do not always trust the planets assigned to a plant, as sometimes writers can come to conclusions in the strangest of ways or simply copy them out of other books.

If you are not sure, or can find no planetary attributes for the plant, then use divination to look at what planetary power runs through or is aligned to it. Use a Tree of Life layout and go by the last card. Look at the planets in turn, and also think about each planet's cycles: the Moon has a short influence, Pluto has a very long one, and so forth.

##### Astrology work

Having checked the plant's planetary influences, run charts to look at current transits

and progressions, and run land charts to see where that planet is currently exerting an influence. Also read up on the planet itself and its qualities and powers. Then look at the planet's personality in relation to the plant and think of possible applications.

##### Divination work

First do a Mystical Map layout to look at the big picture of the creative and destructive influences filtered through the plant: to what powers and beings does it connect? Then do a Landscape reading to look at the plant's influence in your area. After that, use Tree of Life readings to look at its overall impact on a human when taken as a herb, homeopathic preparation, and spagyric remedy. Remember the wisdom: *dosis facit venenum*.

Then do health readings to look at how it would affect you directly if you took it for a few days as a herb, homeopathic remedy, or spagyric remedy. Take careful note of the different effects the different preparations would have. These readings should give you an idea of the plant's inner and outer action, and how it affects a person's spirit and body. You should be able to see how the plant effects different changes in a body when taken in different forms. This will indicate how its different forms can be applied for sickness.

Then do readings to look at the plant's magical action: use the same series of readings to look at how the plant would affect a magical space, a magical tool, and a living space when applied as a straight tincture diluted and dispensed through water. Then do readings for a homeopathic preparation and a spagyric preparation. Look at the plant's different influences when brought into the magical space and prepared and dispensed in different ways. A tincture is a heavy dose, a spagyric is a medium dose, and a homeopathic preparation is a minute dose. Also look at what effect this use would have on local beings friendly to humans, as well as those which are destructive or parasitical.

This line of enquiry will tell you a lot about how local plants affect a local area; and how they bring through either creation (cure) or

destruction (poison) to the living creatures and beings there. This in turn will tell you a lot about the local land power and how nature attempts to keep a balance. A great deal can be learned about an area through by studying and experimenting with local plants in relation to their actions.

### **Vision work**

You can visit the Library in vision to gain a greater understanding of the plant, and to connect with the collective consciousness of its plant family. You can also use the methods of vision work that you have learned to move into the plant and feel into it. You cannot really converse with plants, but you can learn a great deal from how they feel when you move into them by observing their reaction and sound/vibration frequency.

When you connect with one plant you connect with all of them in an area, so working in vision with one plant will teach you a lot about the land spirits that reside in the area. This is pure experimental work and by doing it you will figure out how the connections between plants, the land power, and the land spirits all come together.

### **Spagyric work**

Make a spagyric preparation of the plant and apply to yourself,<sup>1</sup> your space, or both. Keep records of your observations over a four week cycle.

Type up all your findings in a file, and do any drawings or photographs of the plant you are working with so that you have a full record to refer back to in the future. Also type up your conclusions as to why the plant grows so predominately in the area. Why has that one survived the human colonisation so well?

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<sup>1</sup>Check its possible effects first, through divination.



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## Lesson 8

# The Sea

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The sea's power and its beings tend not to crop up too much in Western magic apart from those branches which deal with nature, folklore, and shamanic-style methods. And yet the sea is a major source of power and consciousness, and it covers more of the planet's surface than the land.

For magicians who live near seas and oceans or who visit the sea often, there are many ways to interact and work magically with the sea. For those of you who do not, simply understanding the sea's inner power and knowing about its beings will fill a hole in your knowledge of how bigger-picture creation and destruction plays out across the whole planet.

Every seafaring or shore-dwelling culture has volumes of stories and mythologies about sea beings, so I do not need to waste time pointing some out: you can do that yourself. Instead, in this lesson, we will look at the sea from a magical perspective to give you a deeper understanding that those mythologies can sit on. We will also look at practical ways to interact magically with the sea, for those with access to it.

### 8.1 Background

Most magic that involves the sea is done on the shoreline, the threshold where sea and land join together; though sometimes in adept

magic one works, in vision, in the ocean's very depths and communes with the vast and ancient powers that reside there.

The oceans and seas create, transport, and deliver power in various forms. Whereas the land is fairly stable over a long period of time, the sea is constantly shifting and changing, and it brings in various waves of power and energy directly linked to creation and destruction. It delivers these powers directly up onto the land and also through weather systems. Weather systems and storms act as delivery boys for some of the sea's power, and a basic understanding of its outer mechanism will help you understand its inner aspect—as so often happens, here *inner* and *outer* mirror each other.

Here is a simplified outline of how the sea affects air pressure, which in turn drives weather. As well reading it scientifically, read it in terms of inner power and pressure, and so forth.

The temperature difference between land and sea brings about shifts in air pressure, which in turn brings us sea breezes and sometimes storms. On sunny summer days the sun's rays heat the ground quickly. The sea's surface, however, can absorb more of the sun's rays and so takes longer to warm up. This leads to a temperature difference between the warm land and the cooler sea.

*Hot air rises.* The hotter air over the warm

land rises, dropping the air pressure above land. The air over the colder sea stays cooler and denser, so pressure there is higher than inland. The sea air moves inland to try and equalise the pressure. This gives us sea breezes.

Now think about this in terms of inner power. The power of air is a major component in magic: look at the interplay between land and sea, air pressure and temperature, and the constant dance to find balance (the Fulcrum).

Incidentally, animals and other creatures like spiders can pick up on a drop in air pressure, and some of them will seek shelter, sit, or turn their backs to the approaching wind. Spiders often leave their webs when there the air pressure drops as they know it portends rain or wind. So we can watch these creatures to see what weather is coming.

Larger-scale weather patterns are formed by the same differences in temperature and pressure, together with the planet's rotation. Because the sea absorbs heat differently from the land, it plays a major role in weather production—for example how rising temperatures encouraging extreme storms. So why is this relevant to magic? Know your planet if you intend to work with it! Know why the wind blows and why the sea plays such a major role in weather, as the outer expressions always have inner expressions too.

Look at the sea's role in the birth of new lands through volcanic eruption and cooling. Look at its role in the birth of species. Understand how the ocean currents carry water around the planet. Weather in the United Kingdom is a lot warmer than it should be this far north, because of huge sea currents known as the North Atlantic Drift, part of which is the Gulf Stream.

These movements in the oceans are caused by heat and cold, and by levels of salinity. Their disruption can bring catastrophic results. Eleven thousand years ago the North Atlantic Deep Water, a water mass critical to the heat/cold circulation and exchange in the North Atlantic Ocean, shut down as a response to shifts in the global climate. Northwest Europe quickly dropped back to

ice age conditions until the system rebalanced itself.

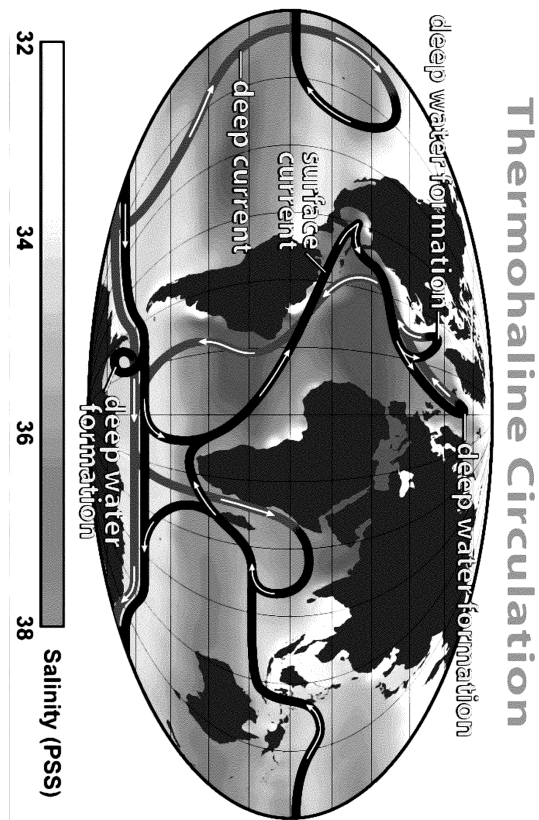


Figure 8.1: Thermohaline Circulation

Here is a picture of the world's critical ocean flows that move heat and cold around the planet. Knowing how these flows relate to your country and its weather is important when working magically with the sea. Knowing the circulation of the cold and heat helps you understand not only the planet's outer flows, but also the ocean's inner flows of power and energy. This knowledge is very necessary if you work in any real depth with sea powers.

Besides this general circulation, particular seas and the wider oceans have many complex currents and flows. Besides all their outer effects, their inner power circulation 'delivers' power and energy from sea to land and from land to sea. When you first start learning about the sea and magical power, knowing the weather patterns and tides helps you understand the personalities of different seas, what they bring, and what they take. You can then use that knowledge to move magic around a

world area, to draw power to the land, or to dispense something into the ocean.

So now that you realise just how complex the seas and oceans are, and how vital they are to us for our climate and survival, let's look at the magical and inner aspects of the oceans and seas.

I am no adept at sea magic; however as an adept I have lived by and visited the sea many times, and have worked in the structure of the *Sea Temple*. I have had numerous magical encounters both with the sea's inner consciousness and its inner inhabitants. The best way I can pass on what I have learned is to tell you about some of these encounters, and the magic I worked with in them. I still have a great deal to learn for myself, hence this will not be a 'technical' lesson about sea power but a passing-along of what I have learned so far.

I will outline some of these encounters, then retrospectively reflect on what was happening magically, as some of these encounters happened while I was sit very much a green young magician.

## 8.2 Ireland and Skye

I became aware of the inner aspects of sea consciousness as a child. My father and I used to visit the North Antrim coast, in particular a place called Clochán na bhFomhóraigh, "the stepping stones of the giants" or "the Giant's Causeway." Here is a picture of this astonishing place.



Figure 8.2: The Giant's Causeway

The Giant's Causeway is located on the

North Antrim coast of Northern Ireland and was formed from intense volcanic activity in the distant past.

My father used to take me there in the summer sometimes, and it was one of the many places we would visit in Northern Ireland. I would spend hours as an excited ten year old exploring the various rock pools and formations, as well as the general landscape, while my father recounted many old Irish tales, including the stories of Fionn mac Cumhail, a mythical warrior from Laois where my father's family came from. Fionn ('bright' or 'light') is said never to have died: he lies sleeping in a cave, waiting to defend Ireland in her hour of need... sound familiar?

As my father recounted the tales I would lose myself in a world of imagination, hopping from stone to stone and apologising to the creatures in the rock pools if I disturbed them. One day, after a while of stone hopping, I became tired and sat down to look at the sea. She was beautiful, wild, and untamed: I loved her. The sea replied to my adoration, and in my ten year old head I heard "come join us, swim with us, stay with us forever."

For a moment I was tempted, but my father had warned me about putting my feet in the sea there, probably because of the tides, and I declined the invitation. Besides, I did not want to live in the sea, no matter how beautiful she was.

That was my first encounter with the sea's consciousness and the beings that live within it close to shores. As a child I never gave it a second thought, but looking back with what I know now, I narrowly missed death. The sea, particularly on that coastline, is very chatty, and full of beings that I would now class as faery sea beings, as they commune and act in ways very similar to land faery beings. And the sea there carries an ancient power, long used to interaction with humans, and deity powers flow on along the coast line, constantly trying to interact with humans. Their main theme seems to be asking the human to join them, to dive into the waters and never return.

Fellow magicians of mine have many times come close to death in such encounters. A

friend from the USA, a nature magician with very close connections to the sea power, visited the North Antrim coast and stayed with some local magicians—mutual friends. One day they went down to visit the sea. My friend edged herself down to the sea by way of rocks to touch it and commune with its power.

The sea reached out to her in a freak wave and pulled on her, trying to drag her into its dangerous tide and down into its depths. She resisted and survived, but she had a smashed and broken ankle as a result of the tussle. These attempts to pull magical humans into the depths are not aggressive or hostile; it is the shoreline beings' attempt to interact with and befriend those strange human land creatures. And magical people stand out a lot more in energetic terms: we are very visible.

As a child running around on the Isle of Skye in the summer, I was often told an old saying: "if you die in the sea, you stay in the sea." As an eleven year old I thought this rather silly: of course your body stays in the sea if you die there, unless it happens to wash to shore. It was many years later, and out of the blue, that I realised what the old wives' saying probably meant: if you die in the sea then your spirit will stay there, with the sea beings. I think that saying is very true of that area: the sea off Ireland and Scotland is very active in terms of spirits, deities, and strange beings. And if you have a strong ancestral connection to that place then they will very likely perceive you as one of your ancestors and will try to bring you into their space. I have no idea if that happens with other seas around the world.

But it was my first realisation that the sea, like the land, was populated with many different types of beings, and that they will interact with humans in certain places and on certain thresholds.

### 8.3 The Mediterranean: Crete

In my twenties I spent some time by the sea in northern Crete. My first visit there was very magical, even though that was not my plan: I had gone with a girlfriend to celebrate her impending marriage.

From the moment I put my foot on the ground as I stepped off the plane, I *knew* that land: that is the only way I can describe it. Throughout my time there I was assaulted by strong and very mixed emotions that at the time made no sense to me. I had visited a few places in the world by my late twenties, and had never experienced anything like this.

In the early mornings I would get up and go walk along the beach before the tourists gathered. A heavy and strange feeling would grip me every time: loss, despair, joy, and family. I had to have very strong conversations with myself not to slide into a past life drama fantasy—I could have been picking up on emotions left behind by others, or it may have been triggering something deep within me unrelated to the land. But whatever it was, it was strong and in my face.

After a few days of these morning walks I sat looking out over the very calm sea and had a strong, spontaneous vision of a woman walking slowly out of the sea. She stood just on the threshold where the land and sea meet, and seemed to be spilling seeds onto the shoreline. Each seed turned into something: a person, a bird, an animal, and so forth. She then put her head back and made an extraordinary sound, like a call, that brought other animals and people to the shoreline. She gathered them in her arms and vanished back into the sea with them. Just before she vanished she looked back at me as if to say, "did you get that?"

At the time I didn't. I had no idea as to the meaning of what I had just seen, or indeed who she was. I shook off the vision and tried to shake off the strange feelings, but they hounded me for months after my return home. I dreamed about her and she kept saying "you know who I am," but I didn't.

Looking back at this incident brings me to the understanding that when you are young, you often do not make connections in your mind. In my mind, at that young age, everything was in little compartments and I could not link them up. This inability to make the right connections is a normal and natural part of maturing: you join up the dots when they are ready.

At that age I was aware of Isis, the Black Madonna, Nôtre-Dame-de-Ratis, and the sea connection with The three saints Mary Magdalene, Mary Salome, and Mary Jacobe (the three Marys), but I had never stepped back and seen that the whole Mediterranean area had sea goddesses and sea women myths and legends; nor had I seen that these various myths, from different ages and countries, were all describing the same thing.

And it was a few more years before I understood what she had been showing me: this goddess sea power bridged life from the water and also took it back. I decided I wanted to know what it was all about, so one day I walked into the Mediterranean sea in vision to find out for myself. I was still wary of the sea because of my childhood experiences, but I had to know. I thought that what I saw in the vision in Crete had something to do with birth and death, and involved a sea goddess who bridged people when they lived near the sea.

I managed to reach her consciousness in the sea and found that my assumption that she was bridging individuals through birth in death was wrong: she was bridging races or species back and forth. She showed me how the sea's inner power brought changes to a shore that would evolve or diminish the races of beings/creatures/humans that lived on that land. At the time I was still not really getting it, but it gave me something to chew on. In my usual way of boxing things, I presumed this was specific to this sea, and moved on.

In retrospect, I had an encounter with the sea's female consciousness. Its goddess form reflects the long relationship between that power and humanity. This goddess is a threshold power who mediates an inner sea power to bridge creation and destruction.

I have never encountered that type of goddess in the sea around Britain. No matter how hard I have tried to reach it in the sea here, it has just never shown itself in that way. What I eventually took away from that experience was that the threshold between land and sea was a major inner threshold, where creation and destruction is mediated back and forth.

The sea is one of many thresholds over which a magician can dispense something ready for destruction, and from which they can draw new lines of consciousness in an act of magical creation.

## 8.4 The Atlantic at Key West, Florida

A few years later I was working on the island of Key West in Florida—I went there a few times to teach. On my first visit a friend took me to the Catholic church of St Mary Star of the Sea, a church with a small grotto in its grounds.

In 1919 a category four hurricane made a direct hit on the island and killed six hundred people. Shortly after, Sister Louis Gabriel, one of the local nuns, was told in a vision that if a grotto to Mary was built and kept up then no other hurricane would directly hit the island. In 1922 the grotto was built and dedicated to Mary Star of the Sea. The grotto has been maintained ever since, and the locals visit it regularly. Once a year they process to the grotto, light candles, and pray to Mary to protect the island.

At first, when I went to the grotto, my attitude was "how quaint." I thought that transplanting a Middle Eastern Christian deity onto an island far away would have no impact. Yes, I know, I was arrogant as well as stupid. I did not, at that time, connect her with the ancient sea goddess I had encountered in Crete, or think past and beyond the Christian Mary mythos, for indeed her power and presence is far older than Christianity. As I left the grotto a voice whispered to me "honour me, and recognise me." It was a powerful whisper and shook me deeply. I returned to the grotto, realising that the power that had spoken to the nun, the power that guarded the island, was deep, ancient, and demanded recognition.

Because she manifested there as Mary I knelt and recited the rosary to her. As I left once more there was another faint whisper: "remember me." It rattled me, but I was still too immature to join the dots and understand

what I was interacting with and what she wanted.

The following year I returned to the island, visited the grotto, and continued my work. While I was on the island I had a powerful vision that, in a later discussion there with an archaeologist, I discovered to have been partly inner vision and partly seeing a little-known historical event: the coastal sea burial of slaves killed in a shipwreck. A beautiful and powerful goddess rose from the sea and gathered in her arms the dead that had been placed on rafts and floated out on the tide. She was an African-looking goddess with long, thick black hair, and flames danced on the water all around her.

She had the same feeling, the same power, as the sea goddess I had come across years earlier in Crete. Slowly I was beginning to understand that this power stretched from the Mediterranean and northwest African coast to the eastern coast of the Americas. In the Yoruba tradition she is known as Yemoja or Yemaya, the sea goddess, a powerful and primal goddess of the power of creation. So why was she turning up in Key West?

The obvious answer is that her image and knowledge was carried to the Americas by the people of West Africa who were captured and sold into slavery. But I think there is more to it than that. Ocean currents run from the West African coast to the area around the Florida Keys and Mexican Gulf: it is all her territory. The ocean current is part of her, and her stolen children carried her name and memory with them.

Keeping her in mind, I dived into the sea in vision to explore and try to connect with this power. I could not reach her. Instead I was confronted by a group of 'children' weaving beneath the sea. They played with the weave, like cat's cradle, then released it: it turned into wind, then hurricanes. I touched one of the 'children' in vision to try and get a sense of what they were.

What I touched did not feel like a child, but rather a very old, strange being. The child image was visual vocabulary reflected back at me to say "we are small beings," i.e. like

faery beings, with no physical body. I watched the 'children' play this game of release, and I followed the pattern as it turned into a force within the sea that in turn triggered a huge storm. Slowly I started to realise that these beings were the sea version of land spirits that affected the weather, the land, the creatures, and so forth.

Sadly it was time for me to leave the island and I did not have chance to pursue this enquiry further, but it was the first time that I truly understood that the sea holds many different sea spirits who all do particular things, just as the land spirits do. That opened the way for me to begin trying to connect with these different and very varied beings in different seas around the world.

In Britain I never did find a goddess in the sea, though I did find one on the threshold; but I certainly found a male power, one very similar to the Greek understanding of Poseidon. I also discovered that if I first made contact with the 'deity' sea power then the sea spirits would not try to take me. It seemed to shift something in the interactions, and I could then swim in vision down into the depths to commune with the sea beings and also interact with them on the shoreline.

## 8.5 The North Pacific: Point Reyes

Shortly after working in Key West I moved to Point Reyes National Seashore in Northern California. I made a habit of visiting the sea three or four times a week, and sometimes daily, just walking along the beach in the early morning, and sometimes sitting and communing with the sea.

I tried to reach out for the 'sea goddess' but didn't find her; nor did I find any humanoid being, or anything even remotely like a spirit that took on anthropomorphic form. I tried different levels of contact. I tried offering fires to the ocean spirit at the sea edge, something common in Europe. I tried offering gifts, and I tried visions. The one thing that got a response was song and uttering to the sea standing on the water's edge.

I was never able to see anything in any visionary context, but the gift of sound was very well received and opened channels of communication to the spirits that lived in the sea around that coast. The first wave of communication was very much about anger: they were very angry at humans about something. In retrospect it was probably underwater nuclear blasts, pollution, and trash dumping.

They asked me to stop humans doing that, and I had to explain that I did not have the power to: I could only offer apologies on my species' behalf (which were not accepted), song, and words. I also let my heart speak to them, in magical terms, and slowly a friendship was built. They warned me of dangerous storms coming, they asked for drops of my blood, which I gave them, and in return they gave me gifts from the sea in the form of beautiful shells, bits of pottery, bones, and so forth.

Then one day on the eve of a storm I visited the sea and stood in the shallows. I watched whales as they swam north, their children beside them, and I sang to the children, wishing them health, strength, and survival. When I had finished, before I turned to leave, I got a very strong message: "leave and never return." I was heartbroken. I loved the sea and it had become my special place. I reached out and asked why. Had I offended them?

The message that came back was "no, the message was sent in friendship. Danger is coming, a tide of death will lap against the shore over and over again, an inner tide that will bring destruction to everything in its path." They put an image in my mind—something that had not happened before in this relationship—of a slow, creeping redness within the sea that slowly crept up the shore onto the land. The redness slowly brought death and destruction to everything in its path. I was horrified. I thought it would be a one-off event that would destroy everything, so I went home to do some readings to try and make sense of what I was picking up on.

The readings did show a slow tide of death coming from the sea, but over a long period

of time. Though it was not yet physically manifest, it was coming. I could not get a fix on when it would begin, only that the inner pattern was about to unfold. It was then I learned about how inner tides of destruction set themselves in patterns and how, no matter how long that pattern took to physically manifest, getting trapped in the inner pattern would eventually trap you in the outer one. I had to get out of that area before I became part of the pattern. Out of curiosity, I did readings to look at what my life would be like over the next few years if I stayed: it was not good at all.

As is always the case in magical lives, very shortly after that incident fate moved me on, inland and up into the California mountains, away from the pattern forming on the coast. To this day I still have no idea what it was about, but recently, when I was putting the Quareia Magician's Deck through its paces to see what it could do, I did a reading for that coastline. Destruction is still showing, and in the Landscape layout it is still in the position of the Inner Temple/Inner Worlds: the pattern is set, and will express itself physically when ready.

I hope this shows you that, besides making friends in strange places, working with these land and sea beings can also teach you a great deal about inner processes. Not only did this experience, and similar other ones, teach me about the spirits, but it also taught me about how patterns are formed, how they stay on thresholds until the timing and outer pattern of fate come together, and how some apparently one-off events can actually have a very long-term accumulative effect. When that destruction outs itself physically, either as a seemingly one-off event or as a massive, world changing one, it will keep unfolding its destruction for generations.

I used that series of experiences over twenty years ago to begin a long-term learning process about fate, patterns, creation, and destruction. One step leads to the next until the experiences and understandings open out in a major long-term learning curve.

## 8.6 The UK's North Devon coast

Britain's North Devon and Cornwall coastline is a very special place for magical interaction with the sea powers and the threshold between the sea and the land. Like Northern Ireland's North Antrim coast, here the sea spirits are very immediate, communicative, and powerful.

Unlike the Antrim coast they do not seem to want to pull humans into the sea, rather they seem to enjoy human interaction while leaving the humans themselves on land. But that is not to say that the sea there is tame; it is anything but. Here we have dragon power, giants, and sea spirits that communicate through the wind that flows off the sea.

I first visited this coastline as an adult in 2011. By this time I was fifty, had a good run of magic under my belt, and had had a few powerful encounters with various seas that I could draw on in terms of experiences. It was a wild day with high seas, a bracing wind, and strong sunlight. I went with a friend to a small nationally-protected beach, and we bounced down an unmade road and through a wood with springs, surrounded by wild flowers and old gnarled trees. We passed a sacred spring on the road: a holy well aside an old, crumbling church, and stopped to pay our respects.

The beach itself is rocky, with lots of volcanic outcrops, small caves, and tide pools: it is beautiful. But it was the power that I noticed first: the volcanic dragon power is very present there, and its energies are strong and immediate.

I decided to tread carefully, and my first act was to go to the edge of the waves and let them flow around my legs while I introduced myself and reached out for any contact. At first just the wind blew harder and the waves grew deeper, but nothing in terms of communication that my inner senses could detect. I waited, and finally I had a strong sense of "pick me up."

I looked around for the communication's source and could see nothing. The sense came again, this time stronger: "pick me up!" I looked around, and right by my feet was an

odd-shaped black stone that the waves had pushed to my feet. It was about the size of my palm, and when I picked it up and had a good look at it I saw it was female in shape, with breasts, long swirling hair, and a very distinct face.

I dried her and rubbed her, and again the voice came: "put me in the cave with the water." My first thought was, *huh?* I looked around and sure enough there was a little cave in the cliff side. I went in and right at the back was a small dribble of fresh spring water collecting in a naturally-formed basin on the back wall. I washed her in the spring water and only then noticed the small recess in the rock wall, just big enough to stand her in. So I put her in the recess, and the spring water flowed over her and into the basin.

"Now drink."

Again the voice pushed clearly into my head. So I cupped a bit of the water and drank it.

"Now go away."

I was a bit put out by the abruptness, but I had done what was asked of me, and now she wanted to be alone in the peace of the cave. I came out and looked at my friend: what the hell was all that about? I wandered around the rock pools and climbed over the outcrops. The energy that flowed straight out of the rock was amazing. It was then I began to be aware of being watched from the sea.

Out of the corner of my eye I kept seeing heads pop up, then vanish, and with them came a sense of playfulness and magical contact. When I looked carefully, it was a group of seals, curious as to what we were doing. Jokingly I said hello to them using my outer and inner voice, and was shocked when they answered back with inner voices. So I went back to the sea's edge, to try and reach into the sea using inner vision to see what else was there. I got a strong sense of the shoreline being full of spirits and creatures, yet could not see them in vision. I did not want to push the contact and intrude, so I just said thanks. As I turned to go, a huge wave caught me, which came along with a strong gust of wind.

But instead of it pulling me out to sea, it just soaked me. It also filled me with an immense



sense of vigour and energy. I felt like someone had put a new set of batteries into me, and I was full of inner and outer strength. I thanked the sea, and as I walked away, once more I heard an inner voice; “thank you, and come back to visit us.”

I had no idea what they were thanking me for; they had given me so much on that first visit. But that night I had a strong magical dream. I was talking to the Goddess of the Cave that I visit in the Underworld, but it was the cave on the shore of the beach where I had just visited. She sat in a stone chair fashioned out of the rock face, and water flowed all around her.

I asked her whether she was a sea goddess around that coast and she said no, she was of the land where the sea touches it. She showed me some sea spirits, but I could not understand what I was seeing: I could not connect with the vision of those spirits, nor understand how I would interact with them. The goddess answered that I was not of the sea, and therefore would never really understand the spirits there: I was a mountain girl. But she told me that my visit had been appreciated, and to go back often. And I still do.

So why is it useful to have looked over these stories, what can an initiate gain from them in terms of magical knowledge? I think magicians in training need to realise that adeptship does not give you all the answers; it gives you the *tools to ask the right questions*. And seeing how a magical person over a span of forty years interacted with part of our planet, a part that I am not particularly aligned to, is helpful. It shows how contact with land and sea spirits is not about knowing names, features, or secret spells, but about going to that land feature and trying to communicate in whatever way seems most appropriate at the time.

This is a natural, poetic, and disorganised way to reach out to spirits—the right approach for nature beings who are not systematised, well organised in human terms, or predictable. Nature’s forces are powerful indeed and cannot be constrained or controlled, and the

spirits who flow through them are the same. You cannot ‘bind them to your will’ or trap them, control them, or organise them: they are what they are, and as magical humans the best we can do is to learn how they affect us, how we can communicate with them, and how we can be a valuable, or at least useful, part of that extended family.

Some of those stories may seem whimsical or bordering on the romantic, but have no illusions as to the power behind these contacts: these beings are powerful beyond our understanding and have no particular love of humans: their respect has to be earned. But they are willing to commune, and interact, with those who respect them and are willing to be ‘of true heart’ with them. Throughout my interactions with land beings and particularly with sea beings, I was constantly aware of the danger I was putting myself in, and aware of how they could take my life so easily if they wished.

And that takes me to something that you will look at a lot in the next module, which is to learn as a magician to not react to unnecessary fear. If you are governed by fear then you will not be able to progress in magic. Better to understand what fear is and why it is an important human emotion, for it keeps you safe, but to learn to react as a magician from a place of stillness and respect. Fear can be useful as a limiter and warning system, but it can also paralyse us and trigger an aggressive or flight response within us. The key is to *use* fear as a radar for power that could threaten you, but as a magician you must bypass the normal *reaction* to fear, and act from a place of healthy respect, intelligence, and care. A magician who *acts* from a place of fear in any situation will never be able to penetrate the adept Mysteries.

The stories of some of my experiences with the sea will also outline to you a process of contact that can develop, how subtle things can expand and grow over time, and how to learn to listen to the voices of nature that surround us. Often these fleeting contacts seem meaningless or pointless, when in fact they are powerful stepping stones for us in

the pattern of the magical world we live in. Each encounter I had with the sea, from the tender age of ten on, was a stepping stone or a jigsaw piece that slowly, over time, laid down layers of contact and understanding. And each encounter was an introduction of sorts that laid the path for the next encounter. Sometimes these brief, seemingly simple encounters are in fact major connections in a fate pattern.

For example, my experience in north Devon with the black stone and the cave was a major junction point in a fate pattern, and also a wider magical pattern for that area. Yet at the time it was so simple, and it didn't feel like anything particularly powerful was happening. It was only after the dream, and after months of reflection, that I began to understand what had happened. I used divination to see what that was all about, and the readings confirmed my suspicions. I had been at the right place, at the right time, to do a simple magical act that triggered a much wider pattern.

Picking up the woman-shaped black stone and placing it in the cave with the fresh water spring was a deeply magical act, one I should have recognised at the time, but didn't—I was in clueless mode. It was a tiny catalyst that completed a magical circuit which restored a powerful magical pattern that runs across the land: the female divine power of the black stone placed in the cave below the earth at a threshold between water and earth. By now you should all know the magical implications of this. To the inner spirits of the threshold between sea and land it was a major service; to a human it was nothing of any difficulty.

Through these simple acts major magical doors are opened, connections are made, and friendships are forged. To this day, when I return to that beach, I am greeted like an old friend, I am told of the weather coming, they give me strength and an energy boost, and they warn me of any dangers around me that they perceive. In return I always ask if there is anything I can do, and so far I am always told "no, you have already done it, thank you."

So I hope my tales have given you something

to think about, and ideas or guidance in how to flow naturally with these sea and shore spirits, and how interactions can develop.

### **8.7 Task: Building up a communion with sea spirits**

If you live by or near the sea then pick a spot, see where you are drawn to, and visit there fairly regularly to trigger, then build, a communion with the spirits that flow onto the sea shore and the shallows near the land. Keep a journal of your experiences, no matter how inconsequential they may seem at the time.

### **8.8 Task: Vision work**

Also attempt to flow into the sea in vision, to swim down into the depths and make contact with the powers that reside deeper in the seas and oceans. Again, keep records of your work.

If you do not live near the sea and cannot get to it, but nevertheless would like to explore this aspect of communion with sea spirits, then go in vision to the seashore, either flying there or through the Inner Library. If you fly there, and therefore stay in this realm, then you are more likely to get a direct nature contact. If you go through the Inner Library then you are more likely to cross paths with the sea deities and the deeper Sea Temple powers that reside in the sea and affect species, humanity, and civilisations. The Sea Temple is not really a temple so much as a naturally formed pattern of consciousness that has been enhanced by human contact over time: it is a bit like the sea's Inner Library.

Using this method you can reach very ancient lines of human-type consciousness far removed from modern man but deeply linked to us. I have had some interesting experiences working this way, and it has helped me understand the far distant roots of magic from which our current magical waves flow. Record every detail, no matter how small, as you will be surprised as to how your understanding changes over time.

## 8.9 Module Summary

We are coming to the end of the initiate training, and this was the last module where you will be introduced to a particular aspect of magic in nature so that you can make contact and learn how to work in tandem with the spirits that flow through our planet's various features.

The next module is the magical preparation for adepthood, after which the course changes gear: it moves more towards applying and developing knowledge rather than gathering, practising, or understanding it.

Even though this course is long and detailed, it still only scratches the surface of these areas of magic. You will find vast areas and layers through your own experimentation, exploration, and direct experience. When you learn something in a lesson, it is up to you to take that one percent of knowledge and find the other ninety-nine for yourself by doing, adapting, exploring, and expanding on something you have learned.

And don't forget, in many areas of this course you are shown or told to do something once or twice, after which it falls on you to continue and develop that line of work. Your hand is never held, and you are never spoon-fed. This comes into sharp focus in the adept section, where you will be far more responsible for the upkeep and development of your own work.

**Initiate Module X**

**Preparation for Adept hood**

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## Lesson 1

# The Garden

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The Garden plays a major role in an adept's life. It is a creative and destructive layer of the Fulcrum for both the planet and the magician. We perceive it in vision and dreams as a garden, though in fact it is creation's blueprint, and the source of the Inner Landscape of the land and all living things. The Garden, as an inner Fulcrum, stands between the creation of the world and its destruction at its most powerful expression, and the Fulcrum's pattern is echoed throughout everything, a bit like the inner DNA of creation.

It is also a reflection of the angelic patterns formed at the Abyss's edge before the pattern begins to process through the Desert and out into the world; yet it is also the pattern that sits at the threshold between the Desert and the world. It is the skeletal structure that can be formed into anything, a bit like a stem cell. How the angelic beings, the Divine Breath, the individual soul, and the fate pattern all come together defines what gets created. The pattern's starting point is a framework that expresses itself in living consciousness as the Garden.

It is a perfect expression of nature in balance, and as such, the land and every living thing can use it as a reference point as they strive to find balance. It is the probable basis of the Garden of Eden story, a place 'created' in the east: think of east in terms of creation, where the power comes through in our realm in the

magical direction of east. It is saying that this pattern is a Divine creation.

### 1.1 How and why magicians work with the Garden

Magicians work with the Garden as a place of sanctuary and learning. Many powers come together there in harmony, which makes it powerful, yet fragile. Its fragility comes from its balance: something perfectly balanced needs only a small knock to spin out of balance, and that dynamic also works with the Garden.

Because of this fragility it is heavily guarded, and we work with it only when absolutely necessary. Even then we often bathe in its shadow rather than access it directly. You only ever enter it magically when taken there by an angelic being: you never gatecrash the Garden, no matter how urgent your reason. To do so would destroy you, for the guardians who keep the Garden's gates are angelic beings of the Fulcrum: anything imbalanced that approaches the Garden is immediately destroyed.

But the Garden itself has many layers, and while we cannot—or should not—access the Garden in its full state of power, we can carefully access its layers or reflections. We can safely venture into these echoes provided we tread carefully. We cannot access the Garden's

full power in them, nor would we want to, but we can access fragments of its power when needed.

A magician first accesses a layer of the Garden to find it, to experience it, and to be introduced to its guardians. After that a magician goes to the Garden only when they have a real and powerful need for sanctuary: the power that flows in these layers of the Garden affects us deeply, and our deeper physical and inner expressions can find, and remember, their Fulcrum by going there. This triggers a process of rebalance that we can work with.

That need for rebalancing should come from profound danger or serious inner injury. The Garden is also a place of protection when the magician is in danger from a very powerful destructive force, and they have no more reserves left with which to fight. Often an angelic contact will then take the magician and place them in the Garden for rebalancing and respite.

When the magician comes under a prolonged and dangerous threat, he or she can tune into the Garden, having had previous energetic connection with it. Such tuning will bring major protection and harmony around them. This is different from visiting the Garden: once you have a connection with it, part of you never really disconnects. That part, that fragment of your spirit and consciousness, always remains there. In times of serious danger, tuning into the Garden through utterance and stillness starts you resonating with its power.

This surrounds you with protection. However, such Garden work very much depends on your own inner balance, and on how you work and live. It is a most sacred place, a Divine sanctuary, and as such is governed by the Fulcrum. If you work magically in a seriously out of balance way then touching base with this Fulcrum frequency will spin you out of control and attract destruction to you.

Because of this, traditionally the Garden is worked with using utterance to build a pattern of magical communication in line with its

frequency. These utterances have been used for millennia and are often hidden in religious texts. Their words are not special or powerful in their own right; their repetitive use in gnosis, over generations and generations, is what counts. Simply reciting their text without gnosis—the inner connection—makes it just a prayer, whose words are often not understood.

However when uttered in gnosis by a priest, magician, or mystic, and done in conjunction with vision by one with inner connection to the Garden, the speaker becomes surrounded with the Garden's power. This triggers octaves of the Garden's power that shields them.

## 1.2 The magical elements of the Garden

The magician must first understand that the Garden is the house of the Divine, i.e. *it is the House of God*: an inner expression of the Divine manifest in creation. The Garden is an inner expression of balanced nature, the vessel that contains the Divine impulse, whose outer manifestation is nature with all its imbalances. Pure balance cannot express physically, but the inner template serves as nature's anchor, its reference point as it strives constantly to attain the unobtainable: pure balance in physical form. The Garden is the inner form of the ultimate outer vessel. It never literally existed, once upon a time, "to the east."

When we work with the Garden as magicians we recognise some of its elements and work with them purely as magicians. They are tools, beings, and visionary constructs closely aligned to the Garden's powers. So let us have a look at some of these elements, and how they are and have been used, particularly in temples.

Some of the most obvious expressions of the Garden's flow, and ones we can work with, are plants and trees, rivers, and gates and guardians. For example the tree is a very magical aspect of the Garden. You have worked with it in different ways in vision and in the physical realm. The tree in the Garden is a female Divine power heavily connected to

the Light Bearer, a companion power of the tree. This connects it deeply into the magical staff's power, which 'opens the way' of the magician's path. This is also connected to the snake, the serpent whose power is both of the Underworld power and the surface world, and who carries the power of fate, prophecy, and protection.

An outer magical expression of that pattern is the staff with the serpent wrapped around it: an image almost as old as magic itself. This is *the tree and the serpent*, the power that dispenses life, knowledge, and wisdom within a structure of time. You will remember some of this imagery from your work with Ananke and Chronos.

The understanding of the tree's important role in magic stretches back to the distant past. We see it in the Mysteries of Osiris, in Biblical text, and also in remnants of tribal and folk tree worship that still exist in pockets around the world.

The rivers also feature heavily in magic, as you know. They flow out of the Garden to connect it to creation's various layers. The River of Dreams, the River of Death, and so forth. These rivers carry power to all levels of creation, and they carry creation into destruction.

The other major magical expression that appears in the Garden are its angelic guardians and gates. The gates and angels are one and the same: when you see a gate, you are looking at the angel itself. The Garden's four gates are the highest octave of magic's four gates and thresholds, and each one is a filter for a specific power: you can pass through one only if your power/spirit is compatible with its power.

As you pass through the gate, the power of the angel you have passed through becomes the angel who will walk beside you. Its job is not to protect you, but to protect the Garden. Any risk you pose to the Garden, no matter how small, will trigger the angel to expel you and strike you. This is one of the reasons why magicians do not venture into the Garden itself; instead they treat its layers, shadows, and octaves as if they were the Garden itself.

As living human magicians, that is as close as we can safely get. The Garden's octaves are worked with in vision, and this draws the Garden's influence closer to our living existence as humans and magicians. In its most mystical manifestation, this work would be classed as "*repairing the world.*"

When magicians do this Garden work, the first thing they come across, even in the Garden's octaves or reflections, are its guardians. Just as they guard the true Garden, they also guard its reflections, as magical interactions with the reflections have a resonant effect on the Garden itself.

The Garden's guardians were well known in various ancient cultures, and they were depicted in Bronze Age and earlier cultures as the lion, bull, man, and raptor—because that is how they appear in vision. One, for instance, is the *auroch*, or mighty bull. From there you will be able to work out the rest. If you look at Sumerian, Babylonian, and Egyptian early reliefs and artefacts then you will see where these powers have had a major influence over the mystical and magical lives of those civilisations' kings, queens, and priesthods.

These beings featured in the magical lives of people from the Neolithic and Chalcolithic right up to, and throughout, the Bronze Age; and if you look carefully at their various depictions in pre-Christian imagery then you can begin to make sense of what you are looking at.

They crop up a lot in both magical and mystical vision, and in various aspects of deep inner magic; and not just in relation to the Garden, even though guarding the Garden is their root function. They appear in many different cultures and guises. Why? Because the Garden is the template that runs through every living thing.

### 1.3 The Garden: the House of God

Truly, none of us know ourselves enough to know that we are safe to tread the Garden as living, breathing humans: one small part of us carrying imbalance is akin to carrying

a deadly disease into this precious place. You can unknowingly pose a threat to the Garden's delicate balance, and the guardians will not care how sorry you are, nor will they fire warning shots. You will be hit with the power of the angel you passed through as you entered the Garden.

Here is a Rabbinical story from the Babylonian Talmud which is connected to this dynamic. You have touched on it before, but maybe now it will make a bit more sense.

The Rabbis taught: Four entered the Pardes. They were Ben Azzai, Ben Zoma, Acher (Elisha ben Avuya) and Rabbi Akiva. Rabbi Akiva said to them, "When you come to the place of pure marble stones, do not say, 'Water! Water!'"

Think about that line in context of what you know about death.

...for it is said, 'He who speaks untruths shall not stand before My eyes.'"

Note Psalms 101:7: "He that worketh deceit shall not dwell within my house: he that telleth lies shall not tarry in my sight." Think about the truth speaker, the heart, and the scales of Ma'at that guard to prevent the unworthy moving deeper into the presence of the Divine.

Ben Azzai gazed and died. Ben Zoma gazed and was harmed.

Regarding him the verse states, 'Did you find honey? Eat as only much as you need, lest you be overfilled and vomit it' Proverbs 25:16.

Acher cut down the plantings.

Rabbi Akiva entered in peace and left in peace.

—Babylonian Talmud

Note: What is the meaning of "Acher destroyed the plants"? Think about that.

Of him scripture says: "Do not let your mouth make your flesh sin". What does this mean?

Acher saw that Metatron happened to be granted authority to sit while he recorded the merits of Israel, and he said: "We have been taught that in heaven there is no sitting...Perhaps there are—God forbid!—two supreme powers." They brought him to Metatron and they smote him with sixty bands of fire. They said to Metatron: "When you saw him (God), why did you not stand up before him?" Then authority was granted Metatron to erase the merits of Acher. Then a heavenly voice was heard: "'Repent, O backsliding children,'" except for Acher.<sup>1</sup>

—Babylonian Talmud

Such a story would make no sense to most people reading it, but a magician aware of the Garden's dynamics can immediately see it reflecting on this dynamic. Different layers of this story will unfold for you over time as you develop as an adept—for example the rabbi challenging Metatron and calling on the lashes of fire, which in turn caused the rabbi to be an outcast forever. Acher challenged Metatron and asked why he was seated before God, as in Acher's eyes, no one should be seated before God. Acher then called upon Metatron to be punished. In his arrogance he had projected upon this sacred place what he thought was 'right', rather than accepting that it was not his place to 'lay down the law'. For that ultimate arrogance, he was not forgiven, and was cast out forever, becoming the 'other'. In magical terms, this tells us about not interfering or projecting our outer human understanding upon a deep inner mystery. To do so is unbalanced, and triggers our expulsion.

When religious texts, particularly the Judaic psalms, refer to the "House of God," they mean the Garden. The phrase often refers to understanding the world around you as the inner

<sup>1</sup>The Other—one who was excluded.



Garden's outer manifestation: the House of God is the land on which you live: every living thing, every plant, every insect, is the vessel of Divine creation: "I am within you and all around you." This layer of mystical understanding tells the magician that when they look around them, Divine beauty shines out of everything: the outer Garden flows from the inner Garden: the House of God.

As a magician, striving for balance in your life, magic, and surroundings puts you in line with the Garden's resonance. This lets the place's powers be recognised and worked with in the outer world, so long as such work is in harmony with its locale. This is not about morality but about the complexity of working in harmony and keeping the magician's magic in tune with creation and destruction's flows—the Garden's underlying patterns.

The best way to understand this is to work with it. Now we are getting close to adept work, I will have to be more careful about what I write openly in these lessons to prevent certain parts of them, particularly in the practical work, from being understandable to someone merely browsing the course. So you will have to refer back to previous lessons' notes to check techniques and inner access points for future visionary work. This is not just about being secret; it is about responsibly protecting the work's integrity—and the uninformed browser's safety.

Working in vision with the Garden is primarily about touching base with the deepest expression of the Fulcrum that we can reach. This expression has an outer manifestation: nature. One of an adept's goals is to truly understand, by direct experience, the Garden's Mysteries in relation to the world around them, and to their connection with the Divine. This is like defragmenting your hard drive to make it operate better. You become more fully in tune with everything around you so that you can step closer to operating directly in the stream of creation and destruction as it manifests out of the inner world.

Once the inner vision experiences begin to filter out fully into your physical life, then you can engage aspects of the Garden's patterns in

ritual work where necessary. Once you make the transition from visionary experience to ritual patterning, you will begin to understand some of the secrets of the very ancient outer sacred temple structures that were specific exteriorisations of the Garden's power. The 'Botanical Garden' at Karnak is a very good example. We will look at that at the end of this lesson in a research task.

#### **1.4 Task: Visionary visit to the Garden reflection**

As an adept you will do this vision periodically over your lifetime, as touching base with it not brings you closer to the Garden's balanced tuning—and therefore to yourself—but it also serves to reflect back to you where there are imbalances in your body, magic, mind, and life—ones you need to attend to.

You have approached the Garden's lesser reflections in your visionary work before: you visited an inner temple of the magical temple, and a lake that flows to and from the stars with the dense forest all around it—remember? Also remember the tree at the forest's centre: that too is an outer reflection of the deeper Mystery of the Garden.

Just as a rock cast in a pool of water sends ripples across the water's surface, so too do various ripples—or reflections—flow from the Garden. The initiate starts at the outermost reflection and slowly, over a lifetime, works inwards until they can go no further. How near the adept can get to the centre is very individual to a person's particular lifetime. This is no judgement on anyone; it is governed by necessity of the soul: the appropriate reflection for that person at that time is what appears.

The Garden is best accessed via the Stone Temple in the Inner Library, the most balanced launching place you can use for such deep work. Remember the access door in the temple wall connected to Hathor? Go through it with the focused intention of going to the Garden's reflection best suited to you at this time.

Remember, the doors are guardians, angelic beings, and honesty is of the upmost impor-

tance there. Take note of what guardian walks beside you or follows you. Remember that everything in the Garden is a Divine being: the trees, rivers, plants, creatures...they are all deities through which the raw power of Divinity filters. Once you make the connection that the living creatures, plants, and trees in the Garden are the purest form of deity that also expresses out in the world, then you will begin to understand deities better.

Take note of any wind that blows: it carries the utterance of Divine creation and destruction. Listen to it, and to how your heart responds to the wind. Do not touch the rivers or drink from them; simply acknowledge them as sacred beings. They are the root powers of the river deities that manifest out in the world.

Your purpose for being there is simply to witness and experience, nothing more. Make no vows, do no jobs, ask for nothing, and give nothing. Any action at all will bring about a change within the reflection, which will then affect the delicate balance in the Garden's outer expression.

Go, look on in awe, then leave. Take note while you are in the Garden's presence of any thoughts, memories, or understandings about yourself that come to mind: they are reflections within you that the Garden triggers. By being in a place close to perfect balance you will see your own imbalance more clearly. This will then trigger a process within you that will become a feature of your life as an adept: the constant walk towards balance. You never get there in life, but the attempt polishes you and evolves you at a very deep level.

When you have finished the vision, as soon as you can, and immediately if possible, go outside and stand in nature, even if it is just a tiny Garden, a park, or a tree on the street. Just be with it while recovering the feeling of being in the Garden. That resonance will connect you into the Garden's living reflection in the physical world of nature; and it will carry the Garden's resonance back out to the physical world. This sounds like a simple act, but if you were to ask the most powerful thing you could do for nature, it would be to visit the Garden's inner reflection and carry that energy back out

to the physical world and release it by letting it resonate out from you.

Write down everything you experience in the vision, from the very start to the very end. Keep a computer file of your notes, but keep any pictures or images that you draw in your private journal. To exteriorise an image from this place is a magical act in itself, and such images should be protected or not made at all.

## 1.5 Task: Research

In temple construction, a mystical or magical temple in tune with creation and destruction is either a *vessel* for creation or its *bridge*. A vessel temple will be square, octagonal, or circular, and as such creates patterns that contain, then dispense the powers of creation and destruction.

A bridge temple, which mediates the pure power, is often rectangular or like a corridor: a runway for Divine power. Don't forget that the overall temple complex will have many different buildings and shapes: it is the deepest sanctuary's shape that matters. If it is rectangular or like a long corridor then there will probably be a more contained shape beyond it to collect the power: there will be a vessel building somewhere.

This is not true of all temples, just the ones that work with the deeper powers of creation and destruction, and therefore with the Garden. The part of the temple that is the Garden's outer container and expression will be square, cubic, circular, or occasionally octagonal.

This is why most magical spaces either work with a circle or square: they are places that contain power and transform it, or gather it together, before it is released: the act of magic. Magicians do not tend to formalise bridging the creative impulse; rather they draw on power already bridged by inner structures in an inner form or power, then mediate it over their magical space's outer thresholds. Most temples work the same way.

When you find a deep sanctuary in a temple with a hidden or removed corridor shaped sanctuary, you have possibly fallen across one

of the rare temples that once attempted to mediate pure Divine power. We can see this in action in the architecture of the Botanical Garden—the hidden sanctuary at Karnak. I have visited it myself, and its power is still there and its voice still active.

This sanctuary is commonly thought of as being built by Thutmose III, though it could have been built by Hatshepsut, or both of them: we really do not know. Archaeologists' views on the Botanical Garden's function range from a place of initiation to a place that is simply decorative. It certainly was not simply decorative, and such an idea borders on the absurd.

Archaeological speculation on the sanctuary being a place of initiation is a lot closer to the truth. And as magicians we can spot aspects of it recognisable to any adept worth their title.

Overleaf is a ground plan of the sanctuary. You can see immediately that the place was cleverly hidden, and regular priests probably had no idea it existed. The entrance was hidden in wall in an inner sanctuary of Amun. The antechamber was decorated with paintings of plants, trees, and creatures, and the painting was done in a form out of keeping with the period. Off the antechamber were two sanctuaries: the larger one had an altar stone and eight niches for deities, and the narrower one had no altar stone and three niches. The larger sanctuary was guarded by two sphinx lions sitting in the antechamber opposite its door.<sup>2</sup>

Remember what you learned about the Ogdoad in Old Kingdom Egypt: the eight powers involved in creation. Now think about the three powers that form fate, and the power of time, and how those powers formed a creation's fate patterns, thus giving that creation the ability to express in the outer world.

Think about these two sanctuaries and how they both open out to a garden antechamber. Look up pictures of the Karnak Botanical Garden, read what you can about it in archaeological texts—don't trust lay speculation and New Age websites. A good place to start

would be a paper presented at the Theban conference hosted by the Oriental Institute, at the University of Chicago Illinois USA: *Studies in Ancient Oriental Civilisation*.

The paper in question is: *Archaeological and Textual Evidence for the Function of the 'Botanical Garden' of Karnak in the Initiation Ritual*, by Dimitri Laboury, University of Liege, Belgium.

When I visited the Botanical Garden at Karnak, the inner magical power that still expressed itself there was a power of creation: the breath of Amun flowing into a sanctuary (through an air gap in the outer wall) that then flowed out into a Garden. The Garden was removed, hidden, and beyond it was the temple itself: the container for the power. It was an attempt to externalise and ritually work with the powers of creation through the Garden's filter.

There are other ancient temples around the world, with different layouts, which also worked with this expression—see if you can find any. You may have found them already in your earlier research, so go back over your notes and with what you now know, you will be able to get a deeper understanding of what you were looking at.

It is important to be able to see and understand these early temples, as the knowledge and wisdom you will acquire through sifting through fragments of information will help you in later work as an adept when you work with the ritual externalisation of this power in the magical space and across the land.

Type up all your notes and keep them in a file.

<sup>2</sup>Think back to what you learned about Aker.

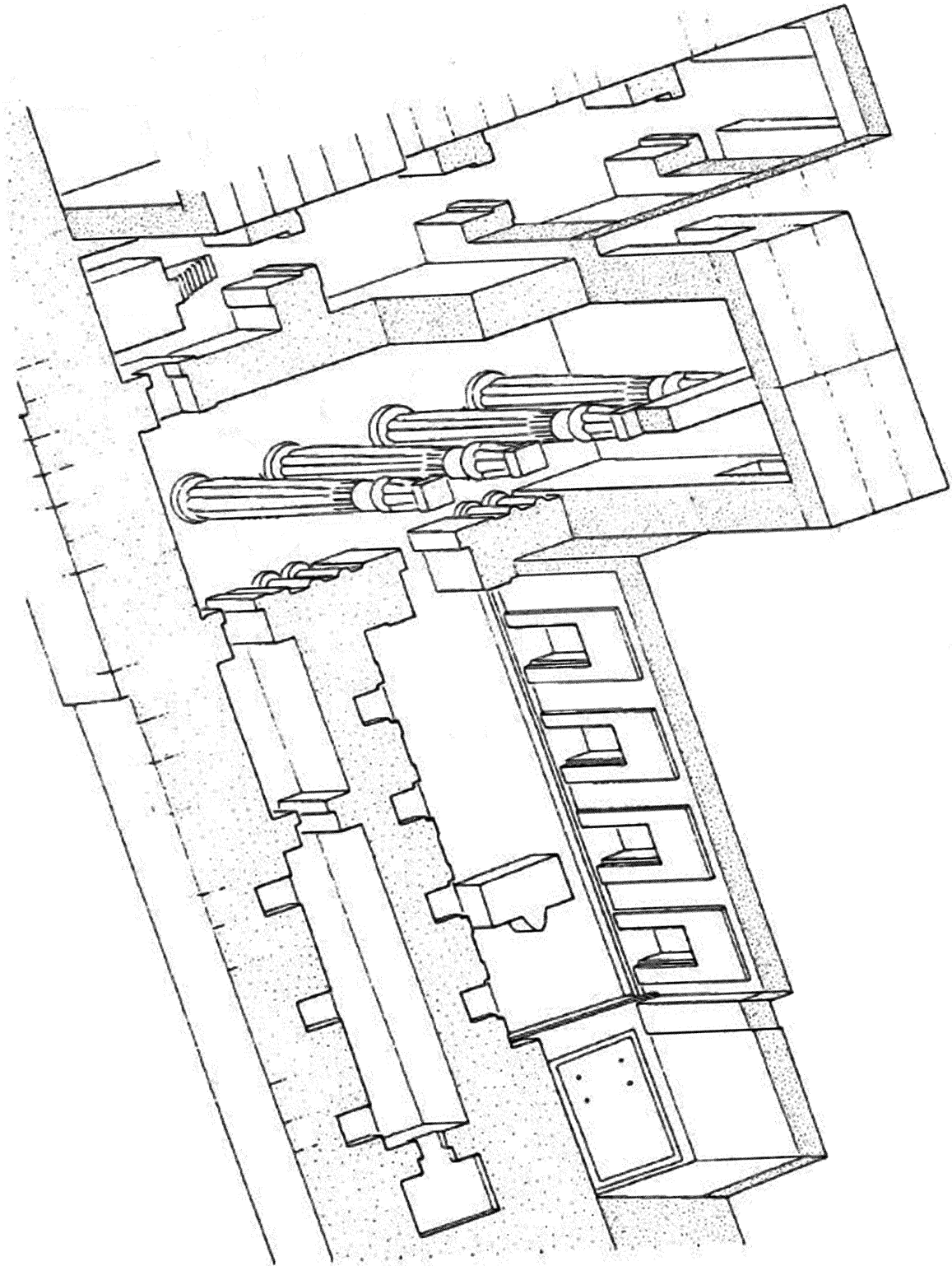


Figure 1.1: The Botanical Garden at Karnak, © Stuart Littlejohn 2016

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## Lesson 2

# Knocking on the Door

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“Ask and it will be given to you; seek and you will find; knock and the door will be opened to you.”

—Matthew 7:7

The magical act of *knocking on the door* is revisited in different ways throughout a magician’s training. In the apprentice section you were brought to the first layer of this dynamic. Now that you are on the cusp of adept training it is time once again to visit this threshold of power.

The inner dynamic of the *door* can manifest itself in anyone’s everyday life, not just a magician’s. There comes a time in one’s life, if you are following a strong fate path, when you are challenged—or you challenge yourself—about your suitability to move forward on your chosen path. For some this manifests as the ‘dark night of the soul’ beyond which a fate door opens.

In an everyday person’s flow of life, this is a point on their fate path where they come to a phase in their life where they begin to see the reality of life around them, and to be faced with their own weaknesses, mistakes, and immaturity. They question themselves, reflect on their own life mistakes, and come to understand that we are truly alone on our life path: there is no mummy or daddy to hold our hands.

Those who rise to this challenge in life move forward and evolve on their fate path. But not

everyone rises: some give up and sit in the dark space, and others never even get to the stage of self-reflection. Not everyone can ‘hear that call,’ and of those who do, ‘few are chosen.’ It is the winnowing of the wheat from the chaff, and this dynamic runs through all aspects of life, should we choose to engage with it.

The natural flows of power and energy that form life and fate are engaged with in specific ways in magic: indeed, engaging these flows is what magic is. In the many different layers of magic there are different octaves of the same dynamic: each engaged layer takes us deeper into magic’s power.

The ‘knocking at the door’ is essentially a point in a magicians’ life when they have reached a threshold, and to move beyond that threshold to the different layer of power beyond it they have to consciously ask to move forward. It is not the ritual questions and answers that lets a magician move forward, it is the act itself of asking, of submitting to a power beyond themselves, and recognising that such an evolutionary step forward comes from not only them, but from the power before which they stand.

The act of the magician standing before the door (guardian) creates a polarised tension, and if the balance of that tension is right then the guardian will vanish and the magician can move forward. If the balance is not right then the door rejects the magician. That rejection

keeps the magician at their current level of magic and bars them from what lies beyond until they are ready.

Essentially it is about energy and harmonics: if everything in the situation is at the right frequency then the barrier ceases to be a barrier and becomes a path. The conscious act of engaging with that barrier (knocking on the door) triggers the dynamic in action in a magical way.

Some magicians come to this threshold without realising, particularly if the dynamic is not consciously known about, but they are engaging with magic and developing in a way that triggers it. Various stages of magic create varied and complex energetic patterns that in turn trigger the inner and outer world around them. In magical training the idea is to be aware of each of these shifts, to consciously engage with them, and to work with them both in magical and mundane life: the two are inextricably linked and cannot truly be separated.

A magician not consciously aware of the dynamics, but working their way instinctively through the layers, will come to a point where they find themselves on a threshold and being challenged quite forcefully. The most common way this manifests is through terrifying nightmares: the magician dreams they are walking down a corridor or path and they come to a door. The door fills them with immense fear and sometimes a terrifying being lurches out of the door to try and attack them. In the dream, they either ‘cut and run’, get bitten by the being, or they stand in a faceoff with the being which then vanishes. The magician wakes up in a fevered mess and the nightmare haunts them. From that point, when they look back a year or two later, they see that from around that time their lives and magic changed. That is a threshold that has been triggered and they were presented to the door.

Such a naturally occurring confrontation works just as well as a magically triggered one; it’s just that if you work with the process consciously then you are better able to understand what you are doing, why you are doing it, and how it works. This makes it a less

traumatic experience. Sometimes the dream interaction comes even when the magician has undergone the ritual triggering of the threshold, but the visionary ritual that has been done gives the magician’s deeper spirit a ‘map’ or instructions in how to react, how to cope, and what to do.

And that is true for a lot of these key magical events: the visionary ritual action places the pattern in the magician’s mind, and the dream state completes the inner process: the knocking on the door may seem to be over in an hour. But the process itself can resonate for weeks.

Sometimes the dream event comes first and the ritualization brings it to completion, and sometimes the ritual event is all that is needed. It is very individual to the person, the time, and the magical development being pursued.

So what happens after this event? What does it do?

## 2.1 What lies beyond the door

If you resonate energetically at the right frequency for the door (the threshold) then you as a magician will be able to access the different frequency of power that lies beyond, and subsequently work with that power. In practical terms you become more visible to the deeper beings beyond that threshold, and can safely and consciously engage magically with the creative and destructive forces that flow from that layer of the inner and outer worlds.

It is like walking into a room whose exit is twenty feet off the ground. If you are standing on the ground then no matter how high you jump it will be a terrible struggle, if not impossible to get through that door. But if you have a ladder then you can climb up, and climb through the door to what is beyond. Magical training is the ladder. If the ladder is properly balanced and has enough rungs that are strong and properly spaced, then you will progress up the ladder to the door, and will be able to climb through it into the room beyond.

If the ladder is weak, badly balanced, or has many missing, rotten, or collapsing rungs, then you may get up the ladder only with a lot

of difficulty, or you may find the rungs collapse and you fall, injuring yourself. This is how magical development works.

Some people have a natural ability, coupled with intelligence, foresight, and wisdom: regardless of whether they are trained or not, they will be able to forge a ladder through their actions/reactions and gain access to the room beyond. But those people are few and far between: many use their natural ability but have no wisdom; some have the wisdom but not the natural ability. All the elements must be in place. It is pointless having the wood to build a ladder if you do not have nails, screws, or even rope to fasten the pieces together. And it is pointless having rope, screws, or nails if you do not have wood.

This is why for most magicians their magical training defines how they progress: the training must have the key elements that forge the ladder. Look at magical training as a series of rooms with doors, with each room's door higher than the last. In the first few rooms you can climb, and improvise with any materials or furniture around you. But there comes a point where one door will be just too high to enter without a proper ladder in place. Then the magician gets stuck in that room and can go no further.

You have reached a point in your magical training where you are stuck in a room with a high door. If you have done all your training up to this point then you will have a ladder in place that will grant you access to the next room. If you have not done your training properly, or are just dipping into this lesson out of curiosity and decide to do the visionary ritual work, then you will be able to explore the room, but you will have no ladder to move beyond it. In short, it will not work.

And this is how magic's deeper Mysteries protect themselves. It is like being shown a computer: you can look at it, touch it, shake it, lean on it, but unless you know which button to press to turn it on, and know the password to start it up, then it is useless. If you do not know how to work the operating system then it is useless. Knowing the words, the vision, or the ritual, and enacting it without gnosis and the

skill/contact already buried within you from previous work, will just result in an empty ritual.

Before we get to the practical work of this lesson, I want to you read a section of the Gospel according to Matthew. Do not read it from a religious point of view, the viewpoint of Christianity or of Judaism, and do not read it from a perspective of morality. Read it as an aspiring adept. Within these lines are many wisdoms that flow from the ancient Mysteries and have been dropped into this gospel, and these wisdoms are from the magical and mystical Mysteries.

Many religious texts around the world have fragments of the Mystery teachings embedded within them, and those who have eyes to see will see them. Your understanding of them will deepen over time, which is how the layers of the Mysteries work: when you are ready to see a deeper meaning it will show itself and you will understand it. Later you will gain another level of understanding, and so your magical wisdom deepens.

For those who are averse to religions, it is tempting to reject these writings totally. And while a lot of religious texts are full of dogma, threats, propaganda, and spin, they also sometimes contain elements of the Inner Mysteries. It is an adept's job to spot these fragments and learn from them, or use them as signposts. This fragment has an undercurrent of the rule of balance, or Ma'at, and explains, or points out, some of the dynamics of inner frequency that is then translated into action.

Read it, think about it, and revisit this text in the future. And as you read it, remember that a lot of the thinking of the very early sect that eventually became Christianity was formed in Egypt: many of the mystics, thinkers, and Judaic philosophers of that time, and those who were considered renegades, lived or at least spent a lot of time in Egypt.

The *Nag Hammadi Library* was found in Qena, forty miles north of Luxor in Upper Egypt. Luxor was the ancient town of Waset, also known to us by its Greek name, Thebes. Waset was the home of Karnak, and the

location of the world's first university: the Temple of Waset. There is a long history right up to, and including, the time of the birth of Christianity, of people from outside Egypt going to Waset for learning. And don't forget that in the New Testament we are told that Jesus was raised in Egypt.

The crossovers in early Christian texts between Judaic and traditional Egyptian thought are numerous. In many of them we are seeing remnants of Ancient Egyptian mystical thought co-opted and passed on through the gospels and early codices. Keep all this in mind when you read this extract and other early Christian texts.

## 2.2 *Matthew Chapter 7 from the New Testament of the Aramaic Bible*

You shall not judge, lest you be judged. For with the judgment that you judge, you will be judged, and with the measure that you measure, it will be measured to you. Why do you notice a chip that is in your brother's eye, and you do not observe the plank that is in your own eye? Or how do you say to your brother, 'Let me cast out the chip from your eye,' and behold, a plank is in your eye? Hypocrite! First cast out the plank from your eye, then you will see to cast out the chip from your brother's eye.

Do not give a sacrifice to dogs; neither throw your pearls before wild boars, lest they trample them with their feet, and return to run you through.

Ask and it will be given to you, seek and you will find, knock, and it will be opened to you. For everyone who asks receives, and he who seeks finds, and to him who knocks it is opened. And who is the man among you whose son will ask him for bread and will hand him a stone? And if he will ask him for a fish, will he hand

him a snake? If therefore you who are evil know to give good gifts to your children, how much more will your Father who is in Heaven give good things to those who ask him?

Everything whatsoever you desire that people should do for you, do likewise for them, for this is the Law and The Prophets.

Enter the narrow gate, for the gate is wide and the road is spacious which leads to destruction, and many are those who are going in it. How narrow is the gate and strict the way that leads to life, and few are those who find it!

Beware of false Prophets who come to you in lambs' clothing, but from within they are plundering wolves. But by their fruit you will know them. Do they gather grapes from thorns or figs from thistles? So every good tree produces good fruit, but a bad tree produces bad fruit. A good tree is not able to produce bad fruit, neither a bad tree to produce good fruit. Every tree that does not produce good fruit is cut down and falls in the fire. Therefore by their fruit you will know them.

It is not everyone that says to me, 'My Lord, my Lord,' who enters the Kingdom of Heaven, but whoever does the will of my Father who is in Heaven. Many will say to me in that day, 'My Lord, my Lord, have we not prophesied in your name, and in your name have cast out demons, and have done many mighty works in your name?' then I will confess to them, 'I have never known you, remove yourselves far from me, you workers of evil.'

Everyone therefore who hears these my words, and does them, will be likened to the wise man who built his house on solid rock. And the rain descended and the floods came



and the wind blew, and they rushed against the house and it did not fall, for its foundation was laid on solid rock. And everyone who hears these my words, but does not practice them, will be likened to the foolish man who built his house on sand. And the rain descended and the floods came, and the wind blew, and they rushed against that house, and it fell, and its fall was great.”

And when Yeshua had finished these words, the crowds were marveling at his teaching. For he was teaching them as one having authority and not as their Scribes and the Pharisees.

Now we come to the practical act of preparation and enactment of the *Knocking on the Door*. Read through these sections, make the preparations, and use divination to decide when to start them and when to do the final act of *Knocking on the Door*.

For the divination, first look at the best time to do The Act. Use a Tree of Life reading to see whether it should be done on the full moon, the dark moon, or a quarter moon. If it indicates a quarter moon, look to see which one. Then track back thirty days on a calendar to find your starting date and confirm it with a reading. If it does not look right then try the day before that date and the day after. Also look at whether it should be done when the sun is still up, or if it must be done once the sun has set.

You may find through these readings that it may need to be the day before a full moon, or the day after a new moon: spend time looking carefully so that you can pinpoint the exact days. Then run a chart of your transits for the starting and finishing days, and take careful note of what planets are where in your chart. Then run a chart for the land where you will do the work for the starting and finishing dates and compare those charts with your own transits.

Keep all that information to one side so that you can look back in retrospect in a year’s time,

and make a note to yourself to look back after a year has passed so that you can get an idea of the powers in action and how things played out for you over the subsequent months.

The magical act of *Knocking on the Door* is unique to the person in how it plays out and the contacts that are made. It is very individual as to when and how it is done, and is not a magical act that can be repeated exactly by another person. It draws on every individual contact you have ever made, everything you have learned, and everything that has happened to you on this learning journey. It draws on all marks placed on you by inner beings, every inner adept who has connected with you, and every deity that has taken an interest in you.

I will outline the steps for you and will first present the vision in a separate form so that you can read through the two aspects of the work that are brought together. Once you have read through them and understood them then you will bring the two together and do the work after the right preparations. The various slow steps that you have gone through in this course have forged a strong and solid ladder within you, so the action of Knocking on the Door should be a natural progression for you, not a terrifying confrontation.

### 2.3 *Task: The vision*

The visionary work for this act is the first thing you read in your preparations, as the moment you read it and make the decision to do this work, it will trigger a chain of events that will culminate with actually doing the visionary work. So bear that in mind. Read the vision, then continue on to read the visionary ritual, then the notes at the end of this lesson. Once you have finished reading, move straight on to doing the necessary readings to set a date for the work.

The room preparation for the vision: set up your work room, light the lights, put out the tools, open the gates, and greet the contacts. Do the Fulcrum to balance yourself. When you have finished sit down, meditate briefly to still yourself, then go in vision to the Inner Library.

Go to the Gathering Place and circle the flame with the other people in that place. After you have circled a while there will come a noise or call that stops everyone circling. All the gathered people turn to face the south gate. They line themselves up on the west and east walls to create a corridor of people running north and south.

One of the people puts out a hand to you and guides you to walk from the threshold of the north gate, around the central flame, to the threshold of the south. They tell you to stand on the threshold, and there they take off your clothing. Your clothes are placed in the central fire and burnt.

Two people from either side of you break away from the others and stand on either side of you. They paint every inch of your skin blue, and paint eyes on your closed eyelids. You are told to keep your eyelids closed until you are commanded to open them. Warm wax is placed across your lips to seal them, and in your ears to seal them. You feel them walk away from you, then you feel through vibration in the floor that all the gathered people are filing out of the space until you are left alone.

Stand in the silence and stillness until you feel a presence step out over the south threshold and stand before you. You must keep your eyes closed until you are commanded to open them—this is really important. They touch your right foot as if feeling for something. Then they touch your left foot: they are reading your Threshing Floor and Grindstone. They withdraw their hands and once again you feel silent and alone. Be still and silent.

You feel a hand placed over your heart and a feeling of fear fills you: something, or someone, is challenging your heart to speak. With your inner senses you can feel your heart responding, but you cannot tell what it is saying: it is answering the Challenge of the Scales. Eventually the hand is removed and once again you are in stillness while you are judged.

At this point one of two things will happen. Either a hand will push you back, or a hand

will pull you to step forward. If you are pushed back then open your eyes and come out of vision, as to stay in vision would be dangerous. If this happens then close down your workspace and begin the month's preparations again. See the note at the end of the lesson called *repeating the process*.

If you are pulled forward then take a step forward with your left foot. You will feel fire beneath your feet. Take another step forward with your right foot, then two strides forward until you walk off of the fire.

A hand touches your lips and breaks off the wax: you are commanded to take a breath. Take a big breath and blow it steadily out of your mouth. As you blow, it will feel as though the breath came from beneath your feet, up through your body and out through your mouth. Do the breath physically as well as in vision.

The hand then breaks the wax from your ears, and a voice tells you to listen: a strange sound echoes all around you and you feel your body vibrate with it. Someone places their hands in your hands and holds them before you, as in greeting. Feel their hands, feel the power in their hands, and feel your heart leap at their touch.

The person drops your right hand and opens your left hand. They place something in your left hand: it will feel like a long staff or pole. Accept the staff and hold it upright in your left hand. Say:

“When thou sayest seek ye my face,  
my heart says unto thee, thy face I  
doth seek.”

Now you are commanded to open your eyes. Before you stands a person who shines like the sun. Their face is like gold and their eyes are like stars, and those eyes look right into you. As you try to explore this face that shines like the sun, it vanishes. Before you is a great door made of bronze.

The staff in your hand feels alive, and it wants you to bang it on the bronze door. Raise the staff and knock on the bronze door three times. The door asks you three questions which you must answer. You cannot

think about the answers, you must answer immediately—let your heart speak with and through you. There are no right or wrong answers, but your answers will define the path ahead of you.

The door swings open and beyond is darkness. Step into the darkness and hold the staff out to your left. A hand takes the staff away from you again, and you stand alone in the darkness. Walk in the darkness as far as you can go until something stops you. A voice says: “do you see?” Look into the darkness. Stars slowly start to appear as your sight adjusts, until you see that you are standing out in the stars. Answer the voice:

“Yes, I see.”

The voice speaks again: “do you hear?” Listen. You begin to hear sounds, beautiful sounds that vibrate in the air around you. Answer:

“Yes, I hear.”

The voice speaks once more: “Can you blow with the wind?”

Take a deep breath and blow out in a steady exhalation. The wind will begin to blow around you. Answer:

“Yes, I can blow with the wind.”

The voice speaks: “Then turn around.”

Turn around. You find yourself facing a vast copper mirror. Look at yourself. In your left hand you are holding your sword, and in your right hand you are holding your lantern. Behind you, on the left side, is an angelic being holding a lantern that throws a path of brilliant light ahead of you. To your right is an angel that holds a sword to guard you with. Behind you is a giant cobra’s rearing head. As soon as you see this image, a curtain of mist falls across the mirror and you find yourself once again standing in darkness and silence.

Stay in that silence until you are ready to leave. When you are ready to leave, open your eyes and come out of vision. Stay for a while sitting in silence and meditate on what you have just experienced.

## 2.4 Task: The ritual

This ritual movement is done while you are also doing the vision. It brings the vision’s power into the physical realm and anchors it in your physical body, and thus in your fate pattern in this world. Have the staff you found in a previous lesson placed on the south altar: this ritual vision also triggers an aspect of the staff, and is part of its ritual enlivenment. You will complete the staff’s magical awakening later, in another lesson.

You will have done the preparations, set up your work room, done the Fulcrum ritual, and begun the first part of the vision. You bring the vision into the physical world at the point of the vision where you are in the Gathering. Stand up, while maintaining the vision. Circle the central altar, seeing in your mind the people of the Gathering circling with you.

When the people of the Gathering line up to the east and west, walk around to the north, then walk from north to south while maintaining the vision. Stand before the south altar and go through the vision<sup>1</sup> up to the point of being handed the staff. Stand in a position where you can make the two forward steps towards the south altar until your body is so close to the altar that it is touching you.

When in vision you are handed the staff, pick it up and hit the air over the altar three times to hit the door, then replace it. Stand before the altar while doing the rest of the vision. When it comes to looking in the mirror, turn around so that you are facing north for that part of the vision. As the vision casts you into darkness, stand in silence and stillness with your mind empty and your eyes closed: just be aware of your own presence and nothing more.

When ready, walk to the north by going to the west of the central altar, and kneel on your left knee before the north altar. Place your right hand on the altar and thank your ancestors for bringing you to this point: their lives enabled you to live. Now thank your mother and father for giving you life that in turn brought you to this point. Regardless of what issues you have

<sup>1</sup>Including closing your eyes when told to.

with your parents, you would not be in this ritual if it were not for their act of creation.

Now place your forehead on your stone shield. This is the heart of the Mother, the foundation of life, and the anchor of the world. As you place your head on the rock, be aware that you are also touching your forehead to the Stone at the centre of the Underworld. Thank her for all the protection she has given you, for the body she formed for you, and for the beautiful world that you live in.

Stand up, take the stone, and place it in the room's northwest corner. Stand before the stone and say:

"Thank you for my birth, for tending me as a magical child through my climb on the Ladder: now I stand as a magical adult before you. I will always honour you as my mother, but now I must make my own way further up the Ladder. Now it is my turn to protect you, my mother, and I will tend to you in your old age."

Bow to the stone, understanding that you are bowing to the Divine Feminine, the vessel of all life.

From the northwest circle the central altar, then stand before the east altar. Pick up the Limiter and hold it before you. Say:

"Limiter, thank you for guarding me, for teaching me, and for being constantly at my side. As an aging soldier I honour you, and now is the time for you to have a rest. Watch over my home and family, but now I must limit and defend myself. You have watched me grow into a magical adult: I hope I have done well and learned your lessons. Thank you."

Circle the room with the sword and place the sword in the northeast corner of the room. Bow to the sword and circle the room once more. Go back to the south altar and stand before it. Hold your arms out to your sides and close your eyes. Take a deep breath and as you speak, feel the breath for the words come from

deep below you, up through your body, and out from your mouth. Say:

"I am alone. Behind me is my Mother and my teacher, before me is my Companion, within me is stillness. I await the Companion as I stand on the threshold that divides me from my mundane and my magical."

Take three steps back, bow, and leave the room with the candles still going. Go somewhere quiet to sit and be silent, where you will not be disturbed. Think about your life from your childhood up to now. Think about the situations in your life that caused you pain and suffering; and no matter how cruel or harsh they were, no matter how much you felt you had no control or blame, let it go. Understand that everything in your life has been your rock and Limiter working you towards this point in your life.

Every hardship, suffering, and pain, every rejection, every loss, was giving you experiences that you could draw on for strength, determination, and maturing. Hold no blame—*judge ye not*: just let it go. It no longer serves you, it no longer has relevance. It is past, and it is time for you to move forward. Analyze your thoughts and feelings towards your past: what do you cling to? What do you absolve yourself of responsibility for? Watch your mind try to find reasons, try to find victimhood, and try to engage again with past traumas. Your mind may wish to continue its excavation of your past, but doing so no longer serves your future.

In your mind see the Light Bearer behind you with the lantern. See it shine a path over your left shoulder and off into the south, into the future. That is the path forward, the path of the adept; and the adept can only walk that path if the past is released back to where it belongs: in the past. You started this process in your apprentice training; now you finish it.

When you are ready, get up and return to your room. Go around the directions, bow, and thank the contacts and put out the lights. Find a home for the stone somewhere in your house: the stone will decide, just carry it around until

you get the feel of where it wishes to be. When you find its home, leave it there. It will be like your ageing mother: in the background, but always keeping an eye on you. Occasionally you will bring her out to work with you as a companion or advisor, but not as a tool.

Do the same with the sword. Place it point down somewhere in the house, in an area where it can stay and become part of the makeup of the house. Like a past teacher it will also keep an eye on you, but not interfere. Again, you may occasionally work with the Limiter, but only as an advisor or companion, and never as a tool.

Over the next few days, as you go about your daily life, stop every so often and look around you outside: see the beauty of the Divine in the land of the living: in the sky, in the birds, in a tree, in a grass shoot, in a person's face, in the rain and the wind. Never forget that you are constantly surrounded by the magical dynamics of creation and destruction, through which the Divine flows.

## 2.5 *Task: The preparation*

To prepare for the act of Knocking on the Door there are a few things that you need to do and also think about. The preparation is for the month leading up to the visionary ritual, so once you set a date, then the preparations begin. These preparations are done to get the spirit, mind, and body ready for the act. The act itself is a catalyst, and everything has to be in place for that catalyst to be effective. Let us look at the various steps of preparation.

### Clearing the decks

Just as in your apprentice work, you need to ensure that you are acting within the dynamic of the Scales in your outer life. Clear out your cupboards again, and anything unused that could benefit another, give it away. If you owe people money and can pay them back, then do so. If you can help others, then do so. It is about ensuring that resources flow to you and from you as is necessary and fair. It is not about guilt tripping and charity; rather it is about

ensuring that you give help where the opportunity presents itself and it is needed, and that you accept help when it is offered and needed.

Clear trash out of your house, clean it, and organise it so that when the power comes in it does not amplify any chaos around you. Ensure birds around your home are fed where needed, and that you keep your own space in the most balanced way you can.

### Clearing the body

This act can have an impact on the body, so the body needs to be prepared for it. There is no set rule for this, as each body is different in its needs and upkeep, so you have to use your common sense. But there are some general rules that will help ensure that your body is resonating in a way that can make full use of the catalyst without being hit or damaged. If you eat meat, then in the month of preparation only eat meat from birds such as chicken, duck, or turkey: no goose, and nothing from the sea.<sup>2</sup> Meat from mammals triggers a certain resonance in the body, which frequency will be at odds with the catalyst. Afterwards you can decide whether you wish to resume eating mammal, and also gain insight from divination as to whether changes, if any, need to be made. What you put in your body as an adept is important, but it is also specific to you and the phases of your life.

Stay away from alcohol for that month: alcohol blocks a lot of inner power and it also takes time for its influence to leave your body, so stay away from it completely during that time. Use what you know, and also your common sense, to decide whether there are other things you need to do or not do in terms of your body, energy, and how you use your body, things that may interfere with the process. You know your body best, and the way to prepare is to ensure that your body gets the nutrition it needs and the energy interaction it needs, but nothing more. You are putting your body into a time of cleaning, stillness, silence, and balance.

<sup>2</sup>The magical reasons for which you can figure out yourself.

Once you have done the act, don't go out and binge, give your body some time to adjust.

to bring stillness, silence, and balance to your body and your life, nothing more.

### Alchemical preparation

There is an alchemical preparation that needs to be done for the inner/energetic body preparation, and that is the taking in of liquid methylene blue. This is an alchemical process that prepares the body for the energetic frequency needed for the ritual. In magic it is used in very dilute doses that are harmless to the majority of people. The method of taking it is one drop (and no more) to four ounces of water, or half a cup or regular-size glass. As you drink it, visualise your energy field turning blue.<sup>3</sup> Take the one drop in water each morning for the whole month of the preparation. Before you start to take it, do a Tree of Life reading to ensure it is safe for you to take. While the one drop in water is not toxic, for a small number of people it can interfere with their health if they have 6PD deficiency (you will know who you are), but that is rare. With the reading, look at the last card as your answer, and your question should be:

“Is it safe for me to take this blue in the one drop dose for a month?”

Methylene Blue can be bought at pet stores that sell exotic fish, as it is used in the water for fish health. Buy it as a liquid with a dropper, not as crystals, so that dosing is correct. This process will also teach you about using such substances to cause minute changes in your body that directly affect your energy field. If you are curious as to why you are to use this, research 'blue' and deities.

### Magical preparation

The only magic that should be done during this time of preparation is stillness meditation, and balancing Fulcrum ritual. No acts of magic, no reading of magic, and no experiments should be done during this time: you are attempting

### Psychological preparation

Don't get into complex psychological self-analysis; rather it is better to go out for walks, watch sunsets, observe people, and let yourself settle. Don't spend hours playing war games or watching horror movies, or anything else that will trigger a defensive or aggressive mindset in you—this is a time to withdraw from the harsh reality of humanity around you and be still, observant, and neutral. You need to step out of the collective mindset and be apart as a neutral observer.

### Ritual preparation

Ensure that you are very familiar with the steps of the vision and the ritual, and if really necessary write out a simple list of prompts in case you forget something. Leave that on the south altar. It is best to have it there and not need it. Make sure you are very familiar with the steps, words and actions.

## 2.6 Task: The full enactment

Before you start the visionary ritual, take a ritual bath and take off any jewelry, talismans, or anything else like that before you begin. Spend some time in meditation to still yourself and ensure that you are not going to be disturbed in any way.

While you are taking a ritual bath or a ritual clean up, have high frequency music playing in the space: remember what you learned as an apprentice in regards to music, frequency, and space. Have frankincense burning in the room to clear it, and when you get out of your bath or finish your cleansing, place frankincense oil on your soles, on your palms, on your heart, on the back of your neck, across your eyebrows, a small dab in the space between your nose and lips,<sup>4</sup> and on your earlobes.

The power of the Knocking on the Door ritual expresses itself in different ways for

<sup>3</sup>The visualisation triggers the body's inner energies to take up the colour frequency.

<sup>4</sup>Unless it will cause a skin reaction—test this a few days before.

different people: some people feel a massive build up beforehand, but an energetic silence during the ritual as if nothing is happening, then they really feel the slam of power afterwards. Some people feel nothing in the buildup, but feel the level of power in the ritual. Others feel nothing until after the day after the ritual is finished. It is so individual that you really cannot predict how a person will react energetically, so just in case, and if it is possible, have some time off work the following day. If that is not possible then try not to plan a heavy workload for that day. If you really have no choice at all then you will just have to survive the day after as best you can. Though I have often found with very powerful catalyst rituals that if I have to work a long day afterwards, I tend to get the hit before the ritual, or something happens where I am given the day off unexpectedly.

After you have finished the ritual, write down everything you can remember in your journal. But do not put it on computer: keep it between you and the paper. When you place something on computer, remember that it is energetically linked to everything around the world via the internet. For the most part this is not important, but it is best to keep key visionary rituals like this under the radar energetically, away from the network of consciousness and people who are linked around the world.

## 2.7 About the tools

You will notice in the visionary ritual that you let go of directly and regularly using the stone and the sword. This is about stepping from initiate to adept: the adept does not rely heavily on tools, but on their own skills and power. As one set of tools starts to take a back seat, another set moves to the fore and are worked with as companions, not as tools.

Sadly many Western magicians, regardless of their titles, have never actually stepped beyond initiate level in practical magic terms and still rely almost exclusively on their tools and trappings. As a true adept you need to be able to act anywhere, at any time, in full

magical power, which means acting without a sword or shield. And yet those tools are still in the background of an adept's life: rather than wield them, the adept learns to *draw* on their power as an energetic resonance when necessary. They would only vary rarely actually put these tools in their hand.

It is akin to taking the training wheels right off so the magician falls back on their skills, not their props. The stone lives with the magician and becomes an exteriorization of the foundation stone in their lives: it shields the magician as a passive presence and keeps them anchored in their power. Similarly, the sword becomes a background household member, guarding the house and the family, and warning the magician when needed. But the adept rarely picks up the sword magically, and most adepts would never use it in ritual, as it is not necessary. Though there are exceptions to the rule, as is always the case in a constantly changing world, in general, for the adept to use the sword in ritual would be a failure of power.

Rather it is placed strategically around the house, outside the magical space: it guards the most vulnerable aspects of the magician's ordinary life so they can get on with their work. We will cover this in more detail as we move further on in the lessons.

## 2.8 Repeating the process

If you are rejected at the threshold then do not despair or beat yourself up, as there are a lot of reasons why this can happen. The most obvious reason why this can happen is if the magician has not adequately prepared themselves, and are not properly focused enough to take the step forward.

But it can also happen if you are about to get sick and not realise it: the inner power rejects you to protect you, as this catalyst act can bring a lot of power around a magician that would place a strain on their health. It can also happen for reasons not personal to you: if a major event is about to happen somewhere in the world which carries a lot of destructive inner force and consciousness, then to step

over the threshold at that time could link you to that destruction. For the brief moment you step over the threshold, you become very visible and are vulnerable. Most of the time this is okay and you will quickly vanish again. But if there is a major tide of destruction releasing, and it has the Underworld beings flowing through it, then that brief moment would be enough for them to lock on and destroy you.

The inner act of sealing your ears and mouth, and closing your eyes, renders you helpless from an inner point of view—you are stripped naked of all your vital senses and protections as you step from one life to another: it is a birth, and like all births it carries risks. So if you are rejected don't collapse in an emotional heap of rejection, simply step back and start the whole process again. Ensure you check your dates properly so that everything comes together at the right time, and do it all again. Also use that time to reassess yourself and ensure you are doing everything you need to do to move forward towards balance.

Completing the Knocking on the Door is one of the major steps towards adepthood. It does not make you an adept; it presents you at the *door* of adepthood and alerts the inner worlds that you are ready to move on to the next step. The transition from initiate to adept is a series of actions, events, and processes, each of which is a rung on the ladder that gives you access to the path of the adept.



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## Lesson 3

# Solitude

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The hardest lesson an initiate has to learn—and I mean really learn—before they step into adepthood is understanding solitude. As humans we feel we need other people: family, friends, partners, community, and so forth. But an adept must cast away that need and be able to be in solitude whilst still living with people all around us.

In the past this was learned through a long period of solitude and withdrawal. In various cultures this was approached in different ways: living alone in a cave, withdrawing into a temple or cloister, or living in a remote area away from people. This physical withdrawal slowly became misunderstood, and was approached by many as either an escape or as something they had to endure in order to suffer. Both are unbalanced ways to approach this step of development, particularly for a magician.

In a priesthood, extreme withdrawal was not done to become alone, but to be of service: some lines of mystical service need their priests not to be in contact with the rest of humanity. But like all things connected to humanity, this quickly became twisted and used in unbalanced ways. The adept magician must learn and understand solitude in its deepest form while staying in the heart of the community and the family: such an understanding can take a lifetime to learn in its deepest form, but its early stages come as the magician steps from

an initiate to an adept path.

Some adepts do have to withdraw from society to do their work, but those acts of seclusion facilitate their work; they are not an escape from humanity or a self-imposed imprisonment. That is something different from the lesson that the budding adept needs to learn.

So what is this lesson that is so important?

It cannot be understood theoretically or philosophically; it must be thought about, acted on, and lived. As the magician learns one layer of this lesson, another one comes along to teach them the deeper truths of separation. And this lesson, truly learned, is one of the hallmarks that sets an adept apart from the rest of society: you step out of society's communal mind and slowly become an echo of the original vessel. This can be hard to bear at times, as society will demand that you be part of the zeitgeist while magical wisdom tells you something very different.

So what are you separating yourself from?

### 3.1 The communal mind

You may or may not have come to realise that we humans are all connected in consciousness and energy. For the most part the modern person will not see this, but if you are observant and know what you are looking for then you will begin to see it for yourself.

For example, when a major tragedy occurs, particularly one focused on a single person well known to society, millions of humans around the world will focus in on that person. All the thoughts, memories, emotions, hopes, and identities of millions are tuned into a single person, which creates a conduit of thought.

Here is a current example. While I was writing the Knocking on the Door lesson, the famous rock megastar David Bowie died. His music and artistic presentations were a formative part of my teenage years, and I was sad to see him leave this world. I said my goodbyes to him, thanked him for his music, then carried on with my work. But his music started to invade my mind as I tried to write, and I had to keep stopping and doing a stillness meditation to refocus. People around the world were shocked in grief, an outpouring of emotion lacking any real, close emotive bond. All the papers were full of people writing about him, his music was everywhere, and he was the only thing discussed on social media. People were fainting from shock, sobbing in the street, and gathering around pictures of him.

An energy pattern quickly built up that was full of noise, that was triggering, then feeding off, the emotional outpouring. It quickly became not only distracting but deeply intrusive from an inner perspective. I had to take an inner step back, as it was draining my energy, interfering with my work, and creating a wall of inner noise. I had no emotion towards his passing, I did not know him, and I had no connection to him; yet this sudden whirlpool of inner disturbance created by millions of people was pulling me into its orbit. I had to disconnect from everything, isolate myself from an inner perspective, and wait out the storm.

In modern society we are trained to react in emotive ways to such deaths and events, and if we do not partake of them then we are viewed as heartless. Yet it is vitally important that an adept is not sucked into any such orbit: they must stand in solitude, like a rock.

Why?

Such emotive outpourings by a small or large group of people creates an inner condition that can pull the magician's magic into a black hole and swallow it up. It pulls the individual into a hive consciousness that can seriously undermine an adept's foundations, which in turn can affect what they do, how they think, and where their energy goes.

The same groupthink mechanism can sway a society to overstep boundaries of behaviour, and it is often manipulated by political and/or religious leaders. It is not hard to program a whole group to behave in abhorrent and destructive ways that would shock any of its members in different circumstances. We have seen this over and over in history when a society has backed vicious and destructive leaders.

This mechanism of group consciousness is dangerous from an outer and inner perspective, and it can divest an individual of their choice and will, both as a mundane person and also as a magical or mystical person. The magician must be able to step out of the raging river of group emotion, observe from its banks, and walk away from it. To do this successfully they must understand and be able to work with the mechanism of inner and outer solitude.

Remember your studies on creation and destruction, and the beings that work within destruction? Those beings are attracted to such group emotive patterns and will feed off their energy: it is fuel for destruction. Once a group of people becomes fuel for destruction, they become pawns in the act of destruction: they become part of the pattern. An adept must never be drawn into such a pattern: their job is to stand aside from the flows of creation and destruction and work on the thresholds unconditionally. This can be particularly harrowing if you are watching destruction from the sidelines while people scream at you to do something. You know through magical wisdom not to act, but those around you who know you to be a magician will expect you to make everything better.

Going back to the death of David Bowie, this is also a time when Western economies

are teetering on the edge of collapse, or at least waiting for a major crash. There is war and conflict at our borders, and major shifts happening in our societies with the massive influx of refugees from the Middle East and North Africa. There is more and more unbalance with how we act as societies, with wealth distribution held by a small number of elites who govern over increasingly poor, badly educated, and disposable workers. Our weather is changing dramatically and becoming destructive, and vital resources like food, water, and air are becoming heavily contaminated. It is a picture that is very unhealthy and unbalanced.

When in the midst of such a picture of unravelling a sudden emotive outburst from millions of people happens, the beings drawn to the rotting social structure can pull on that group emotive pot and use it as fuel. Whoever is connected to that emotive pot also becomes connected to the pattern of collapse.

Though this sounds very Armageddon, it is in fact a fairly regular event for the human species. If you know your world history then you will see this pattern of events as part of the regular cycle of creation and destruction of societies: you have looked at this before. These emotive outpourings are one of many symptoms that such an event is in process.

When a sacred monarch or key being (from an inner perspective) dies, it often heralds a period of destruction and change, and the two often time in together. The focused emotive outpouring feeds that process and clears the ground ready for the new creative power to come in. The key for magicians is to be aware of this group pattern without being swept up by it, and to withdraw or engage with it according to each adept's individual work.

For us as today's magicians, it is about learning to spot these massive outpourings and sidestep them. And to be aware that when something like this happens, there is often a deeper picture behind it. Not every key figure's death causes such reactions, and it is up to the magician to be able to tell the difference. Sometimes people react by remembering and honouring the person's life and

work, and then move on. But when there is a large outpouring of disproportionate emotion, then often something else is going on. The death of Diana, Princess of Wales, is another example.

The collective mind can also interfere with the magician when it is focused on fear or anger. Such focuses can develop by way of violent internet games played by millions of people, or by the media focusing a population's attention in an expression of fear: it is easy for the magician to get caught up in that collective, and all that is drawn to that group consciousness. This not only affects the magician's magic but also puts them squarely and visibly in the path of anything and everything that feeds on, and in, that collective.

It is easy to become paranoid about this phenomenon, and to wish to completely withdraw from the larger collective—and many do. But an adept must *function* in the outside world, and often has family, job responsibilities, and so forth. It is a fine balancing act of recognising when such patterns are active, and avoiding being sucked in by them without withdrawing from the world.

Not all these patterns of group consciousness are connected to deaths: they can be a political ideology, a religious pattern, and so forth. Just be aware that such hive consciousness exists and can trigger quickly and without warning. When you see such an event unfold and you feel its tug, close your magic down, step back, be still, and wait out the storm without being dragged in.

The act of magical inner seclusion is one of the methods that helps the magician maintain a magical presence in the world while staying apart from it. It boils down to being attentive, being aware, and using your common sense.

### 3.2 The narrow path

There is a lot of talk in Greek texts about the narrow path. This is mentioned in the Gospel of Matthew, and it appears in the Greek texts which in turn have Egyptian maxims as their

source. In the Greek texts, it appears as advice on how to live a good life, told through the various trials of Hercules. But a lot of these texts have deeper layers that are advisories for adepts.

As the magician progresses in their training, they become aware of changes in their lives that they bring to themselves by the choices they make. These choices are usually borne of necessity, and the result of these choices is a life path that is more disciplined, tougher, and more 'aware'. Through this path the magician also learns about magical seclusion as opposed to physical seclusion. Adeptship puts you apart from the mundane, yet you must also live and thrive in the mundane. This in itself becomes isolating.

The most common thing I hear from people walking an adept path is; "I am surrounded by people but I feel so alone." This occurs to artists, thinkers, and writers as much as magicians. When you walk a narrow path, the collective becomes very obvious around you, and its emptiness can no longer hold you.

The adept path is a narrow path that can be lonely. It can be a path of discipline that can be hard to bear at times, and it can also be like living among people who speak a different language. Yet it is important not to draw away from that, as that is the life you were put on this earth to live. True and balanced power always brings this narrow path with it, and the more power you wield, the narrower the path becomes until it is a sword edge.

Gnosis is what narrows the path right down: if you *know*, you cannot act in ignorance, which makes you face yourself and your choices. And having power but knowing when not to use it, and knowing not to display it, also isolates. This is why many magicians, as they near true adepthood, sometimes take time out to try and be normal again. In the road of initiation this is known as the *Home and Hearth*. The simplicity of everyday, normal life without magic can be alluring to those who have wielded power and who 'know.'

Sometimes that time out is needed, and the magician reemerges when they are ready and sets foot once more on the magical path of

the sword edge. Others stay in Home and Hearth, and spend the rest of their lives either working magically with what skills they have but pushing no further, or, sadly, trying to impress others with their limited skills.

It is a dynamic you need to know about so that you can recognise it if, and when, it appears to you. If you recognise it then you can make choices from gnosis: wait and rest, or go forward. Whatever choice you make, always ensure that it comes from deep within you and is not something affecting you from outside of yourself, like the collective.

Just be aware that life as an adept is not like having a hobby; it becomes your whole life. Once that level of magical awakening happens within you, you cannot run away from it. If you stop, the magic does not stop: it is always around you, waiting for you. You no longer *do* magic, you *become* magic.

### 3.3 How to practise magical seclusion

Necessary magical seclusion in the midst of life, family, and work is hard, but it is also saves your sanity and protects your magic. It is not a switch you can throw: there is no ritual or vision that can instantly put you into seclusion. It is something you have to practise and develop.

You are part of, and yet apart from, society. You are with your family, yet you are alone. This is done by understanding that you were born alone and you die alone, and that a true magical path is borne alone. You started to look at this in your apprentice training. First it is developed as an understanding within you: you brought your children in the world, but they are not yours, they are of themselves: their path is not your path, their life is not your life. Your job is to get them safely to adulthood while teaching and guiding them.

Your partner is of themselves, and you do not own them: they live alongside you until it is no longer right for you to be together. You live in society, but you are not part of the collective: the adept steps to one side and observes. You can live without anyone, and

anyone can live without you: your existence should not be fatally tied to another, nor should you cling to others. The act of magical seclusion is an understanding that runs deep within you: there is the Divine and there is you. Everything is you and nothing is you. The magician is heavily connected to the nature and land around them, but they make the choice to step back from the societal river and not be tossed around by the waves of manipulation that run through societies.

When you look back in history at great people, we can see this seclusion in action. For every person in the history books, many were also quietly living in seclusion, doing their own thing, and not partaking of the madness of their time. Socrates is a good example of this.

The idea of such an existence is abhorrent to many, as we are trained from birth to be heavily entwined and dependant, and to go with the norm of the time. And if such seclusion was suggested at the beginning of the course, many would pull away from it. But over time and with magical experience, you will come to see how it is a natural progression for the adept, and how it turns many mirrors to face you.

If the idea of apartness horrifies you then you need to ask yourself why—and be truthful to yourself in your answers. What is it you cling to? What terrifies you most? And by answering those questions honestly to yourself, you will be able to find your own level of path in magic, and develop yourself naturally. Everyone approaches this differently and each person changes their approach as they develop and grow on their path: it is always shifting, fluctuating, and evolving, but it is never a black and white, rigid way.

The best way to understand your own necessity, and to trigger that mirror before you, is to put yourself in an isolating situation while still around people. For some this is impractical, but it can be a bit of an eye opener. And sometimes life puts you in that position so that you can learn.

For example, I had always thought myself self-contained and able to isolate myself magically when needed. I used meditation

and stillness to withdraw, and I would not get pulled into the various dramas that unfolded around me. However, I did not realise my own limitations, nor did I realise how easy it was to be pulled into the fast river of collective emotion.

I have moved many times in life from childhood, and have had to start again, make new friends, and learn how to live in different societies: I thought I had it licked as a skill. I had experienced what it is like to be in a community where I did not speak the language, and realise how frustrating and isolating it is. But fate sent me to a place to live for a few years where I had the language, but the culture was different. The community was tight-knit, everyone was related somehow to everyone else, and I was the perennial outsider. I had nothing in common with anyone, and I slowly found myself becoming depressed. It surprised me, as I thought I was more resilient than that.

But it showed me my weaknesses and my limitations: it showed me that my ability for seclusion was limited. Once I had understood that, and I mean *really* understood and taken it on board, fate moved me back onto the path of magic, connection, and community. Then I learned to be more self-sufficient, and in turn was better able to seclude myself when necessary.

From that lesson I could then learn magical seclusion in a healthy way, which meant being part of a community but not wholly dependent on it. In turn that taught me how to pull away from the collective mind when necessary to avoid the destructive tides fuelled by the focus of the mind of society. It also showed me my longer-term limitations, which made me better able to function as an adept: knowing your weaknesses is more important than knowing your strengths.

If you can, go and spend some time in a place where you do not know anyone, even if it is just for a couple of days. A place with a very mundane community, a tight-knit one with no interest in things like magic, philosophy, and so forth. Taking off for a weekend to go stay in a backwater town, and not hide in your

motel room, is a way to do it. See if you start to crave someone to talk to, someone to engage with: observe how, or if, your behaviour changes. Some of you may already live in such a place—in which case you will already understand what I am talking about.

Another way to do it, which is a direct exercise, is to pull away from current events. Do not read the news, do not watch TV, do not get into social media conversations about a current event: if a major event comes up, that is a good time to practise this. Keep a presence in your regular life, but do not engage in the movement's focus. Instead, observe what happens to people's emotions, and pay attention to the quality of your sleep at that time, and also how your mind and body feel. Watch how people react when you choose not to engage: often it infuriates them beyond logic. When this happens, it is the power behind the collective, or the consciousness that is driving it, that is confronting you. If your dreams and energy levels are affected during one of these collective emotive outpourings then it is a sign to you that the pattern forming has destructive and/or parasitical beings flowing through it. That is the signal to withdraw, meditate, reflect, and keep a stillness focus like a dripping tap: stop every hour or so and still yourself. Use visionary skill to focus on a sigil, like the Limiter, and use a single word like 'stillness' or 'focus.' This breaks the connections that may have formed to you.

The more spectacular the event, the more reaction there will be. It will be an interesting exercise that will teach you a lot. Learn how to detach from current events: often they serve no purpose for you and there is nothing practical that you can do about the situation, so do not put energy into it. This exercise teaches you to be very aware of what can influence you, and how hard it can be, at times, to pull away from such a collective event. Such pulling away is magical seclusion: you live in the world, but do not place your energy out there without clear thought and reason.

This is particularly important when it comes to Western media, which these days operate to

manipulate how you think and act rather than to inform you. Spot the emotional manipulation and pull away from it. You are shown images of death and destruction from one country and it horrifies you. You are given suggestions on what to think and you become emotionally charged, which unbalances you. Yet these events are happening all around the world, all the time, and always have done. This is the basis of tending to your own backyard, as you were taught in the apprentice section: it really comes into sharp focus in the adept training.

The path of the adept is narrow, and that description means so much on so many different levels. Focus on what is in front of you and ignore the rest, and ensure that your steps are taken from your own inner impulses rather than from the energetic manipulation of a pattern of destruction flowing through your society's collective consciousness. It is not about ignoring terrible things; it is about putting your energy where it can really bring change rather than pouring it down a black hole.

Sorry that this lesson was a bit of a lecture, and I feel like a nagging mother, but really, it is an important issue for you as you stand on the cusp of adepthood.

### 3.4 *Task: Historical destruction*

Look at periods of history with terrible destruction; times and cultures with newspapers and so forth. World War Two, and the Middle Eastern wars, are good examples. Look online at the media of the time: see if you can spot the media and official manipulation that changed the mindset of the people and triggered collective emotional responses (the propaganda). Terrible things were done (and still are done) with the full approval of societies and communities because the collective consciousness had been steered towards a particular response. Atrocities were committed to the cheers of the people, acts that would have horrified those same people if it had happened around them in isolation. See how the herd is manipulated; then you will

understand why an adept must learn to live within their society without being affected by it.

From that point of seclusion, the magician, if asked to, can work to restore balance or whatever is needful for the overall pattern without being spotted by the destructive beings that flow through the collective: if you are not plugged in, you cannot be seen.

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## Lesson 4

# Weighing of the Heart

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Pay good heed to the weighing in the Balance of the heart of the Osiris, the singing-woman of Amen, Anhai, whose word is truth, and place thou her heart in the seat of truth in the presence of the Great God.

—*The Papyrus of Nebseni*

I hope by now that you will have come to realise how as you progress in magic, you revisit certain themes and connect with them at ever-deepening levels. The dynamic of Death and the Scales is a major magical dynamic that initiates have had to revisit in a variety of ways for thousands of years. It is one of the corner stones of adepthood.

In your apprenticeship, you worked with the Scales and the Threshing Floor, which is the very earliest stage of this work. Then you worked with the Death Vision, learning to step into death in vision and experience the various processes that happen within death. As you stand on the cusp of adept training, you have presented yourself before a threshold where your heart speaks to the beings that guard the deeper thresholds, allowing the deepest part of you to present itself.

Before you take the major step into adepthood, other various steps that must be taken, one of which is the *Weighing of the Heart*. All the things you have triggered so far, along with the steps that you will soon take, are all experienced together at bodily

death. But what marks an adept out from the mundane is the taking of these steps of death and rebirth while still in life. To the Egyptians, these were the *Mysteries of Osiris*. The same dynamic was also practised within the Greek Mysteries.

First the heart speaks and is questioned, then the heart is weighed to see if it was speaking the truth. This is a failsafe to ensure that only those who should, get to walk deeper into the Mysteries of Life and Death.

Remember when you studied the Pyramid Texts, then the Book of Going Forth By Day? Do you remember the differences, where the older text guided the initiate and/or the king through the process with an honest heart, whereas the newer text was full of spells that forced the heart to lie on the person's behalf? The person who used spells may get past the first threshold, but the weighing of the heart catches those who would use such magic.

In magic we use a visionary ritual to place the initiate before those scales so that the weighing can happen while still in life. Why? Two reasons. The first is that true adepthood takes the person beyond the cycle of life, death, and rebirth: they become *justified*, which gives them deeper access to the Inner Mysteries. The second reason is that those deeper Inner Mysteries can be dangerous at times, and the nearer to balance the person is, the safer they are. Plunging in vision and ritual into the



Deep Mysteries without the process of death, weighing, and awakening would leave you highly vulnerable to the potentially destructive forces beyond that threshold.

When you appear to these forces, if you are justified, you are seen as neutral. You are neither a power of creation nor destruction, you just *are*. If you tread those depths without being justified then you carry your baggage with you, and you could become filled with creation or destruction, which will work through you and on you first: you become a beacon and target for everything.

In life as initiates, we work through the various steps towards being justified. This comes into sharp focus at the end of the Initiate phase. As magicians, we take individual steps while going through this process, so that we can pace, reflect, and simply cope with the various effects while still living mundane lives in the outside world. As the last step is completed, all the acts come together as one. From an inner perspective, they all happen at the same time: to the gods a lifetime is a mere second, a fleeting moment where everything comes together. And the magical initiation works through the same dynamic.

Once the heart is weighed in the magical initiation, the next step is the results of that weighing, and the judgement is uttered into the darkness where the initiate waits. On judgement, the initiate is joined with a companion being that has an outer manifestation and who will stay with the magician through their adept years. The companion waits for the initiate to take the final step in the process, and beyond that step is the completion of a cycle that triggers the rebirth of the life, the leaving behind of the mundane, and the stepping onto the path of the justified magician.

That path, as a justified magician, is not like a qualification that can be displayed, or where the magician feels that they are now safe in their status. The path of the justified magician is one of constant self-appraisal and self-questioning—checks and balances are a constant dynamic in an adept's life as they walk deeper and deeper into the Mysteries,

and wield or access more power. It is the path of the sword edge, or the narrow path, and the footsteps of the magician are noted by the heart spirit.

When the magician dies, their heart speaks of the path they walked, just as it did in the ritual. However, there is no possibility for the adept's heart to claim that transgressions were done in ignorance: an adept walks in gnosis and makes choices. When the heart is questioned, then weighed, it is not simply the actions that are weighed: the lessons learned on the path are also important. We all screw up, we all falter and do occasional stupid things, but if we learn our lessons and grow because of them, then the heart utters that learning.

So now it is time to take the next step in the series of initiation actions that move you deeper into the Mysteries. This vision, with some ritual action, should be done a few days after the Knocking on the Door; but if you need a bit longer because of life's demands, don't worry too much. It must be done as soon as you can do it, though: do not delay out of choice.

However, the action in the next lesson must be carried out quickly once the heart has been weighed, so read the next lesson before you do the vision ritual in this lesson, so that you can plan to do them around the same time.

#### 4.1 Task: Vision

**Note:** Do this ritual vision any time between the hours of midnight and 3 a.m. Ensure you will not be disturbed for any reason.

Prepare the room by burning frankincense, but have the room in total silence as you prepare. Have no music playing, and do not say a word or make a sound: the room must be in silence. Take a ritual bath to prepare yourself and place frankincense oil over your heart and on the soles of your feet.

Set up your workroom with the directional altars and place your scales on the central altar. Ensure it has the feather tucked into the right

side of the scales, usually at the top of the chain that holds the right bowl in place. Before the scales have the central flame. Place your vessel on the west altar and prop the staff on the left side of the south altar. Light no candles in the directions: you will work only with the central light. Have the room in darkness and silence: make no noise, say nothing.

Go around the directions, open the gates, and greet and bow to the contacts there. Use only your inner voice and inner sight: no candles, no sound. Then sit in meditation before the central altar, facing south, to still yourself. When you are still, get up and go sit in the northwest corner of the room.

You are going to step back into the latter part of the Knocking on the Door vision. Meditate in stillness until you are surrounded by darkness: there is no light, no movement, no sound. Once surrounded by the darkness, get up in vision and start walking to the south: you are going to return to your last vision and continue it.

Walk into the darkness as far as you can go until something stops you.

A voice says: "Do you see?"

Look into the darkness. Stars slowly start to appear as your sight adjusts until you see that you are standing out in the stars.

Answer the voice:

"Yes, I see."

The voice speaks again. "Do you hear?"

Listen. You begin to hear sounds, beautiful sounds that vibrate in the air around you.

Answer:

Yes, I hear.

The voice speaks once more. "Can you blow with the wind?"

Take a deep breath and blow out in a steady exhale. The wind will begin to blow around you.

Answer:

"Yes, I can blow with the wind."

The voice speaks: "Then turn around."

Turn around. You find yourself facing a vast copper mirror. Look at yourself. In your left hand you are holding your sword, and in your right hand you are holding your lantern. Behind you, on your left, is an angelic being holding a lantern that throws a path of brilliant light ahead of you. To your right is an angel that holds a sword to guard you. Behind you is the rearing head of a giant cobra.

A voice says: "Do you see?"

Look at yourself in the copper mirror, holding the sword and the lantern. Look at your left arm, watch as your left arm begins to glow with the power of the Limiter, and the light in your arm shines brighter than the light within the sword.

Answer:

"Yes, I see."

Drop the sword. The angel behind you picks it up. The angel then places the light of the lantern up close behind your shoulder. Your left arm glows with the light of the Limiter, and the lantern of the angel shines from over your left shoulder.

A voice says again: "Do you see?"

Look at your right hand holding the lantern. Your right hand begins to glow with a light brighter than the lantern.

Answer:

"Yes, I see."

Put the lantern on the floor. The angel picks it up. The angel stands behind you on the right, holding the sword up in a guard position, with its handle touching your right shoulder. The light of this sword shines out from your right side, and your left arm resonates with its power. Your right hand which holds the power of your lantern, the hand that holds your scales, pulses with energy and resonates with the lantern behind your left shoulder that lights your way.

Look at yourself in the mirror. Your left arm holds the power of the Limiter and the lantern light shines over your left shoulder, casting a path of light before you. Your right hand glows with the power of the lantern and the power of the sword shines over your right shoulder.

Once more the voice asks: "Do you see?"

Look at your reflection, look at the powers balancing around you and answer:

"Yes, I see and I understand."

The voice says: "Then walk forward into the darkness."

Open your eyes while still maintaining the vision. Get up and circle the room around the directions. Return to the northwest corner, then walk slowly and carefully to the central altar. Stand before it and the scales, facing south.

Close your eyes and resume the vision. Walk forward in the darkness, following the narrow shaft of light ahead of you cast from the lantern. As you walk, you come to a great door. Touch the door with your right hand, the hand that holds the light of the lantern, the hand that holds your scales. The door swings open and you are confronted by a powerful and strange looking being with the head of a jackal and the body of a man. His face and body is black, and his eyes burn with a powerful fire: the Opener of the Way.

He motions for you to enter into the dark hall and puts out his hand to you. Step forward into the darkness and take his hand. Before you in the distance you see a faint light. Walk towards that faint light, and as you walk you become aware of two jackals walking alongside you.

As you near the faint light, you see that it emanates from a huge set of scales before you. The two jackals leave your side to go and sit on either side of the scales. The Opener drops your hand and walks ahead of you, positioning himself before the scales. He holds up his left hand in a stop position and you stop before him.

The Opener makes a strange sound. His call causes the faint light of the scales to grow stronger so that you can see better what is around you.

In this place, many gods and goddesses sit in rows on either side of the scales, and behind the scales sits a strange creature that appears to be made up of many different creatures. Her teeth are long and sharp, her jaws powerful, and her eyes bore into you. The

Opener motions for you to look away from the terrifying being and to look at the light that shines from the top of the scales: the power of Ma'at.

A voice booms out and echoes around the hall: "What do you seek?"

You answer:

"The weighing of my heart whilst in life."

The voice says: "Gathered ones of greatness, gathered ones of eternity, and the assembly of the Justified, do you consent to the weighing of this initiate?"

After a moments silence a chorus of voices say "yes." If they say no then you must bow to them and leave by opening your eyes and coming out of vision. See below for what to do if this happens.

If they say yes then hold out your arms to the side and say: "

"Here is my heart which I offer to you."

The Opener places his hand in your chest and takes out your heart. He places it carefully on the scales, which causes them to tilt. He makes another sound like a call, and from the light on top of the scales, a small white feather slowly drifts down towards the cup on the scales opposite the one holding your heart.

All the assembled company lean forward to see what will happen to the cup when the feather reaches it. The feather hits the empty cup of the scales and the scales begin to move. While this is happening, be still and silent, and be willing to accept whatever judgement comes from the scales.

The scales move up and down as if searching for balance. Eventually they come to a stop, and two scribes walk up from behind you. The each look at the position of the cups in relation to each other and seem to take down volumes of notes. Once they have finished, they swap their notes and compare them. You try to see for yourself what positions the cups are in, but a mist obscures your view. You must wait.

The scribes each turn to the line of the assembled company and recount their

findings, and the assembled company looks at you as they listen. Some of the company stand up and come to stand before you. The Opener also stands before you and in his left hand he holds a staff that shines brightly, the staff of life: the Ankh.

Each one of the company that stands before you comes up to you and touches you on a shoulder, on your eyes, on your lips, and on other parts of the body. One of the company, a goddess, comes to you and places a heart where your heart should be.

She says: “this spirit will keep your heart beating until your own heart is returned to you. Tend it well, for it is my beloved heart. Now leave us.”

Bow to her and the assembled company and turn away. Suddenly you are plunged once more into darkness and cannot find a way out. That is because a part of you must remain here in spirit until the process is completed. Open your eyes and blow out the candle before you, so that you are standing in darkness, then close your eyes again. Simply stand in the darkness, feel the heart of the goddess in your chest, and when you are ready, open your eyes again. Circle the directions in darkness, bowing to each direction, and either lie down and sleep in that space until morning, or back out of the room and leave.

If you can leave the scales out on the central altar until you do the next part of the ritual in the next lesson then do so, but only if you can bar anyone from entering that room. If it is not safe to do that then store them away safely where they cannot be seen or touched.

You must move on immediately to the next lesson which completes this action of Weighing of the Heart. This action is in two parts for a reason, a reason which you must gain understanding of in your own time.

## 4.2 What to do if refused the weighing

If you are refused the weighing by the assembled company then it is either not the right timing, or you need to attend to something before you undertake this act. If

an ordinary person did this visionary act then it would likely have no effect, as they are essentially invisible to the beings involved.

But as an initiate who has worked in the inner worlds, you will fully trigger these powers, and if they refuse you then it will be for a good reason. The dead who go through this process are often refused: if they have managed to trick their way to the Hall of the Scales then the company will often refuse them if their weighing would mean the annihilation of their soul—the second death.

If they persist and their heart is weighed, and is found wanting, then they will be devoured by the strange-looking being that stands beyond the scales. That devouring is the second death. Those who are refused the weighing in death go back into life again. For a living initiate who is refused, it means you need to clear whatever in your heart triggered the refusal. If you have undergone all the processes that were advised to you in the run up to this act, all the rebalancing, clearing, settling of emotive and substance debts that you can, and have searched your memory and heart, then you should be ready.

However, if you skipped some of those acts, or missed something, then you will be refused. In such an instance, search again in your life, your emotions, and your heart, for something that has been left undone, unsaid, or unbalanced. Have you let go of everything you clung to, both good and bad? Have you realised your mistakes and learned from them? Do you still harbour grudges? Do you have things that belong to another that you should not have? Do you cling to excess instead of necessity?

Cast your mind back to your apprentice training where you learned to let go of unnecessary substance, and to let go of past emotional experiences, past relationships, guilt, wants, and dramas. Put yourself back through that process—and do not just do it intellectually, act on what you know in order to rebalance. Talk to your heart spirit in vision and see what insights come out of it, or what pops up in your dreams: remember, self-honesty is of paramount importance. *Know yourself.*

Remember: the understanding of stepping away from past patterns, rebalancing loss and gain, of learning from experience, and evolving forward is the aim: not punishment and guilt. Do not allow yourself to be seduced by the unbalanced modern path of sacrifice, guilt, and shame.

When you feel you are ready, do this vision ritual again.

### 4.3 Advice

In the period of time from finishing this ritual vision and going on to complete the process in the next lesson, remember that your heart is still on the scales. This is a period of time where action/reaction in terms of balance and Ma'at are powerful and instant. You hold the heart of the goddess within you, and you must guard it well against your own acts and the acts of others.

In both your outer and inner life, start nothing new, finish nothing: you are in a holding pattern. Be truthful, be balanced, and do nothing to knock that balance. It is a lot harder than it sounds, particularly when you have a busy job and home life. It will give you an insight into the narrow path. It is a time when you need to neither add nor take away anything from the balance of the heart spirit: you are in stasis, so remember that.

Move straight on to the next lesson, which you should have already read and be prepared for.

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## Lesson 5

# The Darkness

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“Come,” says Djehuty, “why have you come?”

“I have come and I press forward so that I may be announced.”

“What now is your condition?”

“I am purified from evil things, I am protected from the evil deeds of those who live in their days: I am not among them.”

“Now I will announce you. But who is he whose heaven is fire, whose walls are cobras, and whose floor is a stream of water? Who is he, I say?”

“He is Osiris.”

“Come forward, then, you will be announced to him. Your cakes will come from the Eye of Ra, your beer from the Eye, your meals of the dead from the Eye. This has been decreed for the Osiris the overseer of the house of the overseer of the seal, Nu, triumphant.”

—*The Book of the Dead, Chapter 125*

The action in this lesson finishes the act of the Weighing of the Heart and places a clear line in your fate pattern between what has gone before and what will come after: it changes your fate pattern for the rest of your life.

This act is done in darkness and alone. It places you in the depths of death from which

you must emerge into your new life. It is both an outer act and an inner act that brings many strands together that have formed over the time of your training until now. Once this is done, you will be ready to Cross the Abyss, which brings your new fate into life and into being.

### 5.1 *Task: Going into the darkness*

This act, which is an outer act, exteriorises certain dynamics that you have been working with, and there are various ways to approach it. Which way you choose to approach it very much depends on your life circumstance, where you live, what resources you have, and so forth. Do not pick the easiest way to do this; pick the one you are capable of doing.

I will outline various ways of triggering this dynamic: read through them and plan to do one of them, the one that you know you can do, even if you don't like the idea of it. Once you have chosen one, read what you must do and then start the planning process: you need to do this as quickly as you can after the Weighing of the Heart: within twenty-four hours, if you can.

## Outside

One way of doing the 'Darkness' is outside one night. This all depends on where you live, what the climate and the land is like, and what time of the year it is: it is not safe for example, to do this work out in a forest in spring or autumn if there are bears, wolves, or mountain lions around. So use your common sense.

If you are used to camping out in such a place then ensure you have no food whatsoever with you, not even gum: it attracts bears. I have done this up on the high moorlands in the UK, and it can be a stunning experience.

Have no tent, no light, no food, a little water; and if you take a phone, make sure it is silenced and placed so that you will not be disturbed by vibration mode: it is only there for real emergencies,<sup>1</sup> and you must not look at it or use it unless your life is in real and immediate danger. You will need warm clothes and a form of alarm clock set to go off an hour before dawn. You must be able to wake up immediately and get straight into vision.

It does not matter where you are, only that you are isolated away from people and lights, and where you will not be disturbed. You cannot light a fire, or have a lantern or torch: you must be in darkness. A cave is the best option if you know a safe one where you will not be disturbed and with no sudden drops or pitches that you could fall down in the dark.

## Inside

If it is not possible to do this outside then choose an inside place. You need to be alone in the building/house: no family or friends asleep in the next room; and it must be somewhere that is not your regular house. You need to be where you would not normally be, a place you are not used to, like a friend's place (if they are not there), a motel, a cabin, and so forth.

The place must be in total darkness with no heating on, no phones on, and all gadgets like televisions, computers, etc., unplugged. If you can hear people next door then it is not an ideal place: you need to be away from people.

<sup>1</sup>Not just being fearful.

## Coffin

This is an option for those who need to work indoors in your own home, and was something I had not thought of. A fellow adept recounted for me how it was used in his training, so I spent a little time in it, and it is perfect. Essentially make a long box from wood like an old-fashioned coffin with air holes, a box big enough for you to get into and close the lid.

Have it somewhere in the house like an attic or basement, or in a spare room where you will not be disturbed for any reason whatsoever. Or you could use it outside in a garden if you have privacy.

However you decide to do this, have nothing with you except something that will wake you before dawn should you fall asleep.

## What you do in the darkness

You should be in place just before midnight, and your job is to lie down or sit, and be still and silent. Listen to everything around you, and let fears come and go, but do not engage with them. Let visions come and go, but do not allow your brain to entertain itself with songs, games, memories, and so forth. You are there to be still, to reflect, to confront fear, and to have visions and dreams: let nothing mundane or profane push into your mind.

Make no sound. Do not eat or drink anything, do not be tempted to put on a light, and do not, under any circumstance except real danger or life-threatening injury, touch a phone. Simply have an alarm clock<sup>2</sup> nearby but not too close, so that you can hear it when it goes off. Stay awake as long as you can until you are pulled into sleep. If you can stay awake all night then that is best, but take nothing to keep you awake.

When the alarm goes off, turn it off and sit up so that you will not fall asleep. If you think there is a risk of you drifting off then do this vision standing. You should be in total darkness, an hour before dawn.

<sup>2</sup>One that does not tick.

## Vision

Close your eyes and find yourself back in the Hall of the Scales. Part of you was left there, so you are simply tuning back into that part, as opposed to going there in vision. Give yourself time to build up the vision: see the Opener, see the scales beyond him, see the gathered deities and Justified Ones sitting on either side of the hall. Be aware of the heart of the goddess within you.

Once that vision has built, be aware of the scribes coming to stand on either side of you.

You become aware of someone behind you uttering something you cannot hear. The scribes write down the words as they are spoken, and the gathered assembly of beings listen intently. When they have finished, the two scribes put their documents together and hand them to a being that emerges out of the scales. The being, a deity, reads the documents, then looks at you. He then looks at your heart on the scales and asks the feather if the heart is justified. When the feather replies, the deity picks up your heart in his left hand.

He can either place it back within you, or he can toss it to the waiting destroyer. He pauses for a moment as if to think, and then approaches you.

He asks you: "Do you feel you are justified to take the next step? "

You answer:

"I do."

He asks you: "Are you justified?"

The heart in his hand says: "I am."

He asks you: "Do you wish to be whole in sight of the gods?"

You answer:

"I do."

The deity nods his approval and holds the heart before him. He speaks to the heart, but all you can hear is: "Go forth into your vessel, be witness to this adept, and let none interfere with your voice, for if they do, the Destroyer will tear them to pieces. Your voice is the true heart of an adept. Adept, walk the narrow

path, have care of the gods, and behold the beauty and power of the Divine all around you."

The deity places his right hand into your chest, takes out the heart of the goddess, and hands it back to her. He then places your heart into your chest using his left hand. He places his hand over your heart and listens to it beat. He then speaks to your heart, but you cannot hear what he says.

The deity steps back. Bow to him. All the assembled company come up to you one by one to place a hand on you, to welcome you, and to congratulate you. The more that come to touch you, the more the hall lights up, until you see it is a higher octave of the gathering place. Where the scales stood is now a flame of pure power and brightness. Around the flame all the deities, sacred kings and queens, and Justified Ones circle the flame in a movement that keeps the inner worlds flowing.

Join them, walk around the flame, and as you walk, notice that the four thresholds do not have doors; rather they are gateways to the stars.

Now you must take your leave of this place. Bow to the assembled company, step back, and turn away. Open your eyes and come out of vision while part of you stays in that sacred place. Sit, stay awake, and wait for the dawn. If you are indoors then now is the time to go outdoors. Walk the streets, walk in a park, and go to a place where you can turn to the east to watch the sunrise without too much disturbance, somewhere you can be alone.

As the sun rises, greet the sun, then both with your inner and outer voices say:

"The light of life illuminates my way."

Be aware of the light of the lantern at your left shoulder.

Say:

"The strength of life guards my way."

Be aware of the sword at your right shoulder.

Say:

"Behind me is the cobra who protects."



Be aware of the cobra behind you.

Say:

“Before me is the plain and narrow  
path which I walk.”

See the path open out before you. Touch the ground and thank the mother for giving you your life. Look up and breathe to the wind, thanking the father for the breath that sustains your life. Look around you and see the power of life in everything around you.

Now walk away to go home. As you walk, you will be aware of a presence walking beside you. You cannot tell what, or who, it is; just that it is there. Keep an awareness of this presence, as you will work with them soon.

Over the next few days, give yourself time to decompress if you can. Do not rush headlong back into life if you can avoid it; do the minimum you must for your life responsibilities, but each morning, as you leave the house to go to work or when you get up, spend a moment to look at the sky and the horizon, and inwardly utter the morning words to the power of Divinity that is all around you:

“The light of life illuminates my way,  
The strength of life guards my way,  
Behind me is the cobra who protects,  
Before me is the plain and narrow  
path which I walk.  
Thank you for everything that is  
around me.”

## 5.2 *Task: Record-keeping*

Write up your experiences in your journal, but not on a computer file. Keep it on paper, and keep it to yourself. Try to remember every detail, and should you remember something later then write it in the journal also. You will find the details very handy in the future.

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## Lesson 6

# The Staff

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His heart is righteous, and it hath come forth from the Balance; it hath not sinned against any god or any goddess. Thoth hath weighed it according to the decree pronounced unto him by the Company of the Gods, and it is most true and righteous. Grant thou that cakes and ale may be given unto him, and let him appear in the presence of the god Osiris, and let him be like unto the Followers of Horus for ever and ever.

—*Papyrus of Ani*

This section of the preparation for adepthood marks the point where the magician has loosened his relationship with the tools of magic, has prepared him or herself, and is now ready to step in a different frequency of magic. The shift heralds the appearance of the *Staff of Life* as a magical companion and co-worker for the magician.

In the apprentice training it was stressed repeatedly that the wand has no real place in magic, as it is a tool for control which has repeatedly blighted magicians with the power of the Unraveller. The rod/wand has become proliferate in magic that it has turned into a magical orthodoxy which can be hard to deprogram magicians from.

In the apprentice section you were also briefly introduced to scenarios in ancient texts

where the magical staff was wielded as a wand or rod: it was used to project magic as an act of control, which always ended badly. The magical staff is not a wand and should not be used as such: it is a being, a companion for the adept that can light the way in darkness, shield them in times of danger, and advise them in times of confusion. It holds its own power which is unique to each staff, and will not be controlled or directed by anyone or anything.

There are different types of magical staffs: the difference is the frequency of the staff's power and what it is tuned to. The magician taps into their own wisdom and discipline to carry the staff: they either become the power of Restriction to the staff's creative power, or the Creative principle to its destructive power.

In the early days of an adept's training they become used to working with the Staff of Life: the magical staff of the Creative principle. They work together as a team, not as magician and tool. The staff keeps a presence around the magician, and the magician becomes the counterweight for the creative power of life that flows through the staff.

And like all things on the narrow path, the relationship between the staff and the magician is a tenuous one: all it takes to destroy their union is a moment of weakness in the magician when they are tempted to wield the staff like a magical wand. That one

act of unwise control breaks the union forever, and it cannot be brought back. Remember the story in Exodus of Moses, his staff, and the rock? That is a shining example of what not to do with the Staff of Life, and what can happen when it all goes badly wrong.

So now it is time to trigger the Staff of Life and make friends with it. The inner staff arrived first in your magical life; then you went out to find the outer vessel to house the staff. Now it is time to bring the two together. This only works once the magician has been accepted as being on the path of the Justified, and is trusted by the deities to carry the Staff of Life wisely. It will be a companion, guard, advisor, lantern, and strengthener in times of danger.

### 6.1 *Task: Preparation*

Prepare your staff by taking off the dead bark and oiling the staff to protect its skin. Once the oil has sunk in and been fully absorbed, polish the whole surface of the staff with wax. You may need to put on a few layers of wax over a few days, to let it sink in and build up a good skin. Do not use chemicals on the staff, and do not stick or write anything on it: that would interfere with the staff's vessel quality.

On the cusp of your adept training you learn to carry the staff in its natural form with the power within it. Once you have fully grasped all the layers of power that can run through a staff, then later, a staff can be formed and connected to a specific power, and its outer appearance will have a form that focuses that specific power. To get an idea of the different forms of power that can flow through a staff, look at the various forms of staff and sceptre carried by the deities, and later the monarch, in Ancient Egypt.

Once the staff is ready, dab it on the top, centre, and bottom with frankincense oil, then take it outside and expose it to the sunshine, which gives it energy. Sit with it for an hour or so in the sunlight, sitting or standing in a place where the sun's rays fall directly on it. Once it is energised, bring it back indoors: it is now ready to be completed.

### 6.2 *Task: Completion of the staff*

The first stage of the staff's magical preparation is done ritually; the second is done in vision. Prepare your work space, put out the candles in the directions, have your scales out on the west altar with the vessel, have your cord on the south altar, and place the staff on the central altar. Be aware of the inner staff still on the south altar.

Light the lights, open the gates, and commune with the powers on the threshold that come forward in each direction. Starting in the east, approach the east altar and say:

"People of the Place of Gathering, gods and goddesses of the Great Hall, all who are of the east, I have stood before the scales and been found Justified. Witness my union with the Staff of Life, and I accept your guidance as I learn and develop."

Bow to the assembled presences at the threshold, and see them all gathered in the Halls beyond the east gate.

Now go and repeat the same speech in each direction, so that the assembled priests, priestesses, and magicians of the Place of Gathering are acknowledged, and the gods and goddesses of the Great Hall that holds the scales are also acknowledged.

From the north, turn around, go to the central altar, and pick up the staff with your left hand.

Still yourself, then place your right hand over your left as your left hand grips the staff. Say:

"Right hand that glows with the light of the Scales, cover my left hand that glows with the power of the Limiter, and guide my left hand so that it is always aware of the consequences of action, and so that my actions will be immediately weighed on the Great Scales. With my left hand I forge forward with the companion, the Staff of Life, and with my right hand I weigh the fruits of my magic."

This declaration ensures that you fully understand the checks and balances that will flow through the magic of an adept.

Take a step back, bow to the central flame, and walk to the south altar. Kneel down on your left knee and hold the staff in your left hand. Place your right hand on the altar where the inner staff still resides.

Close your eyes and go in vision. See the path of black and white stretching off in the distance. The lantern that shines over your left shoulder casts a bright golden light onto the squares. The golden light grows stronger so that all you can see is a path of gold stretching off in the distance.

Your right hand becomes full of light from the lantern's power, so that you can fully see your own actions. Nothing can be hidden from you, and you can hide nothing from yourself. Pick up the inner staff and hold it up in your right hand. In an action both visionary and physical, bring the two staffs together in front of you and fuse them into one. Hold them in that position while seeing them together within each other in vision.

Be aware of the vague presence that has been around you. Feel that presence flow through you from behind and into the physical staff: the companion. In vision, see the staff spring to life and be full of a powerful bright golden light. The light also has darkness within it, it has fire within it, and you feel the breath of the wind in it. Physically place the bottom of the staff on the floor so that it stands before you, with your left hand gripping it and your right hand over your left hand: the position of *the power of holding*.

As you kneel holding the staff in this way, in vision you become aware of lines of many people on either side of you, all kneeling in the same position, with their staffs before them and their hands held in the same position as yours. All other adepts, priests, priestesses, and monarchs from all times and all places, all accepting the Staff of Life in their own time and place.

Place your forehead to the staff and feel into it with your mind: feel how its power has awoken, feel the consciousness of the

companion, and feel a bond between you begin to form.

As you feel that connection, be aware of the bright path before you growing longer and longer and its light getting stronger. The power of Creation of life within the staff is unchecked, and leaving that way it will cause unchecked growth within you. It needs limitation, and that limitation is your own time that was measured by Decima.

Open your eyes; pick up your cord, and wrap it around the staff carefully and tightly, like a snake winding around a tree. As you wind the cord, say:

“Staff of Life I give you limit, and fate  
I give you time. Serpent of wisdom  
may you guide the power of creation,  
and power of creation may you listen  
to the wisdom of the serpent.”

Close your eyes and look at the staff in vision. You see the tree of brightness, of life, the power of the life-giving goddess, and around it winds the serpent. The eyes of the serpent look back and forth as it guards, its fangs bared.

With your right hand move as if to stroke the serpent, and when it lunges at you, move your hand away quickly. Now do it again, and the serpent sprays venom on you, but misses your hand. Now do it a third time: again move your hand quickly as the serpent lunges at you. Once more you are harmlessly sprayed with venom.

The snake closes its mouth. Quickly place your right hand on its head in a gesture of friendship and respect. Remove it before the serpent lunges again: this time it sticks its fangs into the staff, but no venom is released. The snake bites deeper until it vanishes into the staff and becomes one with it. Its power will guard the staff and you, and the staff will become the serpent who guards and guides the Justified adept.

Watch as the venom that was sprayed at you spreads over your skin without being absorbed: it offers you some immunity from the venom of inner snakes and hostile snake magic.

Stand up, keeping your eyes closed and holding the vision. You can use the brief time while the staff's power settles in to learn the staff's basic actions. But remember, this is not a tool working; it is an extension of you and the power that flows through you. As such these actions will draw directly from you. Do them physically while also seeing them in vision.

See the path ahead in vision. Now tilt the head of the staff towards the path: see it light up brighter, and see scenes come and go on the path—aspects of the future. Tilting the staff forward opens things, including the future: any pathways, any barriers, and so forth. Now place the bottom of the staff on the floor and tilt the staff backwards, towards the back left, while keeping it in contact with the floor: this closes or hides the path ahead.

Hold the staff in the centre with your left hand and pick it up horizontally, holding it out in front of you. Hold out your right hand in a 'stop' position. The staff creates a threshold or block, and the right hand adds restriction: this can be used to prevent something or some being entering somewhere, and can drive back powers.

Now hold the staff upright before you, its bottom touching the ground, and see into it with your inner vision. Now in vision, step into the staff while holding it: let yourself move into the staff and feel its power, its presence, and its vessel power. Stay within that presence until you are ready to come out. Commune with the staff if you wish to while within it. When needed, you can move in vision into the staff if you need to briefly vanish from an inner point of view.

Open your eyes and place the staff on the floor in front of the south altar. Go around the directions staring in the east, bow to the assembled witnesses, thank them, then close down the direction. Leave the centre flame going and leave the room for a short while so that the staff can bathe in the power of the central flame.

When you feel it is done, go back in, close down the central flame, and put your staff away somewhere in the south of the room, or

in the south of the house somewhere.

### 6.3 Care of the staff

The staff must be properly looked after, as it is an extension of you and your magic, as well as a vessel for the consciousness and power that resides within it. Do not let other people touch it or handle it, never let someone pick it up and wave it around, and keep it away from fires.

Your cord should stay on it for a while, so secure it properly. Some magicians take the cord off and store it away safely; others leave the cord on the staff. You will figure out for yourself which is the better option for you, and each decision has its pros and cons.

Once you have worked with it for a while, you could try working with it without the cord. If all is well, then put the cord away: necessity is always the key, and if the staff works well enough for you without the cord, then take it off to protect the cord.

If you sit and think about it, and think about the Staff of Life being an *Opener of the Way* and your cord being your *fate measure*, you will come to understand how the cord works with the staff, or how the cord on the staff can cause fate patterns to set in place. It is a complex relationship between the two, so use what you know and what skills you now have to decide which way you wish to work.

### 6.4 Use of the staff

The staff, besides being the Opener of the Way, is also the snake that can go into places, the snake that guards you, and an extension of your arm that can limit, hold, or release.

In the adept section you will be guided to use the staff in rituals and visions, and from that use you will learn a lot about it. And there is a difference between using the staff with the cord on and with the cord off: with the cord on, it holds your fate measure and keeps the path open for it. However if, for example, you lay the staff down next to someone in your family who is very ill or weak, they may draw on your measure to strengthen their own lifespan.

So if you keep the cord on the staff, it should never be used for, or be around, others who may draw on it. If as an adept you are going to be working around others, say as a healer, an exorcist, or a teacher, then your cord must be locked away safely. It must never be on your staff if you are working for others. But if as an adept you plan to work in solitude for the land, or deep in the inner worlds on long-term projects, then it will hold your measure and keep the path open for you.

Never point the staff at anyone, never hit anything with it, and never be tempted to use it as a direct tool: it is your extension and companion. If you use its power as a tool, then its power may rebound on you.

Through the various rituals and visions in the adept section, you will learn more and more about the staff's applications and its various ways of working. At this phase of your training, don't be tempted to play with it or experiment with it as a tool; rather treat it as a potential bomb that you can trigger accidentally. The more you learn about it, the more you will be able to work successfully and safely with it.

And the more you work with it, the more you will come to understand the relationship between the staff and the creative and destructive powers, and how those powers flow through you: the staff acts as a lens, focusing powers so that they can be projected accurately.

But it is also its own consciousness, and if you try to do something unwise with the staff then it will resist or warn you. So learn to listen to it, take advice from it, and in return give it your respect and friendship, and love it as part of yourself.

Store the staff somewhere near you but safe from curious hands. If you have a designated magical space then keep it there. If not, depending on who lives with you and may have curious hands, then it can stand quietly in a corner by the front door, by your bedside, or in a quiet corner of a room.

Do not forget its presence, and always talk to it mentally when you pass it: build up a being-to-being relationship with it and learn to listen. There may be times when it unexpectedly asks

you to pick it up and keep it close: often when it does that you are either in potential inner or outer danger, or your deeper spirit is working on something that your conscious mind is unaware of, but your spirit has need of the staff's power.

Many magicians name their staffs, and they become very close companions. Sometimes, once that relationship has settled in, the staff will occasionally lead you to various sticks and branches that hold specific qualities to them, like snake power, lightning power, and faery consciousness. These are not staffs or wands; they are like tuning forks that bring those qualities to you and your home. When that happens, simply find them a place to live in your home and let them just get on with whatever they are doing. You will find they sleep for long periods of time, then suddenly spring to life. When this happens you will find that your staff wishes to be placed near them, as if they were working together.

There may come a day when the staff breaks, and another vessel will need to be found for the power before it dissipates. We will look at this in the adept section. But for now, whenever you do anything magical, have the staff with you, either as an extension of you or as a companion close by you.

When you work with the staff in your left hand, it joins with the power of the Limiter in your arm, and those two seemingly opposing powers work together. When you work with the staff in your right hand, it speaks on your behalf, as the lantern light in your right hand holds all your deeds: its light comes from your own evolution.

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## Lesson 7

# Preparation for Crossing the Abyss

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Behold, I am in thy presence, O Lord of Amentet.<sup>1</sup> There is no sin in my body. I have not spoken that which is not true knowingly, nor have I done anything with a false heart. Grant thou that I may be like unto those favoured ones who are in thy following, and that I may be an Osiris greatly favoured of the beautiful god, and beloved of the Lord of the Two Lands, I who am a veritable royal scribe who loveth thee, Ani, whose word is true before the god Osiris.

—*The Papyrus of Ani*

Now it is time to prepare for the Crossing of the Abyss. For this lesson we will look at what Crossing the Abyss actually means, what it does, and how you prepare for it. If at the end of this lesson you decide it is not for you, then simply getting this far in the course will have given you ample skills as a magician: you will be able to learn various strands of magic for yourself, and develop your skills within any magical system that you choose to work within.

If you do decide to go ahead with Crossing the Abyss, then the information within this lesson will ensure that you fully understand what you are walking into and how it will affect your inner and outer life from now

on. Make no mistake about this: though it is primarily an inner act, it does trigger outer fate patterns to shift and change, and it will have some sort of manifestation in your life.

How it manifests for each magician is purely individual: an outer event or change will manifest itself through your life to bring change, to clear out anything that needs clearing, and to challenge you at a deep level. The force of that change very much depends on what needs to change for you to walk forward in your magical life. Any trials that appear in your life are not there to be nasty to you, but to bring out your inner strength, to show you your limitations, and to finish off any fate patterns that need completion before you move forward as an adept.

They can be minor events that bring a major shift, or they can be powerful major events. Whatever they are, they bring completion and start the long process that moves you towards the final test of the adept: facing destruction and surviving it. The more the patterns are completed at this stage, the less of an ordeal the final challenge presents.

### 7.1 What is Crossing the Abyss?

You should have a basic idea by now of what this act actually is, and what you do. There is much discussion in modern magic about Crossing the Abyss, and it is often thought

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<sup>1</sup>The West.

of as a major meltdown in your life that you survive. This is a misunderstanding that comes from a place of not knowing.

The act of Crossing the Abyss is a magical contacted visionary action where the initiate undergoes a visionary trial in the depths of the Inner Desert. From all your learning so far, you will now know what the Abyss is, what is beyond it, what is around it, what forces flow down into it, who guards it, and so forth. You will also know by now that it is the *last threshold* between the living human and the power of Divinity that the living human can cross without being destroyed. Beyond the Abyss is another threshold, but that cannot be crossed while your spirit is within a living body.

The visionary act itself is fairly simple and straightforward, but its effects are profound and powerful—powerful enough to change you forever. Because of this, it became a ‘holy grail’ of magic, and was (and is) believed to be the ultimate act that turned the magician into the *Master of the Temple*, which it doesn’t. A true Master of the Temple must have faced destruction and survived it. Crossing the Abyss heralds the birth of a true adept; facing destruction births a true master.

It was also often approached by the last few generations of magicians as a psychological act, which it is not. It cannot be successfully done via ritual, though ritual can externalise the inner act’s power. Essentially it is an inner visionary act where the spirit, combined with the magician’s consciousness, is put to the test.

A lot of your training until now has brought you, in various ways, to this point where you are properly ready and prepared to make such a step. A true adept has a great deal of training and experience under their belt as they cross the Abyss, they have taken many individual steps that have awoken the deeper part of their spirit and that have made then visible to the angelic powers that operate in this space.

That is one of the reasons why this course is so long and involved: it weeds out those who simply wish for power, control, and a chance to dabble. It also filters out those who do not have the strength of will to endure

and blossom on the long road of adept magic. When the prospective adept stands on the edge of the Abyss, all their work shines out of them. Crossing the Abyss is a natural next step to take.

## 7.2 What does it do?

The process of Crossing the Abyss is the final step in the *Death in Life* process. In Egyptian terms, to stay with the theme that we have been working with, the new adept becomes an ‘Osiris’—i.e. one who has traversed death and has resurrected in life. Some other cultural magical systems also have this dynamic with their own deities, but I am staying with the Egyptian system as it is the one I know best.

When you cross the Abyss you take the challenge of the Keeper, and you step through the River of Time with creation above you and destruction below you. If you make it to the other side, then you have stepped out of time completely, and also out of the cycle of creation and destruction: you come to the foot of Divine consciousness that is eternal and not manifest. This enables you to look on creation of the worlds from a different perspective.

By crossing the Abyss, the actual visionary act also changes your fate pattern to bring it into harmony with the power and ability of the adept. When adepts who have successfully crossed the Abyss look back at that time of their lives, they can see that it marked a turning point for them in their outer life. Everything shifts to bring you into better harmony with inner power, and that can manifest in various ways.

For me it triggered massive change in my life, and made me confront everything in my life that needed to be changed. What I delayed changing was changed for me, and some of it was not pleasant. For a fellow adept who works closely with this course, it triggered major trials in his life that confronted him and triggered deep inner changes.

We both survived and flourished as magical adepts because we approached it the right way. However, another magician I was connected to did not prepare, had not done the lengthy



groundwork, but decided for himself it was something he wanted to do, as he wanted power: it destroyed him totally and without mercy.

It is not something that should be done lightly, but if you have done all the work in the course up to this point then you will have been properly and sufficiently prepared. It will be a natural next step in your ladder of magical development.

When you return from the Crossing and complete the cycle of inner actions, you are changed forever. You become the rebirthed, regenerated adept who is then ready to take up the mantle of adept and all that goes with it.

### 7.3 The inner and magical changes

As a Quareia magician, you have just undergone the Trials of the Scales, and have emerged as what is known as *Justified*. This in turn means that when you stand on the edge of the Abyss, you have already triggered the process of rebalancing, so that when you cross the Abyss there is no need for the inner powers to cause that trigger: it is already in hand. This alone makes a major difference to the act, and ensures that you will not be destroyed.

It also brings changes to your inner self and your magic. Before Crossing the Abyss you are simply a magician. Successfully Crossing the Abyss changes you from being a simple magician to being a magician priest or priestess. What does that mean?

In the modern Western world there is a deep misunderstanding of the title *priest* and all that it involves. Because of Christianity and its devolution, many modern people think of a priest as someone holy, someone who lectures people on how they should behave, and someone who “tends to a flock” by way of being a type of religious social worker. Christian priests conduct rites that the people join in with, and their main aim is to ‘save’ people and bring them to God. That is a total degeneration of what it is to be a priest.

The ancient and powerful role of a priest, be they male or female, is to converse with the deities and to work on the constant shift of creation and destruction to keep a pattern going of balance, which benefits everything around them. And yet it should not be done with that as a main purpose; rather it is ‘to do the will of the gods’ and act as a bridge between the Divine, the inner, and the outer.

A magical priest is different to a true priest, in that the magical priest does not work within a set cultural or religious pattern. Rather they fully understand such patterns, and work at a power level that is behind such patterns: the magical priest works in the boiler room of creation and destruction. They do this to achieve what needs to be done, in order to keep the flow of Divine creation and destruction happening in as balanced a way as possible.

A religious priest bridges this flow from Divinity through a religion and out to the people. A magical priest bridges and works with the flow, to bring balance through creation, stasis, or destruction. By doing so they come fully to know themselves and their place in the Divine order. An ancient priest might use magic in their role as priest, such as the Egyptian priests, but their focus would be on the upkeep of the deities and the temple. A magician engages the priest dynamic in their work when it is called for, in order to achieve what their work demands: they work in unison with deities as and when appropriate.

But they are a magician first, who draws on the priest dynamic to work and converse with the deities. This may include upkeep of particular deities: some magicians end up focusing their life’s work on a particular group of deities, whereas others engage with different pantheons as and when necessary.

This can manifest as adept work such as nudging a tide of destruction away from an area, conversing with the weather, protecting an unborn child, healing and exorcism, building magical patterns to create vessels for power, mediating in a conflict between humans and the land spirits, and so forth.

So what is the difference between a magical priest and a straightforward magician? A

magician manipulates power to a specific end, usually for a client, whereas a magical priest walks with powers and *in* power to trigger a necessary conclusion to something. A magician calls on deities, a magical priest walks with those deities; a magician serves himself and the people who ask for his help, the magical priest works for the gods, the land, and the Divine powers of creation and destruction.

The benefits the magical priest and those around him or her draw from that work are byproducts of a much bigger purpose. Remember in your apprentice work when I said that you do not need to do magic to get money, or power, or a partner, etc., for by doing what you should be doing, whatever you need is triggered in the outside world to come to you in one way or another. This is in order to facilitate your work. You do not do magic to gain money; you do the magical work you are supposed to do, and the inner contacts and deities ensure that pathways are created in the outer world for what you need to come to you.

Becoming a magical priest does not mean you wear fancy robes, that you become an overlord to others, or that you become tied to a set deity pattern. It means that you work with and in harmony with all deities, with the Divine, and with everything around you. You become a constant bridge between the inner and outer worlds, a flow that does not stop when you go on holiday or take the weekend off: it is a flow that continues until you die. Remember, as an adept you do not simply do magic, you *become* magic.

In terms of your inner self, Crossing the Abyss creates a major shift within you that allows for much deeper and more involved inner work: the deities draw much closer around you and work through you constantly. After Crossing the Abyss the magician begins to realise their purpose in this life, and they by now have the magical knowledge and skills to walk that path: the Path of Hercules. Such dawning usually comes in the months after the Crossing, and events in the outer world start to come into sharp focus to move the

adept to where they need to be and what they need to be doing.

The purpose of life, that the adept comes to understand, is not a goal; nor is it a personal development. Rather it is understanding that they bring through a certain quality of power that can express itself in many different ways. Which brings us to the outer changes.

## 7.4 What outer changes can it bring?

The outer changes that can occur after Crossing the Abyss are individual to the magician. The more the magician has worked to sort out their life, to be of service, and to do what they are supposed to be doing, the less likely it is that any outer changes will be difficult. I had a rough time with it, as I was young and still pretty stupid.

Any change is about making sure you are strong enough, in the right place at the right time, and around the right people to unfold your work as an adept. Should any major or traumatic changes occur in your life in the months after Crossing the Abyss then understand that they are things you need to go through to be where you should be and doing what you should be doing. Also keep in mind, should your life fall apart after doing the Crossing, that you are not alone: the deity powers, the inner contacts, and the spirits draw closely around you to ensure that you succeed: they will play their part if you get on and sort yourself out.

## 7.5 Task: Making the choice

Now you come to the point where you are ready to cross the Abyss, and you now know what it entails and what could happen. You have to make a decision to continue with your training and step into the role of the adept, or stop at this point and make the most of what you have learned so far.

The moment you make that decision it all starts working, and the pattern locks into form when you do the vision. Once you make

the decision to do the Crossing, ensure that everything you do magically is in preparation for that act, along with the responsibilities of your day-to-day life. Do not start new magical or creative projects; simply focus on the task ahead of you.

## 7.6 *Task: Preparations*

You should not delay doing this next step, as the steps in this module all flow and interlink with each other. Ensure that you have time set aside to do the vision properly and not rush it, and that you will not be disturbed.

If you normally drink alcohol then do not drink it for twenty-four hours before the Crossing, as it will block you.

Crossing the Abyss has three parts. First you do the actual crossing. Then there should be a gap. Twenty-four hours is the best gap, but if your life demands are such that you cannot do that, do the next step within three days. The next step has two distinct parts: one should be done during the day or early evening, and the final part should be done at or just after midnight. So plan your days to take that into account.

On the night before you plan to do the Crossing you will need to place some cards out, or around, the space that you use as your magical space. If it is also a living space then find places to put these cards where they will not be interfered with. Place them as close as you can to the spaces where the altars go, and if you have the altars out all the time then place them on the altars.

In the east of the room put the Light Bearer, in the south put the Keeper of the Abyss, in the west put the Imprisoner, and in the north put Mother Earth. Be aware of the powers that these cards speak for, and be aware of them in each direction. Even if the room is not set up for work, go and stand in each direction, see the gates in your mind, and think about the Crossing so the contacts in each direction know what you are about to do.

Take a ritual bath or cleansing shower the night before the Crossing, but just do the utterance over the salt and water and the

utterance of combining the two: don't do the exorcism list of the body: just have a bath in consecrated salt and water.

Before you go to sleep that night, talk to your heart spirit and tell it what you will be doing. If the heart spirit speaks then listen carefully. Place the Star Father card under your pillow that night and have the Staff of Life by your bedside.

When you wake in the morning, do not eat and drink only water: your whole body needs to be focused on what is about to happen. The details of the Crossing are in the next lesson, so move straight on to it.

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## Lesson 8

# Crossing the Abyss

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### 8.1 *Task: Prepare yourself*

Remember: take nothing but water until you have done the Crossing. Rinse your mouth out with salt and water, then place frankincense oil on your soles, on the backs of your hands, on the back of your neck, and on your forehead. Put on clean clothing with no signs, words, or images, and if you have long hair then let your hair down.

### 8.2 *Task: Prepare your room*

Keep the room in total silence. Burn frankincense to cleanse the space. Set up the altars and candles in the directions and the centre, place your staff by the central altar, your scales on the west altar, and the vessel in front of the scales.

Look at the planets in transit for that day and time at your location, and put the planetary sigils out on the floor in their positions. Once they are all out, go around each one and recover the feeling and connection with each planetary spirit, to bring their influence into the space.

### 8.3 *Task: Stage One: The ritual vision*

Light the lights, open the gates, and greet the contacts and bow to them. Place your staff by the central altar and your scales on the west

altar, with the vessel before them. Now go around the directions and spend a little time in front of each altar in silence—both inner and outer silence: have a clear and still mind.

When you are ready, stand before the central altar and be aware of the stars above, of the power that flows down from the stars, of the Gathering Place of the Library, and the Hall of the Deities that housed the Scales. Now cast your mind deep down into the Underworld to the Stone at the centre of all things: feel yourself rooted to that stone and all that flows from it.

Be aware of the Light Bearer in the east, the Imprisoner in the west, the Mother Earth in the north, and the Keeper of the Abyss in the south. Let the feeling of those powers build in the room and in your mind.

Now cast your mind to your staff. Pick it up and hold it in your left hand. Be aware of the light and power at your left shoulder, and of the power of the sword at your right shoulder. Be aware of the Limiter in your left arm and the lantern power in your right hand. Build that pattern of awareness around you, and when you feel it is stable and solid walk around the directions in a circling movement. Go around as many times as you feel you need to until you hear a horn sound with your inner senses: the Summons to the Abyss.

On feeling or hearing that call, circle once more and then approach the south altar. Stand

with your staff and bow to the south. With your inner vision see the golden path before you going off into the distance and see the Companions waiting on the path.

Hold out the staff to your side in your left hand and hold your right arm to the side. Say:

“I belong to the one who was let loose:  
I am the one who was let loose. I  
belong to the one who was seen, I am  
the one who is seen.”

Sit down, still holding your staff, and close your eyes. See yourself at the foot of the building in the Desert that houses the Inner Library. Spend time allowing the vision to form and become strong. See the child at the foot of the stairs, and see the Companion waiting for you.

The Companion asks you to circle the building of the Great Library with him. Together you walk in a large circle around the vast step pyramid building. The child follows behind you, and as you walk you feel the power in the staff. The Companion places his right hand on the staff and together you hold it as you circle the great building. You may only circle once, or you may circle many times: do whatever is necessary and whatever the Companion indicates for you to do.

As you circle, at some point you hear a loud horn blow once, and you feel a shift in the power and energy of the Desert, as if everything and every being stopped what they were doing. The Companion indicates for you to walk to the edge of the Abyss.

As you walk, be aware of every step that you take: each step creates a reaction in the sand, and memories flow up through your feet and into your mind. Do not get caught up in them, simply observe and continue walking. Mounds may appear for you to climb over, holes may appear in the ground that you have to walk around, and creatures may appear: a snake, a scorpion, a dog, a rabbit: any creatures that appear in your path, stop and bow respectfully to them. Wait until they move out of your path, and then continue towards the Abyss.

When you reach the edge of the Abyss, the Companion indicates for you to hand your staff to him. The child steps back, but stays close enough to witness what you will do. The Companion and the child stand together, both with a hand on the staff, and you turn to look across the Abyss: you see only mist. With your feet on the edge of the Abyss, you look down, and instead of the usual mist, you are able to see that it stretches down so far there seems to be no end to it. You look up and see the stars stretching up forever. Now look across the Abyss once more.

As you look down again, you realise that if you fail, you could fall down into the endless Abyss until you are nothing. If that happens, you may die and never return. Still yourself. Be aware of the power of Divinity across the Abyss, the source of all creation and destruction, the source of the breath that forms life, the source of the whole universe. Be aware that all lives have led you to this point and there is no going back: you are drawn forward to the source and there is nothing now you can do to stop it.

With that understanding, step out off the edge of the Abyss into the air, holding complete trust in the Divine as you step. All creation brought you to this point, and this is what you must do. No matter how afraid you are, no matter what may happen to you—and anything could happen: it could affect your physical life, it could bring your death, it could annihilate you—you must step out and put your total trust in the power beyond.

When you reach the other side, stand and be still: you are as close to Divinity as you can get and still live. Do not allow useless words or flattery or prayers to surface in your mind: be still and silent before the face of God.

Now turn around and look out over the Abyss to the Desert beyond. See all life, creation, and destruction happening all at once. Observe what happens, how it looks, and how it presents. Just look and absorb it in your mind. Do not try to make sense of what you see; just look until a mist descends and you can no longer see anything. Once the mists descend, stand still facing across the

Abyss and once more be still and silent.

A wind blows from behind you. When you feel it you must step out, off the edge of the Abyss once more, with the wind at your back. Cross to the other side. Stand on the edge of the Abyss with your back to it and look out over the Desert: you will see it, and all the activity there, in a different way.

The Companion and child are waiting for you, and you are handed back your staff. Start to walk away from the Abyss, down the Desert. They walk with you. Halfway down the Desert you see a small temple structure open on all four sides and to the sky. As you look through one of the open sides, you see it is an empty courtyard with columns. You are prompted to step into the temple and stand in the centre of the open courtyard.

The Companion and child wait outside, and you stand alone in the silence of this place. You will leave a part of yourself here so that you are connected to this place and can easily return soon: your step from initiate to adept will be completed here, but there needs to be a short time lapse before the last action is taken.

To ensure that a part of you stays in this place, simply open your eyes and come out of vision. Stay before the south altar with your staff and quietly think about what just happened, what you experienced, and what you saw. Have your journal to hand and write down everything you can remember. When you have finished, place your journal on the altar and get up.

Go around the directions starting in the east, and in silence, stand there. With your inner vision, see the contacts on the thresholds and watch what they do: they may reach out to touch you, blow on you...whatever they do, and it could be a number of things, just stand there until they have finished. Then go to the next direction and repeat everything until you have been around all four directions.

Once you have finished, place your staff in the south and close down the directions.

There needs to be a time gap between Crossing the Abyss and the final stages of bridging between initiate and adept—usually

up to three days, but no longer. There needs to be a gap of at least twenty-four hours before you finish the process. During that time, take note of your dreams, how you feel, and what happens around you.

During this waiting period be as simple as possible: do not drink alcohol, and do not put anything into your body other than what it needs. Try to stay away from people as much as possible. Stay away from televisions, screens, and so forth, and if you have to work on computer then just do your work: avoid connecting with people or browsing. You need inner downtime, away from the usual chaos of the world, as much as is possible.

## 8.4 *Task: Stage Two: The White Palace of the Great Ones*

Do this act either during the day or in the early evening. But be aware that the very last step, which will be in the next lesson, must be done a few hours later, at night after midnight. So time this stage two with the intent to do the final initiatory act later that night.

Go back to your ritual space and repeat all the ritual acts and words as you did in the Crossing of the Abyss up to the point of making your declaration, which you state once more:

“I belong to the one who was let loose:  
I am the one who was let loose. I  
belong to the one who was seen, I am  
the one who is seen.”

Sit down before the south altar, still holding your staff, and close your eyes. Remember the small temple structure in the centre of the Desert with the four sides open to the desert and the top open to the stars. Find yourself standing in the centre of that temple, and spend time building and strengthening the vision. Stand in the silence, and be aware of the Underworld beneath your feet, the stars above your head, the Abyss behind you, and the rest of the Desert before you. Be aware of the Companion and the child waiting outside the temple.

As your awareness of this place deepens, you become aware that it feels similar to the Stone Temple that you have often worked in. You slowly start to realise that the open sides of this place are not actually open; rather you can see through the gates that are there. You become aware of the angelic beings that form the gates, but they cannot be seen, they can only be felt.

Once more you hear a horn sound, and its vibration changes the temple around you. You start to see deities and people appear, seated on either side of you, and you realise these are the Great Ones who were in the Hall with the Scales. More and more of them appear, and you recognise some of them: they are here to witness the completion of your trials in the Desert.

A voice says: "Look out over the Desert, you who will be reborn."

You look before you and see the Desert stretching off into the distance. You begin to see the golden path opening up and stretching beyond into the mists of time. A figure emerges out of the mists and walks towards you. His step is very measured, and he neither hurries nor slows: each step is the exact same length and speed.

The golden path glimmers like water, and it appears as if the figure is walking on water, slowly and carefully, as he approaches you. Behind him the sun starts to rise and spreads light across the Desert. It appears as if he walks out of the sun to you, and the closer he gets, the bigger he gets. He is holding something in his hand, something metal that shines in the sun: it is a strange shape and looks like a small staff or large chisel with a slight curve on the end.

The man, who is a god, stops on the threshold to the small temple, bows lightly to his brothers and sisters gathered there, and takes a step over the threshold. He walks up to you and stands before you.

He speaks. "You who are Justified, you who have crossed the darkness to witness the light, you who have walked with the wind at your back, you who stand in the presence of the Great Ones, I recognise you. I know you."

The deity then raises the tool in his hand and

taps each of your eyes with it, and says:

"I open your eyes so that you can see."

He taps your nose and says: "I open your nose so that you can smell."

He taps your ears and says: "I open your ears so that you can hear."

He taps your lips and says: "I open your mouth so that you can speak."

Look around you. See all the gathered deities, kings and queens in all their power. See all the spirits and beings of the Desert gathered around the thresholds watching. Hear the sound of the wind as it flows constantly across the Abyss and down the Desert, and listen as the sound changes from a breath to a harmony of different tones becoming more and more complex. Breathe in and smell the scent of flowers, resins, and oils.

The deity takes a step back and says: "Awaken and be alert, living one. The gods are around you and will remain so as you walk the path of the adept. Awaken and speak."

You open your mouth and the voice of your heart speaks through you. You may or may not understand what it says, but your deep spirit talks to the assembled gods and goddesses who bear witness to your awakening. When you have finished speaking, the deity holds out an arm and points through the side gate of the temple to the Library beyond. He tells you to leave and go to the Library.

Leave through the gate to your left side and walk across the Desert to the steps of the Great Library, carrying your staff. Climb the steps to the top and when you get to the great doors, knock on them three times with your staff: an echo of the Knocking on the Door. The great doors open and two people stand waiting for you. They are shaven and clothed in white: they bow to you, and formally ask you to enter.

As you step into the Great Library, all the assembled people gather and bow to you and you bow back. You are shown to the door of a chamber you had never noticed before. Before you enter you are blindfolded and someone leads you through the doors of the chamber and into the space. You are told to stand there, blindfolded in the darkness, and to wait.

As before, there must be a time lapse before

you move on to the last step which births you as an adept. Open your eyes and come out of vision. You will come back to this vision later in the night, after midnight. Between now and then, meditate, rest, read, go out for a walk, but keep things simple.

## 8.5 *Task: Writing*

During this waiting time, do some writing, allowing the voice at the edge of the Abyss to speak through you. Remember your work in your training where you learned to allow powers to speak through you without your own words creeping in?

Sit down and recover the feeling of the wind at your back as you crossed the Abyss. Once you have recovered that feeling, start to write. Do not think about what you are writing, just write until it is completed. When it is finished, read it, then store it away somewhere. Do not look at it again until at least three months have passed.

This is an exercise to begin the process of learning how to allow the breath, the wind, to speak through you. It is hard to do, as often our own voices take over, but if you focus and just let your hand work, and let the voice of the wind speak, then you will learn how to first listen to that wind, notate what it is saying, and then eventually converse with that power.

*I am the voice that utters out of the  
darkness*

*The breath of life and death.*

*Listen and I will tell you*

*Call and I will answer.*

*Transcribe the wind*

*And become as one with the gods.*



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## Lesson 9

# *Initiatory Lesson: Born of the Stars*

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This final step marks the last shedding of the mantle of the initiate, and the taking up of the walk of the adept. By enacting this final process, you walk in the footsteps of many who have gone before you, on a path trodden for millennia.

There are many strands of the Mysteries in this final visionary act, and I will not explain them to you: they must surface in your consciousness and understanding without prompting from me or anyone else. Some of it you will understand, some you may not understand at this point in time, but it will unfold for you slowly in the future, leaving you with many “ah-ha” moments.

Being born of the stars completes the circle which moves you from the mundane life into the truly magical life. You have overcome various trials, learned lessons, and have begun to understand who you are and *why* you are. And now you take the final step that bridges you from one pattern of consciousness to another, and takes you from being a student to being a practitioner.

You should be waiting for midnight and have done the previous vision work earlier in the day. Your room should already be set up and waiting for you. It is a long and involved vision, and yet I will describe only the key steps: the rest is for you to experience directly for yourself. Have your journal nearby so that you can take notes as soon as you finish: the

details from this vision will fade quickly from your mind, so write it all down as soon as you come out of vision.

### **9.1 Task: Vision of the journey through the stars**

Sit down before the altar in the south and still yourself. Do a brief meditation to silence yourself, and when you are ready, begin.

Find yourself back in the Inner Library, in the chamber you were led to in the previous vision, and with your blindfold on. Let the vision build and feel the darkness all around you. Stand in the silence until someone reaches and grasps your right hand. Open your hand. Someone takes something out of your right hand.

The hands then take off your blindfold and you find yourself standing before a terrifying being who points to something to your right. When you peer through the darkness, you see the outline of a boat in the shadows. At the front of the boat is a large snake, coiled, but looking out into the darkness, on guard. In the middle of the boat is a canopy, and on top of the canopy is a white feather. At the back of the boat is another snake, guarding the rear of the boat.

The being puts out a hand to help you climb into the boat. Once you are in, sit down under the canopy and hold your staff in your left

hand. The being climbs in and hooks a lantern on the front of the boat. It casts a light all around you, and out of the shadows emerge the walls of a cave with a river running through it.

The being picks up an oar in his right hand and stands to row quietly. He tells you to use your staff as an oar. You place the staff over the left side of the boat, and you both start to row. The boat glides silently along the river until it leaves the cave, and you find yourself out in the night sky, rowing among stars. As you row, you look around at the brilliance of the stars, and you recognise the feel of some of them.

You row and row, marvelling at the beauty of the night sky as you pass through it. Out of the silence you hear the hissing of a snake: the snake on the front of the boat is rearing and hissing at something in the distance. As you get nearer, you see two massive gates out in the stars, through which the river vanishes. On either side of the gates stand fierce-looking guardians, and as you get closer, the guardians challenge you.

Take your staff out of the water and stand up. The guardians challenge your right to be there. Tell them your name, and as you speak, be aware of the wind at the edge of the Abyss speaking through you. They ask you to identify who they are: be still, feel into the gate, and feel its power: it is a power and energy you have worked with in your training. Let your heart speak for you: your deeper self recognises these gates and their qualities, and your heart will utter their names, which is the name of their power. The guardians step to one side and let you pass through the gate. Sit down and continue rowing, looking at the beauty of the night skies all around you.

You will encounter more gates and more guardians as you traverse the night sky. Each time stand up, hold your staff, and announce yourself. When the guardians part, sit down and carry on rowing. Continue this until there are no more gates to pass through. You will know when you have cleared all of the gates when the sun begins to rise before you. Its light shines out across the skies and warms your face: you are sailing into the morning sun.

The boat comes to a slow stop on a shore. Beyond the shore is the golden path and the rising sun lights that path. The being who was guiding the boat puts a hand on your shoulder and asks you to listen. Do not get out of the boat until you hear the sound. It comes like the buzzing of thousands of bees. The sound gets stronger until you find yourself surrounded by bees. Now you can step out of the boat, and they will escort you along the golden path.

Once both of your feet are upon the path, lift up each foot in turn and look at your soles. They are covered in pollen, and the pollen lets you walk along the path of the sun: the golden path. The bees follow you and buzz all around you.

The path takes you through mists until it clears, and you find yourself walking on the golden path into the Desert. Before you is the small temple in the centre of the Desert. One by one the bees around you turn into people who walk alongside you: these are other adept magicians from various times who come together in service when a new adept is being born.

As you draw closer you see yourself standing in the centre of the temple, with the deity before you opening your mouth, nose, ears, and eyes: you are walking into the vision that you did recently, and observing yourself.

You hear the words “look out over the Desert, you who will be reborn,” and you see yourself look out of the temple and at the golden path. Walk up to the small temple and step straight into yourself. The fellow adepts circle the small temple to act as witnesses.

Stand complete, and turn to the assembled company of the gods, monarchs, and adepts, and say:

“I am the one who whose heart spoke in truth. I am the one whose heart was weighed on the Scales of Ma’at and was found Justified. I was the one who Crossed the Abyss and stood at the foot of the Hidden One. I am the one who was given back my senses. I walked through the Library of Knowledge, I traversed the

stars and passed through the gates, I have walked with the bees, and I am complete.”

Together the assembled company cry: “Be twice born and honour us always.” Bow to them and walk back down the golden path towards the sun. Cross the threshold of the Desert and find yourself walking on the street that leads to your house. Go into your house, into your work room, sit down, and when you are ready, open your eyes.

Once you have finished this vision and taken notes, go straight to sleep. If you can sleep in the workroom then do: leave a single lit tealight candle safely positioned on the south altar. If you cannot sleep in this room then go straight to bed.

The last few days have been intense in terms of visionary and ritual work. You will need a few days away from magic to decompress and regenerate. So don't dive straight into the next module: give yourself at least a few days to adjust. In that time you can do some divination to see what happened and how your fate has altered. If you get an instinct not do use divination at this time then follow that instinct and just rest.

## 9.2 *Task: Divination*

Using the Quareia deck and the Mystical Map layout, ask:

“Show me the complete picture of my step from initiate to adept.”

If the answer poses more questions for you then look further using different layouts as appropriate. Just don't overdo it. Ensure that your questions are to the point, relevant, and not trivial.

Often such a reading will show a mixture of creation and destruction: the death of one life and the birth of another, as you have undergone the lone path of Death in Life. Take notes and write down or photograph the readings, so that you can refer back to them when needed.

## 9.3 *Task: Documenting your work*

Type up a summary of your experiences through this process, and a summary of the readings, and make a note of any questions that have come up or answers that you don't understand. If you are being mentored then you can discuss these with your mentor.

*Si Sapis Sis Apis*

